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Genesis of the project

Creation of a sub-committee dedicated to sports within the International Committee of Archaeology and History Museums (ICMAH)

Reunion to establish a "Sports" sub-committee

Nice, France, April 21st 2017

1st Workshop

A feasibility evaluation of the project has been conducted during the first reunion at the MNS. Matteo Tassi, sports museum expert displayed an atlas of sports museums and observed the growing proportion of sports museums we face nowadays. This growth highlights several issues:

Organization; there was no exclusive organization leading sports museums, no committee within the ICOM was overseeing sports museums in 2017. This observation remains unchanged today.

The typology of institutions is very complex because of the variety in structures and collections (private or public institutions, collectors etc.). This complexity requires a logical and rigorous classification in order to obtain an institutional definition of « Sports museums ».

The collections are complex as well which leads the discussion onto developing a methodology for collecting the works. The collections can be Omnisport, club, federation, objects linked to the sports world etc. The « Acquisition policy, 2017 » document of the MNS can help to raise an inventory.

The conservation and museology of sports: the collections being heterogeneous, the need of developing specific museology and conservation methods specific to sports objects would be of a great help to curators and collecting manager.

The typology of visitors within sports museums is clearly identified (supporters, amateurs of arts, sports or history). Facing the unknown, the cultural establishments are confronted to a scientific orientation issue regarding their collections and statements. The way of presenting the works needs to be linked to the visitor's habits and interest in order to efficiently display and transmit its heritage.

The history of sports extends as far as the people's training for military purposes, for getting fit and useful in the work and for competing purpose in the community life. From Neolithic periods to modern times, the different forms of representations of sports and games as well as tools used for the purpose got place in archaeology and history collections. The sports and their evolution constitute a way of understanding the social history and the communities' lifestyles of living together. However, if it is not directly related on the subject, relatively limited material evidence on sports makes this subject neglected in the museums.



Workshop - 1

SPORTS
IN THE MUSEUMS
OF HISTORY AND ARCHAEOLOGY

National Sports Museum, Nice, France

April, 21th 2017

10am-4pm



Groupe de travail - 1

LE SPORT
DANS LES MUSEES
D'HISTOIRE ET D'ARCHEOLOGIE

Musée National du Sport, Nice France

le 21 Avril 2017

10h30 à 16h00

contact icmahsecretary@gmail.com information <http://network.icom.museum/icmah/>



FOREWORD

The history of sports extends as far as the people's training for military purposes, for getting fit and useful in the work and for the competing purpose in the community life. From Neolithic periods to modern times, the different forms of representations of sports and games as well as tools used for the purpose got place in the archaeology and history collections.

The sports and their evolution constitute a way of understanding the social history and the communities' life styles of living together. However, if it is not directly related on the subject, relatively limited material evidence on sports makes this subject neglected in the museums.

ICMAH being inclusive of the largest theme in museums will try to gather this highly few discussed subject all around the world and open a way of communicating about sports in the history and archaeology museums and collections.

For this purpose, a first working group will be organized in Nice, France by kind welcome of the National Sport Museum on April 21, 2017 from 10:30 am to 4:00 pm.

We do believe that this opportunity will open a new perspective for museology of sports and we are very pleased of your participation.

Myriame Morel-Deledalle
Chair of ICMAH

Themes:

1. Commenting on historical sports by different forms of representations
2. Sports in archaeological collections
3. Sports materials in history collections
4. Sports museums and their collections
5. Challenges in collecting sports material

AVANT-PROPOS

L'histoire du sport s'étend à la formation à des fins militaires, à la mise en forme et à l'utilité dans le travail de l'homme et à l'objectif concurrentiel dans la vie communautaire. De la période néolithique à l'époque moderne, les différentes formes de représentations des sports et des jeux ainsi que les outils utilisés à cette fin ont pris place dans les collections d'archéologie et d'histoire.

Le sport et son évolution constituent une manière de comprendre l'histoire sociale et le mode de vie des communautés de vivre ensemble. Toutefois, si elle n'est pas directement liée à ce sujet, les données matérielles relativement limitées sur le sport rendent ce sujet assez négligé dans les musées.

ICMAH étant inclusif du thème le plus important dans les musées tentera de rassembler ce thème très peu discuté partout dans le monde et ouvrir une façon de communiquer sur le sport dans l'histoire et l'archéologie des musées et des collections.

Pour cet objectif, un premier groupe de travail sera organisé à Nice par aimable accueil du Musée National du Sport au 21 Avril 2017 du 10h30 à 16h00.

Nous croyons que cette opportunité ouvrira une nouvelle perspective pour la muséologie du sport et nous sommes très heureux de votre participation.

Myriame Morel-Deledalle
Présidente de l'ICMAH

Les thèmes :

1. Commenter les sports historiques par différentes formes de représentations
2. Le sport dans les collections archéologiques
3. Le matériel de sport dans les collections d'histoire
4. Musées sportifs et leurs collections
5. Les défis pour relever le matériel sportif

The first workshop on sports museums and collections was held in Nice, at the French National Museum of Sports with the participation of :

- **Myriame Morel**, Chair of ICMAH
- **Marie Grasse**, Director of the National Museum of Sports and Vice-president of ICMAH (marie.grasse@museedusport.fr)
- **Burçak Madran**, Museologist, scenographer and general secretary of ICMAH (burcakmadran@gmail.com) (icmahsecretary@gmail.com)
- **Hélène Barbiero**, Collection manager at the Musée National du Sport (helene.barbiero@museedusport.fr)
- **Matteo Tassi**, Sport expert, NC Olympic Lyonnais consultant (matteo.tassi@gmail.com)
- **Florent Molle**, Curator at the MUCEM and head of the « Sports and Health » department (florent.molle@mucem.org)
- **Claude Boli**, Scientific curator at the Musée National du Sport (claud.boli@museedusport.fr)
- **Yvan Gastaut**, Historian at Université Côte d'Azur and member of the CO of the Musée National du sport(gastaut@unice.fr)
- **Bernard Morel**, Economy professor at the Aix-Marseille University (bd.morel@hotmail.fr)

Report on

SPORTS IN THE MUSEUMS OF HISTORY AND ARCHAEOLOGY

Avril 21st 2017, Nice

The meeting began with Matteo Tassi's presentation, in which he provided a current overview of existing museums based on their themes and administrations (Olympic museums, club museums, sports association museums, sports federation museums, etc.). The presentation specifically emphasized two issues that would be discussed later. Matteo Tassi created a sort of atlas of sports museum landscapes, noting the growing development of sports museums. At the top of the pyramid is the IOC/Olympic Museum in Lausanne, which brings together the group of Olympic museums. International federations are also establishing their own museums.

The issues identified during the meeting are summarized as follows:

Lack of inclusive organization: There is no overarching organization for sports museums, neither an exclusive organization nor a committee within ICOM.

Classification: The typology of sports museums is not clear. Work needs to be done on establishing a logical classification and definition: what constitutes a sports museum?

Collections: The methodology for collecting sports-related items is a broad topic for discussion. Two groups of collections can be identified: collections directly related to sports and sports objects within diverse collections. The main question to address is: What qualifies as a sports object? An inventory of sports museums and sports objects should be compiled. In this regard, the work done by the MNS team ("Acquisition Policy," 2017) will be valuable for our reflections.

Sports museology: Since there is no identified or theorized methodology for collecting sports objects, curators responsible for both sports museums and other museums with sports collections lack a clear vision regarding acquisitions, themes, or general collection practices. There is a need to develop a specific museology for collections of sports objects.

Visitor typology: There is a lack of typological identification of visitors to sports museums. Are they supporters, enthusiasts, or others? A communication policy for sports museums needs to be developed and discussed.

Following the discussions on the identified issues, it is evident that further theoretical work is needed on the subject of sports museums and collections. This initial working group has demonstrated the need and desire to launch this work on a broader scale, with increased participation over an extended period. It is decided to:

- Create a virtual shared platform on "Google Drive" to exchange documentation.
- Compile a list of individuals who may be interested in this subject.
- Consult ICOM to identify institutional and individual members associated with sports museums (Burçak Madran) and the network of Olympic museums (Matteo Tassi).
- Reach out to COMCOL (International Committee for Collections) to develop a joint working group to discuss the issues surrounding sports collections (Myriame Morel).
- Identify one or two stakeholders who are working on a museum project that we could assist in developing and use as a leverage (Matteo Tassi).
- Target sports organizations to gain their interest and support (also create

a list).

- Organize larger working groups and write a project proposal (or proposals) (SAREC) to seek funding.

The visit to the MNS in Nice raised a question that had not been addressed in the meeting or the exhibition: the practice of sports by citizens as leisure activities.

Indeed, the museum presents typologies of sports in their competitive aspect, but it does not take into account the practice of sports by individuals as leisure activities. However, this is a societal phenomenon that is growing: considering the rise of urban walkers and runners, family/friendly sports weekends (hiking, cycling), and their impact on society (such as the increase in fitness centers, development of bike lanes, and municipalities providing financial incentives for their employees to use bicycles instead of cars to address ecological concerns), we are in a completely different dimension of sports appropriation. It would be interesting to verify, with the list of sports museums, those that address the question of sports as a societal practice.

“Sports Museums”, validation and orientation of the project.

Baku, Azerbaijan, October 4-6th, 2017

ICOM-ICMAH Conference on “Museums, collections and industrial heritage”
2nd Workshop.

This second workshop continues to discuss the project of a subcommittee dedicated to Sports museums and invites all the members of the ICMAH conference to enter the discussion. For the first time, an action plan was submitted by the members of the workshop: creating an online platform to share the content of the collections, work on museology and the training of museum staff, establish a list of international sports museums and determine the legal identity of the project.

As societal phenomenon in the same manner as arts and literature, sports need to be dealt with a similar and yet specific museographical gaze.

Participants :

- **Burçak Madran**, ICMAH Secretary (burcakmadran@gmail.com)
- **Marie Grasse**, Director and curator of the National Sports Museum, France (marie.grasse@museedusport.fr)
- **Ioannis Papaioannou**, Senior Researcher in Sports & Olympic History and Curator in Qatar Olympic and Sports Museum (ioa.papaioannou@gmail.com)
- **Raifa Al Abdullah**, Historical Pieces Restoration Researcher in Qatar Olympic and Sports Museum (ralabdullah@qm.org.qa)
- **Canan Cürgen**
(canan.curgen@gmail.com)
- **Zeynep Toy**

The Annual Conference of ICMAH is hosted by the **Administration of the State Historical-Architectural Reserve "Icherisheher"** with the collaboration of ICOM Azerbaïdjan.

La Conférence annuelle de l'ICMAH est accueillie par **l'Administration de la Réserve historique et architecturale « Icherisheher »** avec la collaboration d'ICOM Azerbaïdjan.

THEME

The problematic of industrial heritage is a topical issue: on the one hand because of its rapid physical disappearance from the landscape and sometimes its transformation and its denaturing reuse, and on the other because of the rapid loss of industrial memory.

The reasons for the disappearance of this category of heritage are due not only to the material destruction but also to the unfavorable feeling towards these types of human activities: lived as painful and not very rewarding, the trades linked to industry in all these forms are few considered and quickly forgotten. Thus collections of tools or machines as well as the transmission of the know-how of the specific productions and methods are incomplete and poorly documented.

This observation concerns as much the prehistoric and historical times as the contemporary artisanal, pre-industrial and industrial practices in all the regions.

For this occasion you are invited to participate with or without paper presentation to share the professional discussions and the authenticity of Baku with ICMAH.

Myriame Morel Deledalle

Chair of ICMAH

THEME

La question du patrimoine industriel est une question d'actualité : d'une part en raison de sa disparition physique rapide du passage, parfois de sa transformation et de sa réutilisation dénaturante, et d'autre part en raison de la perte rapide de la mémoire industrielle.

Les raisons de la disparition de cette catégorie de patrimoine sont dues, outre aux destructions matérielles, au sentiment peu favorable envers ces types d'activités humaines : vécus comme pénibles et peu valorisants, les métiers liés à l'industrie sous toutes ses formes sont peu considérés et vite oubliés. Ainsi les collections d'outils ou machines ainsi que la transmission des savoir-faire des métiers spécifiques sont-elles lacunaires et mal documentées.

Ce constat concerne autant les temps préhistorique et historiques anciens que les pratiques artisanales, préindustrielles et industrielles contemporaines dans toutes les régions.

Pour cette occasion, vous êtes invités à participer avec ou sans présentation papier pour partager les discussions professionnelles et l'authenticité de Bakou avec ICMAH.

Myriame Morel Deledalle

Présidente d'ICMAH

WORKSHOPS

1. What about the new hammam?

There is a newly discovered hammam in the old city of Baku where the archaeological excavations are still going on. The workshop theme will constitute on how to evaluate a hammam building in an urban site of conservation? How to excavate, how to make the restoration, how to make the restitution, how to integrate to the urban site, how to use it?

2. How to use rehabilitated monuments for public purposes?

A discussion about the actual and potential use of Old City monuments. The monuments of Old City will be visited and discusses in special cases.

3. The sports museums

ICMAH launched a new group to work on sports museums and collections. The first meeting took place in Nice in April 2017, the second meeting to evaluate the subject and to make an enlarged working group discussion will be discussed in Baku, with the local participation.

GROUPES DE TRAVAIL

1. Qu'en est-il du nouveau hammam ?

Il existe un hammam nouvellement découvert dans la vieille ville de Bakou où les fouilles archéologiques sont toujours en cours. Le thème de l'atelier sera de savoir comment évaluer un bâtiment de hammam dans un site urbain de conservation ? Comment faire les fouilles, la restauration et la restitution, comment s'intégrer au site urbain, comment l'utiliser ?

2. Comment utiliser les monuments réhabilités pour le public ?

Une discussion sur l'utilisation potentielle des monuments de la vieille ville. Les monuments de la vieille ville seront visités et discutés dans ces cas particuliers.

3. Les musées de sport

ICMAH a lancé un nouveau groupe pour travailler sur les musées et les collections sportives. LA première réunion a eu lieu à Nice en avril 2017, la deuxième réunion pour évaluer le sujet et faire un groupe de travail élargi sera ouverte à la discussion à Bakou, avec la participation locale.

Report on

SPORTS MUSEUMS

October 6th 2017, Baku

The meeting has been started by the presentation of the aims of creating a "sports museum" working group by Burçak Madran. A short summary was given about the first workshop.

Raifa Al Abdullah et Ioannis Papaioannou, "The 3-2-1 Qatar Olympic Museum"

The 3-2-1 Qatar Olympic and Sports Museum is a project with the aim to facilitate the Sporting Legacy of an entire nation. It will offer a vast and amazing experience, crammed with interactive and unforgettable exhibits, inspiring objects and unique activity areas.

The museum is designed to educate and entertain, delivering state-of-the-art sport from around the world. From oral histories on the roots of Qatari sport to the thrill of Formula One, the museum collects, displays and celebrates it all whilst demonstrating to the world that sport and Qatar are intrinsically linked. As a local hub and a global magnet, it will be as fascinating for a local family to visit again and again as it will be for an international tourist or visiting dignitary.

Showcasing the Sports Legacy is also about communicating the spectacular world of Sports to society. Presenting the events, the energy of the fans, the volunteers, the emotions in a complete and diverse way. The 3-2-1- Qatar Olympic & Sports Museum is a platform of communication and interaction between the world of Sports and society through major partnerships with national and international organizations. It has the capacity to host, broadcast and deliver a variety of subjects whilst located at the Sports Heart of Doha, where all major sports activities are taking shape.

Canan Cürgen et Zeynep Toy, "The collections of the Beşiktaş JK Museum"

Sports museums, where sports activities are culturally represented and the cultural memories shaped by national and international achievements are transferred to future generations, can be seen as places where the development of sports activities are recorded and exhibited. Special collections are prominent when the histories of sports museums are considered. Later, this role has been

developed by institutions, associations or sports clubs dedicated to a specific branch, possessing objects and archives about their own activities. This way, museums emerged, which systematically and meticulously collecting documentation regarding sports culture. The historical origins of sports museums root in the 'sports exhibitions', with tangible and intangible sports heritage in exposition, collected by sports clubs and associations, which are prestigious institutions in their societies.

Predicated on basic domains of gymnastics, such as athletics, wrestling and fencing, Beşiktaş JK Sports Club was founded in 1903. The history of the Club is earlier than the foundation of Turkish Republic; hence the collection of the museum, specifically on the culture and history of sports, can be read in parallel to the historical transition from Ottoman Empire to modern Turkish Republic. Our museum accommodates its unique collection principally through its football history and it aims to reflect Beşiktaş JK's story as well as its values. Long-term mission of the museum is determined to sustain football heritage and culture for our visitors and for the future generations as well. As every type of museums, contemporary sports museums with an universal conception of sport include educational activities. Beşiktaş JK Museum takes on responsibility also for improving people's life and contributing to education and learning by the power of sports. From the beginning of our journey, the goal was passing beyond a football museum and becoming a sports history museum. Today, we are offering the visitors a unique experience by providing our exceptional collection within an interactive environment. Museum is fully accessible for disable people and all the facilities are children-friendly.

The second workshop was more about the practical side and field of sports museums. The museological and museographical needs of the sports museums were discussed. The on-duty participants shared their experiences and their expectations from an international working group on sports museums.

The existent networks, especially those related to Olympic museums are exposed and some involved groups on history, sociology and technics of sports as well as university programs which could be related to sports museums' content and practice were mentioned.

It is also discussed how to enlarge the communication group, how to create a network and which benefits may a museological working group may propose to the sports museum in the world.

Propositions and expectations :

- 1. To create an all-sports communication platform on World Wide Web.** (Ioannis Papaioannou's proposal)

This digital platform will contain the database of all museums of sports and all museums which have sports collections. For the beginning this will contain the names, geographical settings, the typology (club, Olympic, a sport branch etc.) of the museum and the contact person information.

There will be two sort of access;

- Free access to the general information of the museum and to its link, to the events and organizations information, to the articles and news.
- Membership access to the database and to the personal communication tools, to the specific information such as service providers lists for sports museums, designers, curators, conservation providers, material providers, collectors etc.

The platform will be developed not only for the communication but also for reaching practical provisions for sports museums.

The practical application of such a platform was also discussed. This digital organisation may take place under ICOM/ICMAH but should be a separate web page. The future workshops and online communication of the working group may define the content. Once the site map will be decided, it is possible to mount a project and to search for sponsorship to create the programming of the web site.

2. To prepare specialized guides on museology and museography (Burçak Madran)

A practical issue in the management of sports museums is identified as the duality between sports men and the museologists who are working in the museums. Each group needs orientations for different aspects of the sports museums such as content, curatorship, collection identification and management, events and activity organizations, preparing exhibitions etc.

Within a working group formed of different professional profiles it is possible to write and illustrate small guide books free access on internet which will be very useful for sports museums' staff.

3. Training the staff (Ioannis Papaioannou and Burçak Madran)

Another need in sports museums is to give an academic recognition to the staff. Two ideas were launched:

- Collaborating with universities to create programmes and certificates on different issues related to the sports museums works.
- Organizing seminars on behalf of ICOM's training possibilities which are specialized on sports museums.

The practical difficulties of such organisations were also discussed and it is accepted that in short term, this is not a preliminary occupation. But it is also decided to put this approach on the report.

4. To obtain a complete list of sports museums and museums with considerable sports collections worldwide. (Confirmation of the first workshop)

During the workshop a preliminary list of museums provided digitally by Marie Grasse and Burçak Madran's search on ICOM database for personal and institutional members from sports museums were examined. The list sent by Marie Grasse is about 58 museums and ICOM members are only 2.

It is decided to complete the list with more information. ICMAH secretary take in charge of creating a common list for all sports museum workshop participants to add new entries.

5. To have an official body for unifying works on sports museums (confirmation of the first workshop)

The possibilities of having a concrete project and an official body to develop the sports museum working group were discussed.

A first proposition is to create in mid-term a subcommittee of sports museum under ICMAH. The legal procedures, the practical issues are to be searched and discussed.

At the end of the workshop it is decided to enlarge the working group, to reach interested people and institutions as soon as possible. It is also maintained that at least 2 more workshops to discuss about the theoretical and the practical aspects of this initiative should be organized during 2018.

The propositions of participants as well as the location of these workshops are to be proposed.

To-do list.

The participants of two workshops reached 14 persons. ICMAH secretary will;

- Open a "drop box" to share internally related documents and lists,
- Create a common form after the list which came from Marie Grasse,
- Collect the propositions of names and institutions who may potentially participate to the working group and contact them to invite,
- Write a SAREC project to obtain limited funds for the organisation of workshops and/or primary documentation preparations (one or two museological guides for instance)
- Maintain the synergy of participants.

Legitimacy and necessity of a « Sports Museum » subcommittee

If the first workshop showed the growing need and general desire to develop a subcommittee dedicated to Sports museums within the ICMAH committee in order to provide an institutional and methodological framework, today we present the project as a necessity.


During the years following the very first meeting of the group on sports museums, in 2017, the topics covered during the workshops, seminaries and conferences proved that the issues discussed by ICOM-ICMAH are easily adaptable to sports as it is a societal phenomenon. Sports are part of the cultural heritage of a society regardless of the continent, and its evolution is a mean to understand the social history ways of life of communities.

The French cultural climate has been in favor of connecting museums and sports heritage, and was emphasized by the inauguration of the National Sports Museum in 1963, which was conceived by the French State as early as 1922. Similar initiatives towards sports and culture have been conducted at a larger, European scale. In 1987, the Council of Europe established cultural routes itineraries with the aim of highlighting the common heritage shared by multiple European countries through a shared cultural heritage. In this favorable context for the development of thematic routes, the committee dedicated to sports, with the support of ICMAH, has actively worked to create ECHOS, the European Cultural Heritage of Olympic and Sports route, in 2021.

To this day, 202 public and private museum and cultural institutions related to the sports theme have been identified through the world. This census obviously doesn't refer to structures that refer to the sporting world through small portion of their collection such as a toy, a painting or sculpture.

Being a very broad and transversal theme, we can reasonably estimate that one out of ten museums count at least one objects related to the sports phenomenon or practice. As of today, the French National Museum of Sports works on a national inventory of sports items in museums to prepare for the Olympic games of 2024, in Paris. Now that the concepts of well-being and 'sports and health' are at the heart of discussions, it seems wise to us that the theme benefits, at least partially, of a committee in the same manner as mediation, multimedia or Fine Arts.

Similar initiatives to the "Sports Museum" committee project have been identified at a rather local or national scale. The most important example is without a doubt the Canadian Association for Sport Heritage, active since 1981.



Since 2017, ICMAH has held 7 workshops addressing various issues affecting sports museums and museums with sports related collections. These sessions and seminars have encountered great success within the ICMAH conferences as well as outside the ICMAH nucleus, allowing new members to join the project.

The main goal of this subcommittee on sports museums is to establish a network among museums with sports heritage collections, directly or indirectly related to the theme and draw attention to all sports through collections and social practices. We also aim to provide museological and museographical support and assistance between the sports museums of the network, and create documents for their use.

Seminaries and Round Table Reports

« **Reflexions upon contemporary evolutions of sports collections** ».

Alexandria, Egypt, September 23-25th 2018

ICOM-ICMAH seminary in collaboration with Senghor University.

Participants :

- **Khaled Azab**, Chair of ICOM Egypt
- **Abdel Rahman Abbas**, Sporting Club representative
- **Hassan Abbas Amar**, Egyptian Olympic committee representant
- **Mohamed El Maguid**, ICOM Egypt representant
- **Jean-François Faü**, Senghor University représentant
- **Marie Grasse**, Director and curator of the National Sports Museum, France, Vice-Chair of ICMAH
- **Bely Hermann Niangao**, Director of exhibitions, mediation at the National Museum of Ougadougou and museum curator
- **Islam Assem Abdelkareim**
- **Abdel Aziz Salah Salem**, Archaeology professor at the University of Cairo
- **Dina Ezzedine**, Professor at the University of Cairo
- **Hussein el Shabouri**, Professor at the University of Alexandria



FOREWORD

This seminar aims to invite academics, curators, and sports practitioners to reflect on the developments of sports collections through a reexamination of the concept of "sports idea" in Africa.

This event will seek to identify the elements that underpin the longevity and vitality of new contemporary themes related to sports in the African continent, whether it be football or wrestling.

From antiquity to the present day, sports, and specifically athletes, have been represented and valued in art through sculpture, ceramics, engravings, and photography. Beyond the aesthetic inspiration of the human body, portrayed in almost perfect proportions, the artist suggests movement and motion while highlighting human qualities such as agility, intelligence, or cunning. This is the aesthetic of sports in service of social ethics.

Art can also testify to the evolution of certain sports specialties and the development of supporting techniques for these disciplines within sports collections. This development also allows for the analysis of various treatments of the theme of sports in contemporary art, from the FIAC to international collectors' exhibitions.

Thus, sports in art, and art in service of sports, provide a way to approach the sports phenomenon from a historical, sociological, and economic perspective while giving it a new place in contemporary African society.

AVANT-PROPOS

Ce séminaire a pour ambition d'inviter des universitaires, des conservateurs et des praticiens du sport à une réflexion sur les évolutions des collections sportives à partir d'une ré-interrogation de la notion « d'idée sportive » en Afrique.

Cette manifestation devra permettre de relever les éléments qui fondent la longévité et la vitalité des nouveaux thèmes contemporains restant liés au sport dans le continent africain, que ce soit le football ou la lutte.

Depuis l'antiquité jusqu'à nos jours, le sport, et plus précisément l'athlète, sont représentés et valorisés par l'art, à travers la sculpture, la céramique, la gravure et la photographie. Au-delà de l'inspiration esthétique du corps humain, livré dans des proportions presque parfaites, l'artiste suggère les déplacements et les mouvements, tout en mettant en avant les qualités humaines, comme l'agilité, l'intelligence ou la ruse. Il s'agit de l'esthétique sportive au service de l'éthique sociale.

L'art peut également témoigner de l'évolution de certaines spécialités sportives et de l'élaboration d'une technique de support de ces disciplines au sein des collections sportives. Cette élaboration permet également d'analyser les différents traitements du thème du sport dans l'art contemporain, de la FIAC à l'internationales des collectionneurs.

Ainsi le sport dans l'art, et l'art au service du sport permettent d'aborder le phénomène sportif sous l'angle historique, sociologique et économique tout en lui donnant une nouvelle place dans la société africaine contemporaine.

About the seminary

The Senghor University had the pleasure of organizing and hosting a seminar on sports collections in Alexandria from September 23 to 25, 2018. The seminar was organized in partnership with ICMAH, ICOM-Egypt, the National Sports Museum of Nice, the Sporting Club of Alexandria, and the Egyptian Olympic Committee. Although the idea of a seminar on sports collections in Egypt did not initially generate much enthusiasm, we quickly realized that the topic had great potential in this country. Football is very popular, Egypt excels in squash, and it has numerous significant sports facilities. In 2019, Egypt will host the Africa Cup of Nations for the fifth time, having won it three times in a row in 2006, 2008, and 2010. Additionally, Egypt boasts many archaeological traces of sporting practices since ancient times. These are all assets that highlight the importance of sports collections and inspire museum projects or cultural events showcasing sports and sporting practices.

Beyond the Egyptian context, the seminar provided an opportunity to reexamine the role of sports in contemporary African society from a historical, sociological, and economic perspective, drawing examples from Burkina Faso, Senegal, and Egypt. I am delighted that, as a result of our discussions, the idea of a future meeting emerged to further explore the development of collections or exhibitions on the theme of sports. As an actor in Africa's development and change, Senghor University is ready to support and accompany the ongoing reflection and projects that contribute to the visibility of sports in Africa, in its cultural dimension.

Thierry Verdel, Rector of the University of Senghor

Marie Grasse, "The French National Museum of sports and its collections"

Museum practice can be summarized as "the set of techniques developed to fulfill museum functions, particularly regarding museum design, conservation, restoration, security, and exhibition." It encompasses a range of techniques aimed at enhancing museum development.

Museum functions cannot be properly fulfilled without a genuine policy for collection development. By "collection," we generally refer to "a set of material or immaterial objects (artworks, artifacts, specimens, archival documents, testimonies, etc.) that an individual or institution has taken care to gather, classify, select, and preserve in a secure context, and often to communicate to a more or less broad public, depending on whether it is a public or private collection. The nature of collections can vary from one museum to another, from one period to another, and from one territory to another, based on choices made by the respective governing authorities.

Regarding sports collections, they can be related to various physical and sporting practices, the history and technical evolution of equipment and materials, artistic interpretation (painting, sculpture, photography, music, decorative arts, philately, etc.), or the interpretation of physical activities. They can also encompass testimonies of the sporting phenomenon and, more contemporarily, in our context, the history of champions and sports figures, including their equipment and memorabilia.

Sports collections in France: the MNS collections

Regarding sport-related collections in France, specifically the collections of the National Sports Museum (MNS), it should be noted that outside of specialized museums or club museums (such as the Musée des Verts in Saint-Étienne or the Basketball Federation Museum), and museums focusing on specific sports themes (such as the Tennisium or the Boxing Museum), the collections of other public museums are primarily ethnographic or societal, encompassing everyday objects among other things.

Therefore, it is in the collections of these ethnographic or societal museums that one must search for objects related to physical and sporting practices. It is important to note that there are virtually no collections that are exclusively "sport-related" in the modern sense of the term. There are no collections specifically dedicated to sports, like those found in the National Sports Museum. For the past fifty years, the National Sports Museum has been working to gather a collection aimed at understanding the phenomenon of sports from historical,

sociological, anthropological, and economic perspectives. These collections consist of a wide variety of materials, sizes, and appearances, with the oldest dating back to the 16th century and the majority originating from the 19th and 20th centuries. Acquisitions contribute to fulfilling one of the museum's missions, which is to establish and affirm its status as a representative institution of French sporting heritage, a place of memory, an educational space, and a site for scientific research.

The National Sports Museum (MNS) currently holds 43,000 objects. The poster collection is the museum's largest collection, with nearly 20,000 items. Jean Durry, the museum's first director, began collecting posters at an early stage, similar to the approach taken with fine arts collections (paintings, sculptures, drawings, etc.). This demonstrates the historical and artistic dimension of the initial acquisitions. As a society museum, the MNS also has the role of acquiring, preserving, and promoting a collection with artistic and emotional value, revealing how sports and its history have inspired artists such as Pablo Picasso, Nicolas de Staël, Alfred Boucher, Robert Delaunay, Maurice Denis, to name a few.

Sports uniforms and equipment, as sacred objects bearing witness to the achievements of athletes and significant moments in sports history, also hold an important place in the museum's collections. Trophies and medals, representing victories or defeats, are pieces that speak of an era, an artist, a team, or a player. This aspect allows sports to be integrated into artistic craftsmanship. Furthermore, they are essential components of sporting rituals. Every major event is accompanied by a trophy (such as the World Cup, French Championship, French Cup, or League Cup) and medals. Lastly, everyday objects also testify to the omnipresence of the sports phenomenon in society (toys, advertising, domestic life), contributing to the construction of our memories and popular culture.

Promotion of Sports Heritage

The ambiguity of sports lies in its action, the present, the movement, the emotions, while museums remain static, exhibiting inanimate objects over time. How can a museum effectively convey these intangible emotions while presenting clothing and accessories behind glass cases? How can it share these emotions with the public?

Instead of automatically associating these objects with a film or commentary, which may risk further diminishing the significance of the events they were once associated with, the approach taken by the National Museum of Sport, opened in Nice in 2014, in its new museography, is to present collections at a specific moment in their history, at the "t" moment of a sports historical

event. At times, a high bicycle stands juxtaposed with a track cycling bike from the 2012 London Olympics, thus illustrating the technological evolution of the shape, materials, and weight that contributed to the mechanical advancement of the sport, as exemplified by Mickaël Bourgain's sacred object. Other times, Marcel Cerdan's shorts and robe tap into the collective imagination of the "Moroccan Bomber" who defeated Tony Zale, transporting us back to the spotlight of "La Môme Piaf." Likewise, Pierre Mazeaud's watch symbolizes his ascent of Everest and its duration, while Maurice Herzog's ice axe (controversial ascent of Annapurna in 1950) reminds us of the influence these items had on hundreds of young aspiring mountaineers, thirsty for freedom...

It is also impossible to recreate within the confined space of a museum structure the abundance and diversity of the sports phenomenon, the tens of thousands of spectators who cheer and engage with each other during a match, and who celebrate on victorious evenings... and even more difficult to measure its societal impact. The National Museum of Sport serves as both a showcase for objects that belonged to athletes and a broader exploration of the reflection these artifacts provide on the history of our society. In this sense, the museum is a workshop of reflection that presents broad issues from which exhibitions can be developed. In this regard, it fulfills the role of Lévi-Strauss's "social museum," aiming to help individuals better understand their place in the society in which they live and to be a privileged witness to it.

Jean-François Fau, "The phenomenon of sporting clubs in Egypt : a colonial legacy"

At the end of the 19th century, foreign communities residing in Egypt showed interest in establishing community associations by founding several social and sports clubs. This system reached its peak in the early 20th century in cities like Alexandria, Port Said, and Cairo. Among these clubs, we can mention the Fencing Club, the Greek Sports Club, the Greek Million for Gymnastics, a cycling enthusiasts group, the Italian National Union, the Cleopatra Boxing Club, the Egyptian Fencing Club, the Mixed Italian Club, the Savoia Football Club, and more.

Later, Egyptians themselves founded several clubs, including: Al Seka Al Hadid, Al Ahly Club (National Club), Sporting Club, Al Jaziera Club, Heliopolis Club, Maadi Club, and more.

Community clubs constituted the majority of Egyptian clubs (26 in 1908). Moreover, they had great potential; their members belonged to the dominant class and enjoyed the protection of authorities and diplomatic representations. Many club members had studied in Europe and thus maintained close ties with sports federations abroad. In contrast, English colonial clubs, primarily focused on traditional British sports such as tennis, football, and cricket, turned away from the Egyptian sports structure. Only football escaped this community-based seclusion.

The presence of all these clubs required the establishment of a system to organize and manage various competitions across disciplines. Thus, the Mixed Federation of Sports Clubs was founded in 1908 under the presidency of Mr. Angelo Bolanaki, a Greek-born Alexandrian. Most of its members were foreigners (due to Egypt's political situation at that time). French was the official language of this federation, along with all its documents, statutes, resolutions, and minutes. The federation began organizing the Egyptian championships from 1908 to 1910 and entered into international agreements between Egypt and other countries such as France, Norway, and Hungary. Additionally, some sports federations were established in 1910, including athletics, swimming, and cycling. Only the English colonial clubs refused to join the Mixed Federation of Sports Clubs.

Angelo Bolanaki was the first athlete in Egypt to participate in international sports competitions. After retiring from sports, he founded the General Sport Club in Alexandria, which became the Egyptian Sports Federation in 1910, under the auspices of Khedive Abbas Halim II and Prince Omar Tosun. Meanwhile, Count Pierre de Coubertin, President of the International Olympic Committee (IOC), appointed Mr. Angelo Bolanaki as a member of the IOC and his representative in Egypt.

Al Olympia club in Alexandria:

Al Olympia Club is one of the oldest clubs in Egypt, based in Alexandria and founded in 1905 by Mukles El Bagoury. Upon his return from Great Britain, El Bagoury, impressed by the atmosphere of English clubs, especially football, founded the club Al Olympia under its initial name, "L'Etoile Rouge" (The Red Star). Being a customs officer in Egypt, he enlisted his colleagues in the club and in 1905, he asked Sami Hassan, the director of customs in Alexandria, to become its director.

1924: Paris Olympics. The club members were part of the Egyptian team led by Al Nabil Abbas Hosni and won medals in boxing, wrestling, and football. Upon the athletes' return to Egypt, the club changed its name to Al Olympia and specialized in football and tennis.

1930: Hassan Sabry Pacha, brother of Queen Nazly and uncle of King Farouk, was appointed president of the club. He purchased several high-level football players. This dynamic policy enabled Al Olympia Club to win the Egyptian Cup twice, in 1932 and 1933.

The birth of institutionalized football in Egypt:

Initially, it was colonial administrators who were at the forefront of football development and the creation of various clubs, especially in Cairo. On December 8, 1905, the Club des Hautes Ecoles (Club of Higher Schools) was formed under the initiative of British officials in the Egyptian capital. Twelve years later, other European administrators founded the Union Sportive Mixte, al Ittihad al-Riadhi al-Mokhtalit (Mixed Sports Union).

The foundations of Egyptian football were laid. However, Egyptian nationalism quickly saw it as an opportunity to advance its ideas. The first president of the Club des Hautes Ecoles, Omar Lotfi Bey, was a friend of Mustafa Kamil and used the club as a means to resist British occupation. The football section of the club was established in 1911. One of his first acts as president was to transform it into a mixed civil club. Its colors were red and white, representing Egypt and royal power. From 1925 onwards, the club only accepted Egyptian members and was placed under the protection of King Fouad in January 1929. It was in this context that the Al-Ahly Sporting Club was born, a name it adopted in 1907.

On the other hand, the Union Sportive Mixte became Nadi Ezzamalek, then Zamalek S.C, becoming the main rival of the former. The greatest Egyptian football derby was born. The fervor and success generated by these two clubs led to the creation of the Sultan's Cup in 1917. Lofti Bey then created the Egyptian Football Association with the help of other clubs, notably Nadi Ezzamalek, which obtained FIFA membership in 1923. This membership was obtained with the approval of the former British power, whose official presence in Egypt had ended a year earlier. The United Kingdom adopted a new sports policy by allowing Egypt to gain sporting independence in order to give the impression of complete independence. This maneuver was aimed at minimizing the British presence at the Suez Canal mentioned earlier.

This approach contrasts with that of France, which preferred to integrate athletes rather than create separate sports federations, even within the framework of a protectorate. The most famous example is that of Moroccan player Larbi Benbarek, who wore the French national team jersey without ever having French citizenship. We will come back to this point.

The footballers of the Nile conquering Europe:

Hussein Hegazi was the first Egyptian to play as a forward in the English league, first for Fulham in 1911 and then for Millwall the following year, before pursuing a university career at Cambridge, where he went to study in 1913. Following Hegazi's example, Mohamed Latif, a footballer and student, followed suit in 1935 by enrolling at Jordanhill College in Glasgow and playing a few matches for Rangers. Later, in 1970, Latif became a renowned football commentator on Egyptian television.

Finally, Tewfick Abdallah, nicknamed "Toothpick" due to his slender physique, made his debut in October 1920 for Derby County against Manchester City. A veteran of World War I in the British Army, Abdallah was known for his individual technique and played in England until 1924. For all of them, football was just one step in their initiation into British modernity, particularly economic liberalism and political democracy.

The talents of Egyptian footballers began to be recognized in international competitions. The Egyptian Football Association was admitted to the International Federation of Association Football (FIFA) in 1923, a year after the British declaration granting full sovereignty to Egypt. The following year, the Egyptian national team achieved a victory in the first round of the Olympic football tournament at the Paris Games. On May 29, 1924, at the Pershing

Stadium in Vincennes, the footballers of the Nile defeated one of the top teams, Hungary, but were subsequently eliminated by Sweden in the quarter-finals.

The Egyptian national team was the first African team to participate in the FIFA World Cup finals. They qualified for the 1934 edition in Italy but were defeated in the first round by Hungary.

These performances led to some players being signed by European clubs. Goalkeeper Mostafa Kamel Mansour played the 1938-1939 season with Queen's Park Rangers, while midfielder Ismaël Raafat played for FC Sochaux during the 1935-1936 season and then joined FC Sète, where he played twenty-six matches the following season. However, he left the club without permission in July 1937 to join Tram Sports Alexandria.

The other face of clubs in Egypt, the Alexandria Cricket club :

This club was founded in 1851 in Alexandria by English residents and expanded after the opening of the Suez Canal in 1869. Its sporting activities continued until its closure in 1948. Comprised predominantly of military personnel with frequent rotations, Egyptian players were often overlooked, and only one player, Abdu Hussanein, had the opportunity to play for the Alexandria cricket team.

One of the greatest cricket players in South Africa, John Traicos, was born in 1947 in Zagazig, where his family had settled. His name on the civil registry was Athanasios Traicos, and he was the second child of a Greek family originally from Lemnos. In 1948, the Traicos family emigrated to Fort Victoria, now Zimbabwe, where he adopted the name John and discovered cricket. Other clubs were established by the British Army, which began to dominate the sport in Egypt and Sudan. In October 1884, a combined team of the army and navy played a match against A Shaw's XI, who were traveling to Australia for an Ashes series.

By 1900, cricket had become the main sporting and social activity of the British community. The standards were high enough for the Marylebone Cricket Club (MCC) of London to send a touring team in 1909, prompting the creation of the Egyptian national cricket team. The MCC played three matches against them and won two of them. They also played matches against local clubs as well as various teams representing the military and civilian population. A series of return matches took place three years later, and a combined Egypt and Sudan team played a two-day match against the MCC at Lord's Cricket Ground in London.

The Free Foresters team was the third team on the 1927 tour, playing against the Egyptian national team twice, losing the first match and winning the second. Hubert Martineau, who regularly faced Egypt, was one of the star players of the Free Foresters team that toured Egypt every year between 1929 and 1939. The tours usually included two matches against the national team, as well as matches against club teams and military teams.

Despite these international encounters, the level of cricket in the country began to decline from 1930. As the sport was dominated by the military, players were often changed due to military transfers, leading to a lack of technical consistency. Egyptian players were frequently overlooked. International tours came to a halt with the outbreak of World War II. During the conflict, matches were considered recreational activities for the troops stationed in the country, similar to baseball for the US Army. The national team never played again after the war.

Cricket, rugby, and squash were also played at Victoria College in Alexandria and Cairo.

Attempts were made to revive cricket, with an Egyptian team touring England in 1951 and playing against the MCC at Lord's Cricket Ground in London. As an anecdote, Omar Sharif, the film star and bridge player, was a member of this team. The players of these clubs came from the upper classes who supported the Egyptian monarchy. That's why the "Free Officers" Revolution of 1952 dealt a fatal blow to Egyptian cricket. Considered the epitome of a colonial sport, it failed to take root, unlike in the Indian subcontinent. Thus, cricket, along with fencing (a sport associated with the monarchy), disappeared from club screens in 1953 with the proclamation of the republic initiated by the Free Officers.

In a final attempt in 1954, the Gezira Sporting Club played a match against the national team of Pakistan, but the match ended early so that the Pakistani players could visit the pyramids! The expulsion of British nationals in 1956, shortly after the nationalization of the Suez Canal, marked the end of this sport in Egypt... creating a membership problem!

In the end, the history of these two clubs represents two opposite destinies. The Sporting Club, dynamic and embracing modern sports, responded to the desire for social reform initiated by Mehemet Ali. The Alexandria Cricket Club remained a caricature of colonial power. Trapped in a social form of de facto apartheid, it was unable to integrate that same modernity, the spirit of the Olympic Games which contributed, during the first half of the 20th century, to the emancipation of dominated or colonized countries.

Bely Hermann Niangao, "Sports and museography in Burkina Faso"

Without delving into a dissertation on concepts or engaging in school disputes, let's simply state that museography can be summarized as "the set of techniques developed to fulfill museum functions, particularly regarding museum layout, conservation, restoration, security, and exhibition." Museography, therefore, appears as a set of techniques that contribute to the development of museums. It is much more practical, while museology, a related notion, is a more theoretical discipline that considers the museum as an object of study. It is somewhat like a "science of museums" that questions the museum field, particularly the place of museums in our societies.

Museum functions cannot be adequately fulfilled without a real policy for collection development. By collection, in general terms, we mean "a set of material or immaterial objects (works of art, artifacts, mentifacts, specimens, archival documents, testimonies, etc.) that an individual or institution has taken care to gather, classify, select, preserve in a secure context, and often communicate to a more or less broad public, depending on whether it is public or private."

The nature of collections can vary from one museum to another, from one era to another, from one territory to another, based on choices made by different supervisory authorities.

Regarding sports collections, as previously mentioned by Dr. Marie Grasse, they can be related to various physical and sports practices, the history and technical evolution of equipment and materials, artistic interpretations (painting, sculpture, photography, music, decorative arts, philately, etc.), or the interpretation of physical activities. They can also include testimonies of the sports phenomenon and, in a more contemporary sense, the history of champions and sports figures with their equipment and memorabilia.

In Africa, and particularly in Burkina Faso, an emphasis should be placed on the intangible aspect, as always, such as the chants and rituals that can accompany certain physical and sports practices. This leads to classifying objects that traditionally belong to other heritage categories as part of sports collections. After defining the key concepts and before addressing the topic of sports collections in Burkina Faso, it is important to mention a few words about museography in Burkina Faso.

Located in the heart of West Africa, with an area of approximately 274,300 square kilometers, Burkina Faso, or the "Land of the Upright People," is home to around 60 linguistic groups, with the most representative being the Mossi (about 53%), Dioula (about 9%), and Fulani (slightly over 7%). These three languages serve as national languages throughout the country.

According to the latest statistics from the General Directorate of Cultural Heritage (DGPC), there are 35 museums (of all statuses) spread across the country, with around ten museums located in the Kadiogo Province alone, whose capital is Ouagadougou, the capital city. Among these museums, we can mention the National Museum of Burkina Faso, an ethnographic museum with a collection of approximately 12,000 inventoried objects to date, the Sogossira SANON Museum in Bobo-Dioulasso, whose management has been transferred to the Municipality of Bobo-Dioulasso. The same applies to the Gaoua Communal Museum, also known as the Museum of Southwest Civilizations. Specialized museums can also be mentioned, such as the Army Museum, the Water Museum located near Ouagadougou, the Music Museum, the Post Museum, the Warba Museum in Zorgho, the Petrography Museum, the Catholic Church Museum, and more.

Among these museums, 15 are in working conditions, some the others function irregularly and a few are still at the project phase. Thus, what about sports collections?

Sports collections in Burkina Faso

Regarding the collections of these various museums, it should be noted that they are diverse. Apart from specialized museums or those dealing with specific themes, the collections of other museums are primarily ethnographic, encompassing everyday objects, weapons, numismatics, ritual objects, etc., from different communities in the country.

By what word is the term "sport" referred to in our languages? The answer to this question that we posed to the bend-naaba¹ of Gounghin was not easy. After much discussion, it was noted that there is no established term in our local languages specifically designating the word "sport"! Nevertheless, the concept is understood. Thus, it can be translated as "Gniwinsgré" (literally "body warming up") in Moore, or "kawar yiira" in Nuni, which conveys a similar notion.

It is easy to understand why this type of collection is not extensively developed within our museums, as sports as an autonomous discipline practically

¹ The chief drummer of the royal court in Ouagadougou. His role is to invoke the spirits of the ancestors, inspire (along with his troupe) the warriors, convey messages from the chief, and so on.

does not exist (except for some prominent cases among the Moose, Nuna, Lyèla, and especially the San). It would be more appropriate to talk about physical and sports practices or physical activities in order to better identify objects related to sports collections.

Therefore, it is in the collections of these so-called ethnographic museums that one should search for objects related to physical and sports practices. It is important to emphasize the search for objects related to physical and sports practices because there are practically no collections that are exclusively "sports" in the modern sense of the term. Apart from traditional wrestling among the San (which we will come back to), there are no collections that are specifically sports-oriented and inventoried as such by the Department of Conservation of the National Museum.

Sporting activities and related artefacts

Without delving into all the physical practices in Burkina Faso, it may be important to mention the example of initiation camps, which were like training schools to prepare young adolescents for adulthood. According to our discussions with Dassasgho-naaba, one of the traditional chiefs of Ouagadougou, it is in the "kéogo" (meaning initiation camp) that the intellectual, physical, and moral capacity of the child is put to the test. From the early days, the "new recruits" undergo circumcision. After their healing, sports activities (climbing trees, hunting, swimming competitions, etc.) take place to allow them to measure themselves against each other and develop their physical potential.

We mention this example to highlight the multiple meanings that an object can have in this context. Indeed, the "benda," the ornament worn by the newly initiated after circumcision, also served as sportswear. Whether seen as an adornment, clothing, or sports attire, it is up to the curator designing an exhibition to give it meaning based on the message they wish to convey to the public.

There are numerous physical practices of this nature that allow for the identification of many artifacts that can be both sports-related and cultural, or even domestic in nature.

The Mogho Naaba museum, an attempt at building a sports museum

The Mogho Naaba Museum is a private museum created within the royal court. Its promoter, the current emperor of the Moosé people, Mogho Naaba Baongo, is a sports enthusiast, specifically football. Initially, it started as a private collection of objects related to football or ancient physical practices (as previously mentioned), and gradually expanded to include other objects related

to contemporary sports disciplines. One can find items such as swords, harnesses, horseshoes, all of which evoke the equestrian art once practiced in the Moaga kingdom. It should be noted that the national sports teams are named "Étalons," referring to the Yennega stallion, the princess who is the origin of the Mossi kingdom. In short, there are enough objects related to horses and the art of war.

In 2011, the Mogho Naaba sought the expertise of the National Museum to document the collections in his museum. The main obstacle to the development of this type of museum remains ethical in nature. However, by working to raise awareness with its promoter, it is hoped that a true sports or football museum can be built in Burkina Faso.

The *nidoro* (or *gnandôrô*²), or *san* wrestling trophée from the national museum of Ouagadougou

While waiting for Doctor Camara to talk about wrestling in Senegal, allow me to open a small window to clarify that within the National Museum of Burkina Faso, there is a collection of San or Samo wrestling trophies (one of the cultural groups in Burkina located in the northwest of the country). These trophies are wooden artifacts carved in the shape of canes symbolizing animals from the bush (zoomorphic figures).

Nidoro zoomorphe

*Nidoro
anthropozoomorphe*

Some others are anthro-zoomorphic figures and are associated, for some, with the strength and courage of the winner or simply express the traditional sculpting craftsmanship among the San. This collection is quite modest (around 50 objects) and consists of objects made of organic materials, specifically wood, which facilitates their preservation in our environment. According to the research of Professor Ky Jean Célestin, these objects have three main functions: a decorative function, an honorary function, and a funerary function. However, all

² Pr Ky Jean-Célestin. Le *nidoro* selon la documentation du Musée national.

those that exist in the National Museum of Burkina Faso are primarily inventoried as trophies, fulfilling an honorary function.

In addition to this collection of San objects, there are also tools and objects related to hunting, which from another perspective, can be considered as objects related to sporting practices. These include horse equipment (for horse racing), weapons, and other associated adornments. In the end, the museographic context in Burkina has seen developments in recent years, and now is the time to work on structuring the sector through proper training of professionals, empowering them, raising awareness among communities, and involving them in the promotion of our cultural facilities, which are our museums.

The necessity of enriching the collections.

Today, Burkina Faso stands out in organizing numerous sports competitions. We can mention the Tour du Faso, created in 1987. However, to this day, there is no national policy to perpetuate the memory of this sport (whose reputation extends beyond the country's borders) or to preserve traces of this competition for the future. In our opinion, the role of a museum is not only to depict the past but also to select and safeguard expressive elements of contemporary productions (similar to scientific and technical heritage) that can also contribute to the information and education of future generations.

As an example, in 1998, when Burkina Faso hosted the Africa Cup of Nations (CAN), many transformations took place on social levels (the emergence of pride in being Burkinabe and a sense of belonging to a nation, thus pacifying social relations), cultural levels (artistic and musical productions, exchanges with other nationalities), and technical levels (construction of facilities and new hosting structures, etc.). Twenty years later, people don't even remember the mascot that was created to promote this competition, one of the largest in Africa. Yet, when ordinary people reminisce about this event, they do so with a great deal of nostalgia.

Thus, haven't we missed an opportunity to demonstrate the importance a museum can have for the average Burkinabe and to correct this elitist view that many hold, accusing the museum of being a creation solely by and for the "white" people?

Similarly, in the field of boxing, Burkina Faso experienced moments of glory with a certain Nabaloum Dramane, known as "Boum-Boum." As a multiple world champion, this boxer made many Burkinabes dream. Like Thomas Sankara, who is a national heritage, "Boum-Boum" was revered for six years and then consigned to the forgotten pages of history. Now reduced to working as a

muezzin in a densely populated neighborhood, he is sinking into total destitution. Yet, conditions should have been created to allow this champion to transmit his legacy, the art of boxing, to all those young children who dreamed of becoming "Boum-Boum."

By investing in sports through the promotion and preservation of sports collections, by contributing to the promotion of sports disciplines in Burkina Faso, and by creating new connections (if not already done) between culture, sports, and development, Burkinabe museums will reach out to new audiences. This is, in essence, our contribution to this seminar on sports collections, a new subject that should inspire the new generations of African curators.

Abdoulaye Camara, "Wrestling in Senegal, a National Heritage"

Senegalese wrestling (*lamb*³), a national cultural heritage for Senegal, is practiced by all ethnic groups. It exists in two forms: traditional wrestling (known as "simple") and wrestling with strikes. For each category, the principle is the same: the wrestler (*mbeur*) must defeat their opponent in a combat that follows specific rules.

National Heritage

The initiation to simple wrestling often starts in childhood, where it is supervised and guided by elders. Mastery is acquired through practice and observation. In Senegalese society, it is believed to instill virtues of courage, dignity, and sportsmanship in the practitioner.

Practiced by all ethnic groups in Senegal (Wolof, Serer, Toucouleur, Diola, etc.) and in all regions of the country, it helps forge bonds of kinship and camaraderie within the established groups, which are intended to strengthen and consolidate over time.

³ Senegalese words in italic are from the Wolof language.

From rural to urban areas

In rural areas, wrestling sessions take place at nightfall (*Mbapattes*) and involve young people from the same village or neighboring villages. In urban areas, wrestling matches preferably take place in the afternoon before twilight (*lamb*).

All wrestling matches are accompanied by music (drums, tambourines, whistles, for the most part), songs (the *bàkk* of the wrestler and the encouragement of griots or *ndawràbbin*), and magico-religious practices (*khons*) conducted by the marabouts (Muslim religious leaders) from both sides.

Traditional wrestling, the most practiced form, is mainly rural.

Traditional wrestling, being the oldest form, is the most practiced and remains more prevalent in rural areas than in cities. Wrestling sessions are preferably organized at night (*Mbapattes*) after the harvest season. In urban neighborhoods, they often take place after daily activities.

In this form of wrestling, the opponents can be from the same village, different neighborhoods, neighboring villages, or different historical provinces. These fights rely on the physical strength, technical skill, and agility of the wrestlers.

La lutte avec frappe, un sport urbain très médiatisé

La lutte avec frappe est, quant à elle, une activité urbaine où des lutteurs maîtrisant les techniques de la lutte traditionnelle utilisent les coups de poing en usage dans la boxe. Un règlement offre à tous les combattants, selon leur catégorie de poids, la possibilité de compétir. Mieux médiatisée, cette lutte, en permettant aux lutteurs de disposer de cachet important, est perçue comme un moyen de valorisation sociale par beaucoup de jeunes disposant ou non d'emplois fixes.

The rules are dictated by the National Comité for Wrestling (CNG)

The rules of wrestling are enforced by three referee judges:

- The duration is not defined and can last from two to ten minutes.
- The fight is conducted with bare hands, without any protection.
- The fight ends when:
 - *One of the wrestlers is brought down.
 - *The head, buttocks, or back of a wrestler touches the ground.
 - *All four supports (two hands and two knees) touch the ground.
 - *One wrestler does not present any offensive action for a certain period of time.

Les écuries ou clubs sportifs

The practitioners of this wrestling are enrolled in different "stables" (sports clubs) registered with the National Committee for Wrestling Management. Within these stables, the relationships among members are often based on ethnic or geographical criteria. However, the new generation of created stables (such as *Boulefalé*⁴, *Ndakarou*⁵...) is characterized by their ethnic and social diversity. Each stable has its own leader, known as their current champion. The rule within this milieu requires the leader of a stable to defeat their lieutenants or the closest contenders to the title before challenging the national champion (the king of the arenas).

⁴ Not caring and following its path

⁵ Dakar's name

Senegal's King of the Arenas Les rois des arènes au Sénégal

- 1986-1999 Manga 2 (nickname for Hyacinthe Ndiaye)
- 1999-2002 Tyson (nickname for Mouhamed Ndao)
- 2002-2004 Bombardier (nickname for Serigne Ousmane Dia)
- 2004-2012 Yekini (nickname for Yakhya Diop)
- 2012-2014 Balla Gaye 2 (son of Double Less, former king of the arenas)
- 2014 - 2018 Bombardier
- 2018- today Eumeu Sène

Wrestling in western Africa

On the continental level, traditional wrestling is practiced by all countries within the Economic Community of West African States (ECOWAS). The wrestling championship, organized annually, is regularly won by Senegal in terms of the number of team medals.

Here is the medal table for the editions of the ECOWAS African Wrestling Tournament (TOLAC):

2012 edition: Team: 1e Senegal; 2e Nigeria ; 3e Níger

2015 edition: Team: 1e Senegal; 2e Níger, 3e Nigeria

2016 edition: Team: 1e Senegal; 2e Nigeria ; 3e Níger

2017 edition: Team: 1e Senegal; 2e Níger, 3e Nigeria

Wrestling, a renowned heritage

This highly popular sport has been the subject of numerous university studies and research. The Laboratory of African Literature and Civilizations at IFAN (Institute of Fundamental Research on Black Africa) has been dedicated to the collection and preservation of works of oral heritage since the 1970s, including epics, tales, songs, proverbs, short stories, historical chronicles, genealogies, and village foundation myths. An important audiovisual collection has been amassed through the research missions of scholars. Recordings of bakk, which is self-praise and self-glorification, have been collected in different cultural areas of the country.

Dedicated exhibitions have been held, such as the photographic exhibition at the Théodore Monod Museum of African Art, titled 'Icons of the Senegalese Arenas,' from November 2014 to April 2015. While the audiovisual and

photographic documentation is rich, there is a lack of material elements (such as loincloths, amulets, and various accessories of wrestlers) to illustrate the exhibitions. This is one of the missions that the Museum of Black Civilizations, recently opened in Dakar, must undertake. Lastly, a national arena with a seating capacity of 22,000 has been dedicated to this sport in Pikine, a suburb of Dakar, to host wrestling matches.

Wrestling, a changing heritage

Today, wrestling, particularly the one with strikes, has undergone noticeable evolutions characterized by:

- A more visible magical, religious, and ritual dimension, with expressions rooted in a Sufi and maraboutic form of Islam. This includes the use of talismans (gris-gris), blessed water (saafara), or milk used as potions or lotions for purification or protection against evil forces. In combat, the marabout acts as an intermediary between the wrestler and God or occult forces through prayers, their powers over the Quran, or animistic rituals. The wrestler's primary strength lies in their khons (magical charms), followed by their physical and technical abilities.
- The emergence of new technologies (radio and television broadcasts, social media) that mediate the fights organized in national stadiums or outside the African continent (such as Paris Bercy on June 8, 2013).
- The theatricalization of events, with wrestling teams (ecuries) showcasing themselves in tracksuits adorned with their sponsors' colors and engaging in choreographed formations. These images are widely disseminated, fueling popular enthusiasm and heightened pride.
- Globalization, which has led to the international recognition and spread of Senegalese wrestling.

Wrestling is therefore a school of life where one learns the fundamental values of Senegalese traditional society. However, it is necessary to recognize and accept that its practice has undergone numerous transformations and evolutions under the influence of religions, urban cultures, population growth, the emergence of new technologies, and the development of media.

Islam A. Abdelkareim, "The stadium of the municipality of Alexandria"

On 25 November 1892, the French Baron Pierre de Coubertin could fulfil his dream of reviving the Olympic Games, after his travels to convince everyone with his idea. Then the international Olympic committee was founded in 1894 to organize the first Olympic Games in the modern time to be in Athens in 1896. But an economic crisis was about to destroy the dream or at least to delay and

move the first Olympic Games from Athens to Budapest. Meanwhile, the Greek-Alexandrian philanthropist George Averoff saved the situation by financing the restoration of Panathenian Stadium. Therefore, they acknowledge his good deeds by a marble statue still erected in that stadium until now.

The excellent deed of Averoff motivated Pierre de Coubertin to take his next step in Alexandria which was the richest city in the basin of Mediterranean Sea and with the largest foreigner community of Greeks. So, he found his way when he got acquainted to Angelo Bolanaki the Greek-Alexandrian, an athlete from one of the wealthy Greek families in Alexandria. Bolanaki was the inspirer to build the Olympic Stadium in Alexandria. When he met Pierre de Coubertin in Paris started to organise various sports competitions in Alexandria and Cairo, but his main target was to prepare Alexandria to host the Olympic Games. This target to be fulfilled was in need to establish a national Olympic Committee and to build a stadium.

In 1909, Bolanaki presented an official request to the municipality of Alexandria to allocate land to construct an Olympic stadium to host the Olympic Games in 1916. The municipality board members encouraged the idea as they realized the huge revenue form this project. The main obstacle was the high cost of financing the whole project, so the municipality found their budget could not affording that. Therefore, they decided to establish a fund into which voluntary contributions can be paid to help to build the stadium.

In 1910, Bolanaki could establish the Egyptian Olympic Committee, under the auspices of khedive Abbas II, chaired by Prince Omar Tousson, and Bolanaki became the Secretary of the Committee and the Member of the International Olympic Committee for Egypt.

In April 1914, Bolanaki organized a local Olympic competition in Alexandria on the 20th anniversary of the revival of the Olympic Games, with the presence of khedive Abbas II and many dignitaries. In this occasion, on the land of Alexandria the famous Olympic flag, designed by Pierre de Coubertin in Paris 1913, was raising to the first time in a sport competition in the world. But all the dreams of Bolanaki postponed by the critical political situation of Egypt during WWI when the British dethroned Abbas II and declared Egypt a sultanate.

In October 1918, Bolanaki organized to the second time an Olympic competition in Sporting Club in Alexandria with the presence of Sultan Fuad I who was convinced by Prince Omar Tousson. The result was the sultan's adoption of the stadium construction project, and contributed the sum of 3000 LE., then all the dignitaries start to contribute like prince Omar Tousson who contributed with 2000 LE., Bolanaki 1000 LE., and Constantine Chorieme 500 LE.

In 1921, the work of planning and construction started under the supervision of Bolanaki and Valdmir Nicohosoff who was the chief of the construction department of Alexandria municipality. By 1922, the collected money was not

sufficient, so the decision was to raise the resources allocated to the fund by the Lottery net profits.

*Plan of the stadium of Alexandria in 1929, with
Nicohosoff signature*

With these obstacles was the hope to host the African Games. This Olympic championship was planned to be held in Algeria in 1925, but it was cancelled after a political pressure. So the dream was to organise the African Games in Alexandria in 1927. Egypt prepared everything to make the dream come true as for medals, pins, diplomas, commemorative stamps etc., but the stadium. Bolanaki asked the international committee to postpone the African Games to 1929 until finishing the Stadium and with no substitutions, they accepted.

In 1929, the colonial status in Africa felt threatened by permitting Africa's youth union under the name of Sport, so the political pressure has resulted in the cancelation of the African Game, only two countries who could send their athletes Spanish morocco and Ethiopia. So the big event that has to be held in April 1929 as the inauguration event of the stadium was cancelled to turn the happiness with stadium and the African games into disappointment.

*Golden medal of the cancelled
Alexandria African games, 1929*

The stadium cost reached to more than 130.000 LE, the stadium with a Special royal Cabin was designed in Greco-Roman design with a remarkable roman Arch which represents the Marathon Gate and the main façade of the stadium, the royal cabin was interior neo-renaissance design with a frieze of the Egyptian symbol then of A crescent with three stars alternately with "F" the initial of the king. The stadium capacity reaches to 25,000 people.

King Fuad I inaugurated the stadium on 17 Nov. 1929 with a general frustration atmosphere. They organized a special event for the inauguration which was soccer match to be played between Alexandria team and Cairo team, after sport shows and delegations of all national sports federations and delegations represented the Army sport club and the governmental and private foreign schools of Alexandria to pass in front of the king, and the ceremony ended when the king handed the Cup to Alexandria team.

The newspapers after the opening of the stadium was convincing their readers by saying: anyway Alexandria now owns the first Olympic stadium in Africa and it is much better than the whole stadiums in Europe then, and that is the main benefit of the dream to have a stadium in the heart of the city.

After 22 years of trying to host an international sport event, like the Olympic Games of 1936 which Egypt request officially, but under the pressure of the voices that call for the Egyptianization , Bolanaki left the Egyptian Committee and was replaced by a native Egyptian in IOC. So, in 1951 during the reign of King Farouk, the stadium hosted the first international championship which is the first Mediterranean Games, and in 1953, the stadium hosted the first Arab Games.

*Official poster of the
Mediterranean games of
1951, Alexandrie*

The stadium represents an important landmark in Alexandria so it is planned to make the first sport museum in Egypt inside the medieval remained tower which was merged in its enclosure walls. In 1927, when they start to plan the stadium was easy to remove this tower to complete building the stadium, but fortunately, Nicohosoff found that this an important antiquity and it can be part of the building to be a witness on how was the treating with the antiquity in that era.

On the other hand, other museum is to be prepared in the empty spaces in the Marathon Gate, where the foundation stone is. This museum will be the

Stadium museum to tell the whole story of the construction by demonstrating medals, old pictures and statues related to the foundation of the stadium and the most important events held inside, especially the royal inauguration, the visit of King Victor Emmanuel III of Italy in 1933, the Iranian monarch Mohammad Reza Pahlavi in 1939 and the speeches of the former president of Egypt Gamal Abdel- Nasser in 1962-66.

Finally, the stadium of Alexandria not only represents a place to practice sport but it is a place of heritage and great history played an important political, social and cultural role, so it deserves to host more than one museum.

Abdel Aziz Salah Salem, "Sporting Heritage in Egypt"

Among the civilizations of the ancient world, there are few with archaeological inscriptions depicting the theme of sports. There is a great variety of sports motifs found in ancient Egypt. Archaeological inscriptions and historical sources indicate that Egypt possesses a rich sporting heritage in the world.

These archaeological inscriptions on the walls of tombs and temples in Egypt, as well as the preserved archaeological objects in museums, confirm that the Egyptians practiced numerous sports such as ball games, wrestling, swimming, athletics, horse riding, and hunting according to precise laws and rules since the Pharaonic era. The Egyptians had a comprehensive understanding of sports, including various competitions, and presented prizes to the winners.

Women and sports

Women in ancient Egypt also engaged in ball games and could be seen balancing on the shoulders of their companions during these games. The ancient Egyptians were the first pioneers of this sport. The walls of the tombs at Beni Hassan in Minieh depict a young girl stepping over her colleague, followed by the depiction of three balls being thrown in rapid and successive rhythm. The next two exercises are divided into different phases and involve acrobatic maneuvers performed by pairs, similar to what can still be seen in circuses today.

*Ball game as shown in the tomb of prince Khéti
in Hani. Hassan, 11^o dynasty 2040-1991 B.C*

Young girls engage in various ball games. They are able to play with up to three balls, and one of them has acquired such skill that she can juggle with her arms crossed. The two dance groups have their equivalent, in a comparable

location, in the tomb of Khety (No. 17). They are also found a second time in the third register of the north wall. In the tomb of Bakti III, three registers of games appear, including tranquil games at the bottom (such as checkers and riddle games). The engravings in the tomb of Kheruef, west of Luxor, show collective training in this sport, where young girls danced in organized formations.

Dance is represented in its four main movements. The second movement is performed by a group of women who stand in front of the bearers of offerings; they perform the austere dance with their arms raised in a diamond shape, moving in unison, accompanied by hand claps. Swimming was a favorite sport of the ancient Egyptians, who swam in the Nile. The engravings show the image of a young girl swimming among lotus flowers. Another engraving depicts an alabaster container in the shape of a young girl swimming in the Nile.

*Women's rhythmic gymnastics at the
Temple of queenHatchepsut in Karnak.
18° dynasty, 1554-1306 B.C*

Wrestling in the ancient Empire

Wrestling was widespread in the ancient empire. The engravings on the tombs of Ptah Hotep in Saqqara show this game being practiced by children and adolescents. Wrestling dates back to the 5th dynasty. Sport and play are understood as a homogeneous theme and represented together. The oldest tomb brings together sports scenes in the offering hall.

The first judge supervising a wrestling game

In the scenes of wrestling that take place under the window of appearance of Ramses, a trumpet is depicted, which likely serves to mark the beginning of the fights and proclaim the winner. It mentions the presence of referees. "The organized wrestling matches for the celebration of the construction of Sahure's pyramid (5th dynasty) show us a judge meticulously observing a fight: slightly leaning forward, hands on thighs, he stands in the characteristic position of a competent observer. In addition to his official function, he would also serve as a herald. However, while the presence of referees suggests the existence of rules, we do not know much about them."

Wrestling in the Middle empire

The most famous ones are those in the tomb of Khety, which depicts 122 pairs of wrestlers, and the tomb of Bakhti III, which shows 219 wrestlers drawn on the eastern wall of the burial chamber alongside soldiers. Here is the depiction from the tomb of Bakhti III, tomb number 15.

Wrestling in the New Empire

If sports are disproportionately represented at Beni Hasan, they continue to exist in the private tombs of the New Kingdom. Alongside traditional motifs such as hunting and harpoon fishing, which are typical leisure activities in line with the social status of the nobleman, new images are created. The tradition continued in the New Kingdom with the addition of new elements. "The wrestlers at Beni Hasan wear only a belt, which would allow for a certain grip; the wrestlers of the New Kingdom, on the other hand, generally wear loincloths.

*Wrestling scene found in the tomb of
Amine Mose n°9 - west Luxor. 19^o
dynasty, 1136-1186 B.C*

The ancient Egyptians were pioneers in a sport that trained the youth to defend their country. The engravings discovered in the tomb of Kheir Waf, west of Luxor, reveal the practice of this sport. Another engraving depicts two boxers playing in front of the Pharaoh. While the winner appears proud and happy, the defeated bows before the elite spectators. Boxing is depicted in the tombs of Mery Ra and Ptah Hotep at Saqqara.

Drawings tracing the origins of modern fencing can also be found. The ancient Egyptians provided face protection masks for this sport. These engraved drawings can be found on the temple of the city of Habu, near Luxor, dating back

to the time of King Ramses III. The two players held swords and wore masks that are almost identical to those used today.

Hockey

The Egyptians also practiced a sport that resembles field hockey. It is played with a palm branch stick, and the ball is made of papyrus fiber. It is still played in rural areas. This is one of the games that the ancient Egyptians have known for thousands of years. Drawings of players catching a curved stick can be found on the tombs of Beni Hasan. The ancient Egyptians established rules for this game.

« Sports legacy and heritage dynamics »

Bordeaux, France, October 29-31st 2018

Round table for the 18th Sports history carrefour (SFHS) and 22nd Conference of the European Committee for the History of Sports (CESH)

As part of the International Congress CESH hosted in Bordeaux, three roundtable discussions were offered by ICOM-ICMAH on topics that allowed historians and attendees to appreciate the heritage and museum dimension of sports.

Participants :

- **Jean-Paul Callède**, Sociology professor and researcher at the CNRS
- **Paul Matharan**, curator at the museum of Aquitaine
- **Marie Grasse**, Director and curator of the National Sports Museum, France (marie.grasse@museedusport.fr)
- **Burçak Madran**, Chair of ICMAH (burcakmadran@gmail.com)
- **Jean-François Loudcher**, (Pr.) Professor of social sport history at the University of Bordeaux (jean-francois.loudcher@u-bordeaux.fr)
- **Yvan Gastaut**, historian specialized in sports and immigration, Associate professor at the University Nice Côte d'Azur (gastaut@unice.fr)

Themes:

Round table 1 : Sports, need of a particular museography ?

- Collect, exhibit, curate, create interest...
- Sports, a theme that renews or broadens the concept of heritage
- Sports facing their audience: potentials and strategies

Table ronde 2 : Colonial heritage in sports

Table ronde 3 : Towards a virtual European sports museum ?

- Archive project
- What international training programs are available in the historical and social sciences of sport?

« Club's museums, clubs and museums »

Istanbul, Turkey, October 10-12th 2018

ICOM-ICMAH conference on « Corporate museums »

Round Table

Tools and manufactured objects now have a status of collections, preserved in museums, restored, and exhibited in the same way as paintings, sculptures, and works of art. Technical museums, public and private, highlight them as science museum. In the same way, Sports museums highlight a specific aspect of humanity's heritage which deserves to be shared and transmitted.

Participants au workshop :

- **Marie Grasse**, Director and curator of the National Sports Museum, France (marie.grasse@museedusport.fr)
- **Canan Cürgen**, Director of the Besiktas Museum JO Sports Museum, Turquie and workshop moderator (canan.curgen@gmail.com)
- **Ahmet Karasomanglu**, from the Trabzonspor Museum, Turquie
- **Sevecen Tunc**, from the Trabzonspor Museum, Turquie (stunc@trabzon.org.tr)
- **Alp Bacioglu**, from the Fenerbahce Museum, Turquie (alp.bacioglu@fenerbahce.org)
- **Belgin Cetin**, du Fenerbahce Museum, Turquie (belgin.cetin@fbu.edu.tr)
- **Anne Seignot-Renouard**, from the FC Nantes Museum (anne.seignot@fcnantes.com)
- **David Parietti**, Culture and Education Hub Manager, Olympic coundation for Culture and Heritage, Suisse (david.parietti@olympic.org)
- **James Willcocks**, from the London stadium Tours, Angleterre (jwillcocks@delawarenorth.com)
- **Semih Ulu**, from the Galatasaray Museum, Turquie
- **Stéphane Mourlane** from Aix-Marseille University (stephane.mourlane@univ-amu.fr)





Report on

CLUB MUSEUMS

October 12th, 2018, Istanbul

The history of sports extends as far as the people's training for military purposes, for getting fit and useful in the work and for the competing purpose in the community life. From Neolithic periods to modern times, the different forms of representations of sports and games as well as tools used for the purpose got place in the archaeology and history collections and museums.

The sports and their evolution constitute a way of understanding the social history and the communities' life styles of living together. The material evidences of the sports are conserved and exhibited in museums.

ICOM / ICMAH being inclusive of the largest theme in museums will try to gather this highly few discussed subject all around the world and open a way of communicating about sports in the history and archaeology museums and collections.

ICMAH as a professional committee of ICOM organizes a series of workshop on "Sports in the Museums" since last year. The first workshop has been held in Nice, France on April 2017 and the second workshop has been in Baku, Azerbaijan on October 2017.

ICMAH organizes an annual conference on different themes on museums each year. This year's annual conference theme is the "Corporate Museums". For this occasion, the third workshop on "Sports in the museums" will be organized on "Club's museums / Club and Museum". This workshop will be realized with the collaboration of Beşiktaş JK Museum, in Istanbul, Turkey.

The third workshop's theme will mostly consist of museological and museographical aspects of the Club's museums and will also take into consideration the Club's histories and collections in museums.

« Reconsidering museums versus contemporary archaeology »

Kyoto, Japan, September 2-4th 2019

ICMAH-ICOM Conference

The theme of this 25th ICOM-ICMAH general Conference focuses on a way to reconsider museums in front of contemporary archaeology. This topicality can easily be transposed to sports museums as sport history incorporates anthropological and ethnological matters. The objects conserved amongst the institutions are considered as antique or contemporary artefacts that enquire us on history and activities of past and present societies.

NB : During this edition, ICMAH didn't host a workshop on sports, however, a few speakers have talked about sports-related matters, alongside Marie Grasse.

Participants :

- **Hiroyo Hakamata**, National Museum of Western Art, Tokyo
- **Marie Grasse**, Director and curator of the National Sports Museum, France (marie.grasse@museedusport.fr)
- **Sachiko Niina**, Prince Chichibu Memorial Sports Museum, Japon



Report on

SPORTS THEME

September 4th 2019, Kyoto

ICMAH being one of the oldest committees in ICOM, is also inclusive of the largest theme in museums by its professionalism on archaeology and history. Keeping the memory of all times and all traditions, archaeology and history museums and their collections are always missioned to transmit the knowledge of the humanity for future generations since centuries.

During this year's annual conference, ICMAH would like to examine anew the role of archaeological and historical museums in contemporary archaeology. In any country, a lot of museums used to be the center of archaeological activities and studies, and many are still.

However, the traditional relations between museums and archaeology changes with the practice of preventive - salvage (or contract) archaeology and other archaeological research practices that increase and disperse in number. The diversity of archaeological organizations modifies also the access to the resources and the data in the same region. In these circumstances a number of collections are commonly exhibited outside museums nowadays. On the other hand, the public has still the perception that the place to keep and to research of archaeological objects, findings and collections is a museum.

How should we consider this gap? How can we keep our museums active, updated and attractive as a 'hub' in contemporary archaeology? How should museums and associated organization work together with the local community to provide rich archaeology and history consciousness? This inclusiveness of theme proposes also a very wide evaluation of the museums as a 'cultural hub' in their location.

The essential approach is to open visions on the missions of archaeology and history museums to serve to their communities in the future. The essential approach is to open visions on the missions of archaeology and history museums to serve to their communities in the future.

Hiroyo Hakamata and **Marie Grasse** "The sports body: two complementary approaches"

1. The French National Sports Museum's approach

Since its opening in Nice in 2014, the National Sports Museum has been committed to proposing a varied exhibition policy through themes that allow it to question today's society on its history, sometimes the most distant. In 2018, the school proposed a central subject not only for sport but also for our contemporary reality: the body.

It seemed interesting to us to present to you here the same theme: "the sports body" treated on the one hand by a museum of Western society and on the other hand by a museum of the Far East.

A tool of perfection since Antiquity, the body is symbolically the reflection of an ideal seeking to fill our failures, our natural weaknesses. The body fascinates. Fat, skinny, tall, short, young or old, male or female, healthy or sick, it is now the subject of most of the debates in our society. Body-pleasure, body-work, body-picture, body-sick... It is the temple of appearance; it preserves and reflects every imprint of life. The particularity of the *homo sportivus* is to evaluate its adaptive capacities, its performances... which are above all a response to a demand whether it is sporting, social, political or economic.

The cult of the body reflects this social and physical norm of society. The body itself symbolizes what makes it concrete to see and think: the flesh and blood man. All artistic forms have logically taken over the subject. That's what we tried to show at the Museum.

The body competition precedes the one that takes place in front of the public, whether it is an Olympic event broadcast by cameras around the world or the Sunday game with the encouragement of a few friends or family. Whatever his level, the athlete tries to bring his body to performative limits, often blurring the line between sporting action, scientific performance and the fight against the possible, the humanly attainable. States also illustrated by artist Marina Abramovic, who chooses performances to push the boundaries of physical and mental potential.

The body can also become the object of another battle, a machine that mechanical assemblies or chemicals try to push towards the exploits of an apparatus. Elite sport, through performance improvement, seeks a schematic improvement (adaptation, selection, progression) where doping can then appear as a logical component. Sport, and in particular high-level sport, then becomes an experimental laboratory of human performance that illustrates in this sense a heritage of the Enlightenment, of which the 19th century, with the birth of modern sport, by calibrating human strength and movement, becomes the turning point. Finally, the new technologies of the 20th and 21st centuries are appropriating sport as an extension of the mind, trying at all costs to robotize performance, to reduce to nothing the uncertainty of a competition subject to a

challenge that often goes beyond, if not systematically, the simple sporting framework.

Sport connects. Athletes practice "bodybuilding" by showing their bulky muscles because medicine and technology are currently on board. The bodies are directly dimensioned: cyclists, speed skaters with thighs with adapted muscles, like the series of athletes photographed, composed by Howard Schatz. Today, naked bodies are visible at anytime, anywhere on modern media, advertising, newspapers, magazines or calendars such as the stadium gods.

Finally, the question of the body cannot be addressed without echoing the diversification of practices, their evolution and the objects of sport that have accompanied, inspired and developed them.

To design an exhibition around the sports body means offering visitors a set of objects, illuminating as much as varied, on the way in which this same body is represented, evaluated and experienced: instruments, books, engravings, photos, sculptures, posters, clothing, control or evaluation devices, piloting or exploration devices. It also means considering, and reminding us, that in each sporting era there is a body culture of its own, which requires us to show its originality as visually as possible.

It is also about distinguishing periods, each one having specific characteristics and technical or technological tools in line with the possibilities offered at the moment. But turning the sports body into an exhibition means, above all, telling an exciting story, with as much rigour and clarity as possible, in order to transform the simple scientific discourse into a journey through time, into a fun and educational experience that is necessarily accessible to all, in order to meet the expectations of visitors to the National Sports Museum.

2. La vision du National Museum of Western Art, Tokyo, Japon

During the summer of 2020, the National Museum of Western Art, Tokyo, (NMWA) will hold the "Sports and the Human Body (proposed title)" exhibition to coincide with the Tokyo 2020 Olympics⁶. While the NMWA collection includes very few archaeological items, this temporary exhibition will consider how archaeology and social history—in this case the history of sports—can be combined with the history of art. This report will show how this exhibition is

⁶ The exhibition is organized by the NMWA, Nikkei Shimbun, NHK, NHK Promotions, and curated by Takashi Iizuka (Ancient Greece) and Hiroyo Hakamata (Modern era).

an experiment for a Japanese art museum and how museums cut across disciplinary boundaries in their exhibition planning.

The NMWA was founded in 1959 on the basis of the Kojiro Matsukata Collection of primarily 19th century French and English art which was given to the Japanese people by the French government after its sequestration toward the end of the World War II. Hence, the Museum's ongoing aim is to make Western art all the more accessible to Japanese audiences. Since then the Museum has developed as Japan's only national museum dedicated to Western art as a whole. In addition to its exhibition activities, the Museum also collects Western artworks and related materials, conducts surveys and studies, carries out conservation and restoration work, educational activities and publishes a variety of materials.

The Collection Galleries are located in the Main Building designed by Le Corbusier, which was recognized as a World Heritage site in 2016, and in the New Wing designed by Kunio Maekawa, who apprenticed under Le Corbusier. A selection of works from the Matsukata Collection, along with those acquired since the Museum's founding, are presented throughout the year in these galleries. The Special Exhibitions Wing is used to present special exhibitions approximately three times a year, drawn primarily from works loaned by museums in America and Europe, and focusing on introducing various aspects of Western art.

The NMWA has primarily acquired works dating from the late medieval period through the early 20th century. With the exception of the "Cycladic Sculpture" donated by the painter Ryûzaburô Umehara and the ancient rings included in the ring collection donated by Kanjirô Hashimoto, there are almost no items in the collection that fall within the purview of archeology. However, several exhibitions of ancient art have been held at the Museum under the guidance of NMWA curators who specialize in ancient Greek art. For example, in 2011 the NMWA held "The Body Beautiful in Ancient Greece from the British Museum" exhibition, followed in 2015–2016 with "The Golden Legend" exhibition, which presented gold masterpieces from ancient Mediterranean civilizations along with paintings on the theme of gold. The "Sports and the Human Body" exhibition to be held in 2020 similarly includes content related to both archaeology and art history. In commemoration of the Tokyo Olympic Games, which will be held at the same time, this exhibition will consider the history of sports as one element of social and cultural history.

An exhibition no "sports bodies"

What do sports mean for people. This exhibition will use numerous paintings and sculptures to depict how the aims and forms of sports have changed over the years. This exhibition focuses on Ancient Greece, with a second section on the modern era focusing on the 19th century. This pairing will explore how sports and images of the human body have been handled in Western art over the course of history.

The exhibition rightly begins with Ancient Greece, the birthplace of the Olympic Games. The Ancient Greeks believed it was essential to achieve excellence and honor. The cultivation of the right appearance and superb athletic ability were part of the pursuit of excellence, and this meant that victory in athletic events was particularly honored. Sports provided an ideal opportunity for realizing these goals, given that citizens could become victorious athletes by training their bodies. Thus the human body and sports were inextricably linked in Ancient Greece. The first section will present close to 100 Ancient Greek sculptures and vase paintings which depict these themes as it explores Ancient Greek thought as seen in artwork imagery.

The second section shifts the focus to modern Europe and America, where competitive sports were established and sports came to be enjoyed by the general populace. Each person, whether male or female, controls their own body; it is not controlled by the gods. Thus humans became conscious of physical health and sports were pursued for both physical health and pleasure. Women have enjoyed participating in sports throughout the modern era, as seen in some of the works displayed here. This part also explores the scientific and realistic observation of the human body, along with the popularization of sports and how they became fashionable in the modern era. The second section introduces how traditions in human body expression and sporting types continued from Greek traditions, and how scientific and medical advances meant the changed perception and visualization of the human form. The section also explores how sports became pastimes for the masses and subject to trends and fashions. All of these elements are conveyed through the display of paintings, sculptures, posters, other forms of graphic arts and fashion items.

Our exhibit approach

In this manner this exhibition uses an academic approach as it aims to create an exhibition that considers the intersections between art history, sports history and the consideration of the human form, as it also explores how to expand an art museum's approach to exhibitions.

This approach has previously been used by the Musée National du Sport in Nice, France, along with the museums in various countries specializing in sport and on the Olympic Games. However, the NMWA as a museum that specializes in Western art has predominantly viewed ancient sculpture in terms of art history, or has focused on modern paintings and graphic arts. As a result, the exhibition does not use the inclusive and extremely specialized history of sports approach taken by sports museums, and the actual objects, such as sporting equipment and other non-art objects, have not been included in our exhibited items. When we consider what to exhibit, we naturally focus on our museum's original social role, and align with our nature as an institution that works with art objects

And yet, for the NMWA, which frequently plans exhibitions around the themes of specific Western artists or artistic schools or the collections of specific American or European art museums, the planning of this type of academic exhibition has provided us with new discoveries. For example, unlike in ancient art, images of the human body involved in sports rarely appears in high art forms, but rather are more often found in popular media such as magazine illustrations. Such expressive means are closely linked to people's actual life experiences and customs, and they in turn become eloquent expressions of the social trends and philosophical beliefs of a particular time and place. Thus when we are considering the aesthetic value and art historical value of an artwork, we must also consider its value in terms of historical document. By further deepening our understanding of the cultural background that gave birth to that artwork, we can further deepen our enjoyment of that artwork.

We have also been conscious of the meaning of the holding of this exhibition in Japan. The tradition of discerning beauty in the human body in Japan is not as long or as deep as that in the West. And while information on sports today is widely known and understood in Japan, knowledge of the history of sports in the West is still lacking. As an art museum presenting this exhibition, we are also aware that this exhibition provides an opportunity for visitors, who are used to coming to the museum with an interest in a specific artist or specific art style, to experience art works from a different

vantage point. This exhibition's experiment, to provide as visual a depiction of the originality of body culture in each sporting era as possible, takes the display methods used at sports or body culture-related museums, such as the Musée National du Sport in Nice, and we hope that our exhibition and its methods will in turn provide new ideas for others.

Sachiko Niina, “The needs of building a sports museum network in Japan”

Prince Chichibu Memorial Sports Museum is a unique museum in Japan that used to show various sports exhibits, unlike other museums which tend to specialize in a specific sport, making it the only integrated sports museum in Japan.

Our museum was named after Prince Yasuhito Chichibu 1902-1953 a symbolic sports figure in Japan. Prince Chichibu was known as the Sportsman Prince. He liked playing many sports and contributed to popularizing sports in Japan during the first half of the 20th century. Our museum opened in 1959 in the National Stadium in Tokyo, 6 years after he died. Our aim is to commemorate Prince Chichibu's contribution to sports and to introduce historical sports artifacts. This year is the 60th anniversary of our museum. Our museum has 60,000 memorabilia — such as medals, sportswear, gear and competition equipment and documents. We have besides a sports library with a collection about 30,000 volumes of books and 90,000 volumes of periodicals.

However, in June 2014, due to the rebuilding of the decrepit National Stadium for the 2020 Tokyo Olympics and Paralympics, our museum's warehousing functions have been relocated to Ayase in Adachi-ku, Tokyo about 20 km away from the stadium. Now the items in the Museum's collection are not available for viewing.

Temporary warehouse has been relocated away from the stadium.

According to our initial plan, our museum would have expanded and reopened in the New National Stadium. But the stadium's architectural design was overhauled and building costs ballooned. In order to reduce the stadium's space, only a small gallery for Prince Chichibu will be opened in the new national stadium while other items will remain in temporary warehousing. The fate of our permanent installation is still undecided.

Not having a function of exhibition, for the time present, but our functions of research and education are still alive. For example, we engaged in the "Project for Collaborate and Propagate the Sports Museums" that was subsidized by the Agency for Cultural Affairs from 2015 to 2017. In this project, we executed a survey of the sports collections in Japanese cultural facilities and held travel exhibitions in museums among 10 regions. In this travel exhibitions, we made arrangements for each site with cultural organizations of their regions and lend them our sports items about Olympic Games or relative items of their locations.

In this report, I would like to describe the situation over preservation of sports collections in Japan based on the results of this project.

Results of the survey of sports collections in Japan

In 2015, we sent out a questionnaire survey on the sports collections in Japan with 504 museums or facilities including museums and libraries, local governments, universities, sports societies and federations, and sports facilities. The number of replies is 301, and 233 (74% of the responding facilities) possessed sports collections.

Among 233 facilities, 167 facilities (71.7%) have collections about the National Sports Festival which is held every year and has already been held in all prefectures. 154 facilities (66.1%) have collections about Olympic Games, and 79 facilities (33.9%) have collections about Paralympic Games. Additionally, 85 facilities (36.5%) have collections about athletes who are related to that facility. However, among 233 facilities, only 67 (28.8%) managed the sports collection by list or catalog and 139 (59.7%) have no list of sports collections.

In addition, the collections of sports collections in Japan are not collected in one place. For example, three Olympic Games were held in Japan, (Tokyo in 1964, Sapporo in 1972, and Nagano in 1998) and the tournament items are stored in museums and memorials in the host city. However, in each host city, it is stored across various places, such as municipalities, private companies, and individuals such as athletes and their families or collectors.

In regards to athletes' equipment, they are collected at each local area because athletes have connections to different places such as hometowns, universities, club teams and training facilities for the event.

As a result of this survey, the location information of the sports collections is divided to fractions and cannot be seen at a glance. And when you investigate some historical evidence related to the certain artifacts, it is difficult to find out where it is, and it is difficult to confirm accurate information. This situation also prevents the use of the collections when planning any cultural event on Sports.

Collaboration nationale pour des expositions itinérantes

We held travel exhibitions from 2015 to 2017 in 10 regions throughout Japan. The theme is to look back on the 1964 Tokyo Olympics and promote understanding of the Tokyo 2020 Games. Our museum has been collecting and displaying artifacts that were used by Japanese athletes during their debut Olympic Games since 1912. It was difficult to curate the collections given that local museums have collections of special artifacts used by local

athletes. A total of about 100 items related to the Olympians and competitions held were introduced. As an example, we report the efforts of the Tohoku History Museum in Miyagi Prefecture and the Mie Prefectural Museum.

Our museum asked the Tohoku History Museum and the Mie Prefectural Museum to check if they could borrow past or current sports equipment and medals from players who were related to the local area. In Tohoku History Museum, we were able to borrow costumes and medals from figure skater Yuzuru Hanyu and Shizuka Arakawa. In addition, the museum was able to borrow gear from active fencers, bobsledders and weightlifters in Miyagi. It seems that not only visitors to the travel exhibition, but also curators at the Tohoku History Museum have noticed that sports have taken root in Miyagi prefecture's culture.

Bobsledding are active in Sendai University in Miyagi, and the sled was displayed.

The other collaboration was with Mie Prefecture Museum, they planned an original exhibit about torch relay in the 1964 Tokyo Olympics as a travel exhibition. In the 1964 Tokyo Olympics, the torch relay ran all over the country and torch relay runners ran across Mie prefecture, too. However, half a century after the 1964 Tokyo Olympics, local people do not know exactly where the torch relay course was in Mie prefecture in 1964 and who ran as a torch relay runner.

Then, Mie Prefecture Museum started research based on our museum's archival documents about the torch relay such as course maps and implementation guidance in Mie prefecture. They could confirm the location of torch the relay course in Mie prefecture. And they found some photos of local streetscapes where torch relay runners ran. We introduced these documents to the travel exhibition in Mie Prefecture Museum.

Some photographs of Mie prefecture streetscapes where torch relay runners ran in 1964 were displayed.

We received feedback from some visitors who said it brought back memories and emotions from the 1964 Olympics. And that could benefit from learning about the 1964 Olympics and I want to enhance my knowledge about the 2020 Olympics and Paralympics.

Through the activity of the travel exhibition in cooperation with the local communities, we were able to dig up sports items related to the local area and to show that sports are rooted in the local culture. However, these actions are unsustainable due to the lack of budget and human resources.

Firstly, these actions were made possible by yearly subsidies. Therefore it has been difficult to continue since the conclusion of the subsidization program. We need to continue to discuss how to secure the budget. For this purpose, it is important to re-examine the meaning of sports artifacts. Sports artifacts tend to be regarded as "souvenirs" like athletes' achievements and competition materials. Researchers and curators of sports history have not yet re-examined the texture and chronological nature of sports artifacts and have not been able

to re-examine the meaning of artifacts in the context of time. It is important to persevere the financial authorities for the purpose of surveying sports artifacts, assigning meanings to the artifacts, and the significance of exhibiting as a result, as well as the expenses required for the maintenance.

Secondly, the lack of human resources in Japan means there are few museums specialized in sports and that there are few professional staff members, such as curators, archivists, librarians, and staff for education or restoration. For this reason, there are sports artifacts that cannot be properly stored and managed for sports collections and is still unknown to the world. Also, the history of sports and the significance and fun of sports are not well communicated to the general public through sports collections.

It is difficult to solve the problem of securing personnel immediately. However, as in the case of the travel exhibitions, even if it were not museums dedicated to sports, in cooperation with us, we introduced sports rooted in the region and discovered the 1964 Tokyo Torch Relay course. From this, if our museum could take a leading role in activities such as travel exhibitions, other museum's curators can try to actively investigate and discover new items or acquire new knowledge of sporting history

Discussing how to preserve the Olympic Games collection

The building of a Sports Museum Network

Japan Sports Agency carried out "Research Project for constructing Sports Digital Archives" since 2016 and our museum has been participating in it. The purpose of this project is to constructing a trial database of sports collections. Major museums, sports universities, libraries and archives in Japan which hold sports collections brought catalog information and thumbnail images together, for they can search and use the data of sports collections in cross-section. We analyzed the catalog information and thumbnail images together and found out the tendency and methods of classifications in them, and what is the minimum condition of common metadata in different formats. As a result, a trial database will be built with the catalog information of each institution and about 42,000 data and 15,000 thumbnails attached to it on the completion of this work. And

for institutions that have not catalogs, we made a guideline to show procedures for document arrangement, inventory preparation and licensing. In the future, general users will enable to search for the location of sports collections across the nations, and to be able to use the sports collections' images.

But this project will be carried out until next fiscal year and it has been undecided whether it will continue thereafter or not. We hope that our Sports Museum will take over this project and continue to develop the collaboration among institutions which have sports collections.

This presentation summarize into 3 points: "Necessity of collaboration with regions in preservation and management of sports collections" "Necessity of organization of sports data through constructing sports museum network" and "Necessity of the national centre functions as a node of Sports Culture."

There recognized sports collections in Japan are scattered and their data is in state of isolation. Many sports items are not managed properly and just wait for deterioration. It is urgent to clarify what, where, and in what state it exists. And the questionnaire conducted in 2015 is a survey of the possession of sports collections, not the type or number of cases. More detailed research is needed to find new sports items. The value of sports collections is also important. Sports collections tend to be regarded as mere "memorabilia" like athletes' achievements and competition materials, and the idea of a "common property of the people" is not distributed. To find new values in sports collections in historical point of view, that is fatal important matter in sports culture. If there is a network in which museums and institutions holding sports items lend and borrow each other's collections, they can share experiences and information with each other and improve their level. The Japanese sports museum has been operated by a small number of staff compared to many issues to be executed. Therefore, we have not fully communicated to visitors the interest of the sports collections themselves. I suppose that the Sports Museum Network works effectively in solving those problems.

Participation of ICOM-ICMAH Sports Museum Working Group

It has been confirmed that the issues of the preservation and utilization of sports collections in Japan and the development of the system to support them were discussed in the Sports Museum Working Group within ICOM-ICMAH, which was launched in 2017. We appreciate this critical consciousness and we hope participate in this working group from now. We also appreciate it if you could share the current situation of sports museum in Japan with us and provide feedback from the museums in other countries facing the same problems.

« South America: field of sports culture »

Bogota, Colombia, December 15th 2020

ICMAH-ICOM and INPS Webinar

Round Table.

Participants :

- **Burçak Madran**, Chair of ICMAH (burcakmadran@gmail.com)
- **Marie Grasse**, Director and curator of the National Sports Museum, France (marie.grasse@museedusport.fr)
- **Eloy Altuve Mejia** (eloyaltuve@hotmail.com) (Dr.), Centro Experimental de Estudios Latinoamericanos
- **Felipe Arocena** (arocena@cienciassociales.edu.uy)
- **Maria Cristina de Azevedo Mitidieri** (Dr.), Museology and Heritage researcher (cristinamitidieri15@gmail.com)
- **Claire Vasdeboncoeur**, Head of exhibitions at the National Museum of Sports and associated to the INPS project (claire.vasdeboncoeur@museedusport.fr)
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Report on

SOUTH AMERICA: A FIELD OF SPORTS CULTURE

December 15th 2020, *zoom*

We will see in this exchange that sport can be considered as an unavoidable and founding element of our societies, whatever the continent. Practitioners or supporters, professionals or amateurs, sport uniquely affects each individual. If sport is a strong element of culture and our societies, it has become a subject of scientific study in its own right. As the fine arts, music, literature, sport is a discipline in its own right, with its heritage and its research.

Sport is a playful and professional activity, but it is also a reflection of our society. In this context, sports games have a very specific stake, that of being the best, but also of freeing oneself from the constraints of a sometimes too heavy power, a weight of habits, ... It also allows us to experience emotions, those of the fans during a World Cup, the first of which, let's remember, took place in Uruguay in 1930, to have the sensation of running alongside Jesse Owens and to share his glory in the difficult context of the Berlin Olympics in 1936, or to live the claim of the Black cause in the United States of America in the gesture of Smith and Carlos at the Mexican Olympics in 1968...

In all cases, this feeling is the fruit of joys and sorrows. It is nourished by past and present events. In fact, it is a conquest of collective memory.

Marie Grasse

Sports Museums Working Group Coordinatoor

Eloy Altuve Mejia Sport as an object of study and research in Latin America and the Caribbean: from indigenous games to modern sports

The technical and statistical focuses on sports studies in Latin America and the Caribbean, and in the 1970s the cultural perspective entered. In the 90's, the critical-analytic-totalizing eruption, considers that modern sport is organically-institutionally formed in the West in the first half of the 20th century and penetrates the continent displacing historically created games (autochthonous indigenous and mestizo). It is part of the State policy and it is a scenario where the region has very little POWER: economic, because the income produced by the sporting event is concentrated in the transnational companies that organize-manage, sponsor, disseminate and endow it, mainly from the United States. Europe, Japan and China, with a significant appropriation of income by the sports government, led by the IOC and FIFA; competitive, because in the 1896-2016 Olympics he obtained 706 (4.51%) medals and in the 2006-2028 World Cups he occupied three (18.75%) of the 16 semi-final positions, did not reach any championship and in 2018 he was not among the semifinalists. The challenge is to build a public policy for leisure and free time to live well, made up of playful, recreational, physical education, sports (aimed at obtaining economic and competitive power), artistic-cultural and environmental dimensions.

Felipe Arcena, The meaning o

As happened in Brazil and Argentina, soccer came to Uruguay in the second half of the 19th century, from the hand of British immigrants. In the Uruguayan case, those who introduced it carried out tasks of responsibility in the English companies that operated in the territory and that, before soccer, had brought cricket. The first disputed football match of which there is reference was in 1880 and in those years the games were between the English residents of Montevideo, or between these and the British sailors who were stationed on the large ships in the port. During the first twenty years in our country only English foreigners and their children played soccer, that is, the elite of the elite, or the sportmen. No *garra*, much less *charrúa*.

How did this curious process of football transfiguration take place, which, from being a totally foreign sport, comes to mean a central part of Uruguayan identity, appealing even to the most indigenous? How did this sport adapt to the customs of the country? How was it massified? In short, what is the meaning of soccer in Uruguayan society? This proposal is based in interviews, in a specific national survey for this purpose, and in the support of historical interpretations.

Maria Cristina de Azevedo Mitidieri, "Sports Museums in Brazil"

In the context of my ongoing PhD research, focused on sporting heritage and sports museums, this presentation aims to give an overview of sports museums in Brazil through the gathering and analysis of data obtained online. From the definition of this class of museums, the presentation of the parameters adopted by this investigation - regarding the understanding of certain cultural institutions as "museums", in view of the definitions of ICOM and the national legislation -, and the presentation of the data sources that were used, It seeks to answer questions such as: How many sports museums are there in Brazil? Where are they situated? What sports do they present and what kind of collections do they maintain? How are they configured in terms of institutional model and management? How do these museums and their collections are communicated online? The first results obtained indicate that, in the universe of Brazilian sports museums, the private institutions whose central theme is football prevail. These results acquired will be analysed regarding the Brazilian museological scene and the Brazilian sportive history and its economic and social context.

Claire Vasdeboncoeur, "The French National Sports Museum, introduction in a few figures"

Founded in 1963, the National Sport Museum is the only national museum on the theme of sport in France. It finally has a showcase worthy of its immense collections of around **45,000** objects and **400,000** documents and archives.

Main missions :

- Contribution to the progress of knowledge and research
- Conservation, protection and restoration of the State's cultural assets
- Study and presentation to the public of the practice of sport and related heritage
- Enhancement of national collections, protection and restoration of the State's cultural assets
- Implementation of education actions on the practice of sport for all
- Main collection types
- 60% graphic arts and fine arts (posters, paintings, drawings, sculptures, decorative arts...)
- 15% sportswear and equipment
- 15% awards and insignia (trophies, medals, etc.)
- 10% popular arts and traditions, philately, etc.

In 2015-2016, the National Sport Museum directed a major national collection operation, the first of its kind in the sports world, in collaboration with museums and institutions located in UEFA Euro 2016 host cities. The museums of the 10 cities that welcomed the competition were invited to take part in this project in order to gather personal accounts and/or collections during the competition from supporters of the clubs that normally reside in the stadiums.

Many exhibitions were produced jointly or concurrently with this big collection operation on the theme of football supporter culture. The digital portal for the collections of France's museums, **Joconde**⁷, was dedicated to this operation and displayed all the objects and personal accounts gathered. They were then added to the collections of the National Sport Museum, contributing to enriching the History of sport in general and the Memory of football in particular.

A few examples of exhibitions organised during Euro 2016 :

The LOUVRE LENS

This exhibition, which included objects and personal accounts by Racing Club de Lens supporters, documented local residents' attachment to the club. It also provided an opportunity to explore the status and nature of the exhibits collected, certified by the club or made by the supporters. Some of them were added to the collection of the National Sport Museum in Nice⁸.

The National Inventory of Sporting Heritage, a large-scale international operation

⁷ <http://www2.culture.gouv.fr/documentation/joconde/fr/pres.htm>

⁸ <https://www.louvrelens.fr/exhibition/rc-louvre/>

⁹ <https://www.gadagne-lyon.fr/mhl/divinement-foot>



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A MNS referent will collect all data exports from each institution and will be linked to the referent of the contributing institution; finally, it will feed the database.

The digital sporting heritage library project

The valorisation tool: Gallica Marque Blanche (GMB)

Gallica is not only the digital library of France's national library, the Bibliothèque nationale de France (BnF), but also a distribution platform for the collections of 400 partner institutions which add to it daily. The BnF has proven experience in developing nationwide portals: 10 digital libraries have already been created and developed in GMB, such as La Grande Collecte 1914-1918.¹⁰

Gallica is the go-to collective digital library, one of the largest in the world.

¹⁰ <http://www.lagrandecollecte.fr>

¹¹The "Gallica Marque Blanche" scheme has been nominated for the Victoires des Acteurs Publics 2020 awards, in the innovation category. Each year, these awards honour the best initiatives in the field of modernisation of public sector action.

¹² To this end, an initial call for initiatives was made in 2019. Our museum heritage is relevant to this call, since collections of posters, postcards, drawings, prints and photographs, as well as medals, sportswear, equipment, films and videos are among its areas of

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- Free accessibility to the general public.
 - Remote consultation on any computer device.
 - A simple and advanced search engine.
 - Geolocation feature. A collaborative tool named L'Arpenteur enables the public to geolocate documents (places, subjects, etc.).
 - Complete notice on the item, along with one or more high-quality digital reproductions. Downloads of high-definition images can be allowed or blocked.
 - Specific access to notices (by geographical areas, themes...)
 - Editorial tools: themed features, focus on collections, tickets...
 - Enrichment and updating of the portal.

A project team from the National Sport Museum

Alongside the BnF's team of computer scientists and developers who provide operational project monitoring to integrate data into the digital library, as well as hosting and website maintenance, a project team at the MNS will harvest and process the partner institutions' metadata before transferring them to the BnF for integration.

Contact : patrimoine@museedusport.fr

« COVID 19 Impacts and consequences on sports museums »

Online, April 22nd 2021

ICMAH Webinar

Round Table

ICMAH being inclusive of the largest theme in museums will try to gather this highly few discussed subject all around the world and open a way of communicating about sports within the history and archaeology museums and collections. Which is why ICMAH has a « workign group » on the subject since 2017. The pandemic had brought us new points of view which we will discuss in the present workshop.

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- **Burçak Madran**, Chair of ICMAH (burcakmadran@gmail.com)
 - **Marie Grasse**, Director and curator of the National Sports Museum, France (marie.grasse@museedusport.fr)
 - **Canan Cürgen**, from the Besiktas JK Sports Museum, Turkey (canan.curgen@gmail.com)
 - **Riitta Forsman** from the Sports Museum Finland (riitta.forsman@urheilumuseo.fi)
 - **Mafalda Magalhaes**, from the FC Porto Museum (mafalda.magalhaes@fcporto.pt)
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 - **Alfonso Noain**, from the Spanish Sports Museum (an@museodeldeporte.es)
 - **Luis Henrique Rolim**, from the PUCRS Brésil (luis.rolim@pucrs.br)
 - **Jesse Lovejoy**, Director of the the San Francisco 49ers Museum (jesse.lovejoy@49ers.com)
 - **Beth Atlas**, Manager and curator at the 49ers Museum (Beth.Atlas@49ers.com)

FOREWORD AVANT-PROPOS

March 2020; everything stops!

Our World launched like a Formula 1 in a mad race where no one could find the brake pedal. This gigantic machine was suddenly stopped...

All administrations, institutions, cultural structures, museums have adapted their work to the situation differently; telework, in distanced presence, video meetings, audio meetings ... This showed and still shows the adaptability despite the uncertainty and fragility of the convictions including loneliness, isolation, solidarity. The health situation is worrying and very changing; there is unfortunately any visibility for the future. Yet COVID 19 has also changed the cultural practices.

This crisis was also an opportunity to develop new skills, new definitions. Standards are changed, the space and time perceptions too. New and numerous protocols have been established. Many devices have been designed to ensure that museums remain a safe place, both for visitors and staff, but also for them to stay in virtual contact with their audiences via World Wide Web and digital networks.

Closed to the public, exhibitions have been cancelled or postponed, admissions have decreased, and many professional services have been weakened. This was only the beginning. At the same time, when the matches and sport events are postponed or are held behind closed doors, what about the collection of objects and oral testimony? How have museums tried to keep in touch with their audiences? How did they reinvent themselves? So many questions that this round table will try to answer!

Marie Grasse
Workshop coordinator

Mars 2020 ; tout s'arrête !

Notre monde s'est lancé tel une Formule 1 dans une course folle où personne ne pouvait trouver la pédale de frein. Cette machine gigantesque s'est soudainement arrêtée net...

Toutes les administrations, institutions, structures culturelles et musées ont adapté leur travail à la situation de différentes manières ; télétravail, présence distanciée, réunions vidéo... Cela a montré et continue de montrer l'adaptabilité malgré l'incertitude et la fragilité des convictions, y compris la solitude, l'isolement, la solidarité. La situation sanitaire est inquiétante et très changeante ; malheureusement, il n'y a aucune visibilité pour l'avenir. Pourtant, la COVID-19 a également changé les pratiques culturelles.

Cette crise a été aussi l'occasion de développer de nouvelles compétences, de nouvelles définitions. Les normes ont changé, tout comme les perceptions de l'espace et du temps. De nouveaux et nombreux protocoles ont été établis. De nombreux dispositifs ont été conçus pour que les musées restent un lieu sûr, tant pour les visiteurs que pour le personnel, mais aussi pour rester en contact virtuel avec leur public via le World Wide Web et les réseaux numériques.

Fermées au public, les expositions ont été annulées ou reportées, les entrées ont diminué, et de nombreux services professionnels ont été affaiblis. Ce n'était que le début.

Dans le même temps, lorsque les matches et les événements sportifs sont reportés ou se déroulent à huis clos, qu'en est-il de la collecte d'objets et de témoignages oraux ? Comment les musées ont-ils essayé de rester en contact avec leur public ? Comment se sont-ils réinventés ? Autant de questions auxquelles cette table ronde tentera de répondre !

Workshop report on

COVID-19 IMPACTS AND CONSEQUENCES ON SPORTS MUSEUMS

April 22nd 2021, *zoom*

Canan Cürgen, "A ghost wraps over Beşiktaş JK Sports Museum"

As all know, with the Covid-19 Pandemic, we are experiencing a difficult institutional process due to our individual and museums. Beşiktaş JK Sports Museum, where I worked as a director between 2016 - 2020, was extremely negatively affected by this global epidemic that affected the world in 2019 and spread rapidly.

Designed with the criteria of modern museology and opened as Turkey's first sports museum, Beşiktaş JK Museum is a memory space of Turkey's first sports club located on Vodafone Park in İstanbul. Beşiktaş JK Sports Museum is a noticeably young museum, considering the club's 118 years history. It was opened in 2001 with a modest venue and exhibition to create a sports memory about the club, and in 2017 it achieved the museum it deserves and its contemporary exhibition, preservation, and communication criteria.

I took place with this renewal process and served as the first professional director of the museum for four years. During this time, I also had the pleasure of hosting one of the ICMAH Sports museum conferences in 2018. While our museum had just incurred the investment costs and started to prove its maturity, we were deeply shaken by the sadness of having to close our doors to visit in March 2020 with the announcement of the global epidemic.

With the practice calling on all museums to close in a short time in line with the government decisions, home-office work and reduced wage practices called short-time work allowance were introduced. Following this implementation, dissolution began due to unsustainable economic conditions in the professional staff of the museum, which consists of six persons. The main reason for the dissolution was not actually the reduced wages, but the process that weakened the corporate identity of this trained and passionate staff. This is because these well-educated persons, who was tasked with preserving the memory of the club, exhibiting and communicate, was excluded from all decision-making processes.

Beşiktaş JK Sports Museum is a noticeably young museum and was extremely negatively affected by the Pandemic that spread rapidly to the world. The Museum, which set out to create knowledge and awareness about the history and culture of sports, as well as basic museum activities such as collection development, education, preservation, and exhibition, has almost been

abandoned for a year. The staff, who were taken on unpaid leave at the end of March this year, had to deal with economic difficulties in this epidemic that threatened our health.

Museum professionals are anxious and uneasy. Will the unpaid leave end? If the museum is reopened, which staff will it work with? Will this educated and professional staff, who knows all processes, be recalled to the museum? What about the protection measures? No temperature and humidity measurement for a year! How is security provided? Who cleans the museum and how? Do the showcases open? Who is overseeing it? How about digital software and hardware? Why was the communication, albeit on social media, interrupted?

Will the museum be forgotten? Is there any worse? We currently do not know the answer to any of these questions. When will we learn? A ghost wanders over the museum ...

Riitta Forsman, « Les conséquences du COVID-19 sur le Musée des sports de Finlande »

The Covid-19 had a significant impact on the Finnish cultural sector in 2020. This also reflected to the activities of the Sports Museum of Finland, founded in 1938 in the Olympic stadium of Helsinki.

In the spring of 2020, when the pandemic began to spread around the world, the Finnish Sports Museum operated in temporary premises. We prepared a new permanent exhibition as well as a future move back to the Olympic Stadium.

The effects of the pandemic did not affect these projects, which were able to continue more or less on schedule. The worst pandemic had an impact on museum funding. The museum receives funding for its activities from state grants, project funding and its own revenues.

A significant number of major projects in the Sports Museum's information service were canceled or postponed after the pandemic affected international sports competitions. We had made plans with YLE (The national Finnish Broadcasting Company) for the background material of the European Football Championships same as the European Championships in Athletics. Both of these tournaments were cancelled. For the Tokyo Olympics we make the brochure in English for the Finnish competition team, which includes presentations of all athletes, Finnish Olympic history, etc., and a media guide for Finnish media, which presents all relevant background information related to the competition from the competition venues. This project was canceled until 2021 or even later.

Seven of the staff of the Sports Museum were laid off for production and financial reasons. Layoffs lasted an average of three weeks.

Finally the Sports Museum of Finland was able to move back to the Olympic Stadium. The new permanent exhibition was opened at the 5th of October. After two months the Museum had to close the doors because of the Covid-19. Since then, we have developed new ways to present the museum and its activities to the public. The exhibition revolves around two themes; architectural history of the building and about the events held in the Stadium. Covid times allowed the museum to think about new offers for the visitors. The museum developed live streaming sessions, 3D guided tours of the new permanent exhibition, podcast series and even integrated a new virtual reality application.

Permission to Touch is the first virtual reality application provided by the Sports Museum. It allows visitors to grab objects, study them close at hand and walk with them in virtual museum space – in the Sports Museum of the future.

Mafalda Magalhaes, "FC Porto museum case"

Ambassador of a city, a region and a nation, over the past 39 years FC Porto has established itself as a sports and social global brand. Football with its global dimension had a crucial part in the expansion of FC Porto.

On the first decades of the 20th century, FC Porto grew as a sports entity opening the door to other sports and turning into a club accessible to all levels of the society. In 2013, FC Porto had the opportunity to open a new and unique Museum capable of receiving all publics and that enhanced the possibility of turning the Dragão Stadium a new centrality in in this area of the city.

The construction of the Dragão Stadium in 2003, was critical for the urban development of this district – new quality housing, shopping facilities, more effective transportation network were implemented on the last 15 years most due to FC Porto infrastructures. This was very revealing of the impact that the Club has in the city.

After its inauguration in 2013, FC Porto Museum quickly became a reference, having been nominated for EMYA 2016, becoming the first museum and the first football club to be accepted as Affiliate Member of the UNWTO and most recently to win the TripAdvisor Travellers' Choice Award that distinguishes the very best amongst tourism companies. These awards and distinctions helped us to position the Museum and the Stadium as a reference within the touristic and cultural institutions of the city and the country. We believe it has even clinched the importance of the Club to the development of tourism in the city.

Talking about the Museum itself, it is divided in 7 000m² having the permanent exhibition 27 thematic areas. Before the opening, FC Porto did not want to build only a room full of trophies but instead a space able to pay tribute to the heritage of the Club that also would show its relation with the city. Throughout these years the innovation has not stopped, examples of that, and following the Club's digital strategy, are the launch of a new responsive website and the FC Porto Museum & Tour APP. But the survival of this structure wouldn't be possible without the constant number of visitors that we have yearly. But how to attract them?

As you might know, Porto has been growing as one of the most exciting tourism destinations in Europe, but in order to continue promoting this growth, the city has to face the challenge of developing its offer to give visitors more and new reasons to stay and extend their time in Porto. To redefine the offer and to identify new opportunities, considering unexplored areas, are two initiatives that would help to ease the pressure on Porto historical centre. This is precisely where Sports Tourism, in Porto, through FC Porto, can play its role. With the Stadium and the Museum, located less than 4km away from the city centre, the club created a product that offers the city the opportunity to include the eastern area on the touristic route every day.

Despite the awareness of its brand, that is not enough to attract attention of the target public. It is very important to keep on establishing partnerships in the tourism and culture sectors that will enhance the visibility of the tours as a tempting attraction not only to the travellers that visit the city but also to the local community. The local community is very important to guarantee the sustainability of the product and to aid against the risks of seasonality. That has been showed this last year. Without the traditional affluence of foreign visitors, due to the pandemic, we've registered the visit of Portuguese visitors who were more willing to visit their own country and cities, and that has reflected on our numbers to be less than 50% below comparing to last year.

After 7 years, we have counted more than 1 million visits, 30% of them from countries from all over the World. People from more than 75% of countries have

visited us which is very revealing of the FC Porto worldwide recognition. These numbers show us the impact of our product in the city and have obviously been enhanced by a number of initiatives carefully prepared to capture the attention of its visitors. Being present in high visibility spots like the airport, participation in tourism events, special campaigns and of course keeping the exhibition as an inclusive space are part of the global strategy. The future of this promotion will be of course more focused on digital platforms so we are able to reach our target audience even before they arrive to the country.

For the future many other projects and activities are already planned and our main goal is attracting, day by day, even more audience to what we call the Heart of Porto. An example of that is the contemporary art exhibition room that has been launched by FC Porto, on a partnership with a renowned doctor and art collector from Porto, and the trending concept of themed escape rooms that are going to open as a new attraction this year in Estádio do Dragão.

The projects, activations and activities mentioned above are definitely part of our future, although with the recent events the world is facing, we are already conscious that we will have to adapt to a new reality, more demanding, and with different rules to deal with. The main goal, in a short-term perspective, will be to regain the public's trust knowing that our actions alone won't be enough to accomplish that. Efforts from the public and private sectors must be made towards creating an environment as safe and prepared as possible.

Since the weeks that anticipated our reopening, last year in early June, and this year in April, after the second lockdown, it has been paramount to follow the procedures recommended by the Portuguese and international health and tourism authorities. A vast number of protocols have been followed in order to provide a great experience to our visitors in this difficult time. After verifying the required criteria, we obtained and adopted certifications provided by the Tourism of Portugal and also by the World Travel & Tourism Council which, on a communication perspective, are great tools that help to assure the public that we are taking into consideration all the recommendations possible regarding their safety.

This preparation stage was phase one of a strategy that has to evolve also to a more commercial and creative perspective. Competition will be even more fierce, but the key can be on how tourism entities rediscover new audiences by creating new opportunities and experiences that will differentiate them.

After years fighting to increase international visibility, and establishing itself as a reference as a destination, the city of Porto will face the challenge to get back where it was at the beginning of 2020. This path will definitely start by getting the attention of the local/national audience. Despite the apprehension of many, people will be also eager to find the perfect getaway after these months of confinement, and this must be seen as a great opportunity. It will be up to the tourism sector, where museums are also included, to create the perfect solutions that ensure an enjoyable and safe experience.

On our side as a museum and touristic attraction, apart from targeting the international visitors of the city, has been prepared a communication and marketing plan towards specific audiences, such as local families, club supporters and members that represent a large part of our target audience. Naturally the success of the sports teams, on a business like ours, is also a factor that can enhance our performance. Although, all efforts and commercial strategies must be defined despite that, because on a long-term perspective it wouldn't be wise to trust on a variable event.

The challenge is tremendous, and the future uncertain. Although, it is difficult to think on a different scenario than seeing thriving again those entities that will be able to create original solutions and experiences that will meet the public demands and expectations.

Ines Mata, #MuseuBenficaEmCasa Project

Benfica Museum is part of the Sport Lisboa e Benfica's Cultural Heritage Direction and is managed by the combined efforts of its five composing areas: the Storage, Conservation and Restoration Department, the Documentation and Information Centre, the Curatorship, the Cultural Production Department and the Mediation and Educational Services.

With the spread of COVID-19 around the world, the Museum was forced to close its doors to the public in two different periods. The main actions to combat the inaccessibility created by the pandemic situation were, the non-stop work in collection care, the definition of guidelines and recommendations for art storage management during confinement, and the creation of webinars and other professional activities.

To keep a strong connection with our audiences and create new ones, the Education Services created new pedagogical resources, virtual visits, on-line thematic visits, and on-line visits for schools, in addition to other virtual resources communicated intensely in the Museum's site and social media under

the #MuseuBenficaEmCasa (Benfica Museum at home). During this period, strategies were also defined to prepare for reopening, the main exhibition was complemented with QR codes, as a way of maintaining access to information, and a new activity program has been created.

Ales Safaric, "Impact of COVID-19 on Slovenian sports museum"

The years 2020 and 2021 were difficult for Slovenian museums and the country in general. Slovenia was one of the most affected countries with one of the highest death rate per capita in the world. The severe consequences of the coronavirus pandemic consequently required extensive restrictions on public life. Museums, other cultural institutions and schools had to close their doors for visitors three times. For several months in spring and autumn 2020 as well as in April 2021. This has had negative impact on finances and many projects.

At the time of the first lockdown in April 2020, the Slovene Museum Association conducted a survey on the consequences of the coronavirus on museums operations and business. Unfortunately, we do not have more recent data, but these data from 2020 already indicate a trend that has only worsened by the end of the year.

At the time of the pandemic, employees were mostly forced to work from home or were put on temporary layoff, which reduced work in museums or postponed it to a later time. The main problem at the beginning was the lack of good computer equipment, access to databases and the fact that some work simply could not be done remotely. Closing of the museums for visitors has created a large decline in their own revenue. This was mainly due to the falling numbers of organized groups, primarily from schools, domestic and foreign tourists, and closed museum shops. Namely, revenues from these sources are very important for the implementation of many programs and are a part of the salary of some employees. Despite of the government's financial aid, cooperation with external staff was suspended and new employments were restricted. There were also problems with implementation of annual work plans and related government funding. The most noticeable decrease in activities was in the field

of pedagogical and andragogical programs, exhibition projects and education, and to a lesser extent in other areas as well.

However, the covid-19 pandemic has also brought positive changes, forcing museums to digitalize and make greater use of online tools and social networks. These contents increased not only in quantity but also in diversity – museums organized online seminars, lectures, virtual exhibitions and guided tours, lessons for schoolchildren, presentations of collections and items, anniversary celebrations, games, etc. These contents got positive feedback from schools and general public. We can only hope that these innovations will remain after the end of the pandemic and further enrich the museums programs.

Sports Museum

Due to its specific situation, the Slovenian Sports Museum experiences the pandemic somewhat differently. The museum, established as a national museum in 2000, acquired a small office space in Ljubljana's city center in a building of a well-known Slovenian newspaper. Offices were both a storage facility, library and an exhibition space. With just two employees, it began acquiring extensive sports heritage material. In 2013, museum was attached as a department to the Planica Institute of Sports, under which it continues its mission. The Planica Institute was established with the aim of supporting and promoting sport in Slovenia, with an emphasis on youth sport, sport informatics and management of the new Nordic Center in Planica. The world-famous ski jumping center in Planica was renovated in 2015, and it also houses a ski jumping exhibition, organized by the Sports Museum.

In 2016, the former head of museum, who retired, was succeeded by a new head and a curator. Besides a new storage facility, much-needed museum and computer equipment were acquired at the end of 2017, which enabled a systematic acquisition and accession of so far collected items, digitalization of photo collection and establishment of a library. In 2019, a small exhibition, which is also our meeting room, was renovated. However, a pandemic then prevented the exhibition from officially opening. Prior to the renovation, the exhibition was open for a few hours a day, and apart from occasional group guides, we did not run a pedagogical program or advertise the exhibition. Nevertheless, we noticed that the attendance of visitors was not limited to the local population, but also attracted many tourists who stopped in Ljubljana. As opposed to other museums, the age structure of our visitors may have stood out somewhat. It was diverse, but also included those who are not regular guests of museum exhibitions. This indicates the popularity of the sports history, as well as the reach of Slovenian sport successes across the country's borders.

Just as the Covid-19 pandemic made it harder for athletes to train and compete, so it affected our museum work. In addition to the already mentioned closed exhibition, contacts with potential donors, who are mostly older and less skilled in new technologies, have become very difficult. With some ingenuity, we still gained a lot of material in 2020, and at the same time used the time to process previously acquired material. We didn't even give up exhibitions and moved from indoor to outdoor. In cooperation with the Slovenian Football Association, which celebrated its 100th anniversary, we prepared a successful photo exhibition of Slovenian football history in the Ljubljana's central park Tivoli. Thus, we recognized the great potential of outdoor events, where there are fewer restrictions due to the coronavirus, while at the same time the reach of visitors is greater than indoor, and their structure is more diverse. For this reason, we will carry out a similar project this year as well.

An area where we still have a lot of room for improvement and plans for the future is certainly an online presence. Unfortunately, our website is outdated and awaiting renovation, and there is no presence on social media. We are limited with HR, but as we have seen from the positive experiences of other museums, the online presence today is the basics, and due to the Covid-19 pandemic, it is also a necessity.

To sum up, the pandemic has caused museums a series of inconveniences, from financial and organizational, to the fact that they have lost direct physical contact with visitors. To a large extent, this gap has been filled with the help of online tools, which. However, this cannot completely replace the live experience, it can only help in increasing museum's visibility and complement its core business. On the other hand, of course, this requires adequate funding, equipment, HR and knowledge. These are certainly challenges that museums will face even after the end of the pandemic.

Diana Silva Mendes, "Accessibility and inclusion in the Football Museum/ Brazil during the pandemic"

More than a mere sport, soccer in Brazil has become a language which grants a dialogue among its many and diverse practitioners and also a discourse by means of which their voices may be heard and known. The main contemporary socio-cultural agenda has been expressed by soccer. Struggles for gender equality and respect for multiple sexual identities, for example, have gained greater visibility when associated with soccer. The same goes for the struggle against racism, which has found in the soccer fields one of its most important arena for debate. For these reasons, soccer also emerges as a privileged platform for observing and understanding Brazilian society.

These features, which have mobilized the São Paulo Soccer Museum since its foundation, shall be analysed considering three of its recent actions: the research "Diversity in the Field"; the on-line course "Racism racism and Sports"; the creation of the audio guide "Women in football", and the "Program of Accessibility". It is important to highlight that all these actions aim at promoting a reflection about the number of possibilities open to explore the virtual environment, and the creation new connections between the Museum and the public during the pandemic.

"Diversity in the field" is a field-research action developed to map the different ways in which people can take ownership of the sport. Using online interviews, the Center of Reference generates a variety of information about amateur soccer players everywhere in Brazil, that is, anyone at all interested in playing this sport. Photographs, names of local teams, location of soccer fields, and the players themselves are part of the information collected. In this first phase, the chosen group was the LGBTQIA+ community. Social media allowed this group to discover that soccer can help them to get together and is yet another way to represent and affirm themselves as social characters. The Museum welcomes and enables the circulation of such possibilities, functioning as a positive amplifier of their often-unheard voices.

"Racism and sports" were an online course offered as part of the cultural activities related to our last temporary exhibition, "Pelé, 80, king of football". This exhibition reveals aspects of his personal and professional life paying tribute to his eightieth birthday. With contributions drawn from the Brazilian black movement, and from Luís Gama, an important black writer and jurist in this country, and from Pelé's life, the course attempted to analyze the question of structural racism in Brazil.

The "Program of Accessibility" aims at promoting access to the contents and the space, physical and virtual, of the Museum. At first, the focus was on people with disabilities. Now the notion of accessibility is wider, more complex, and it includes those who do not often (or never!) visit a museum in a way to promote an atmosphere of collaboration to include everyone.

The audio guide "Women in football" was conceived last year when the Museum team prepared actions to remember the date when a law was passed forbidding women to play soccer in our country. The goal was also to promote reflection on its eightieth anniversary in 2021. This law ceased to be in force in 1979. In the meantime, women ignored it and went on playing but their participation in the culture of the sport had been ignored (obliterated, in fact!) and an oriented market niche created. In short, this audio guide was conceived

to tell untold stories about women and soccer in Brazil. This initiative was made possible thanks to a successful crowdfunding campaign.

In general terms all these experiences come to exemplify the way in which the Museum promotes accessibility and inclusion using technology, creating new connections with the public through the football.

Vanessa Leao, "The impacts of COVID-19 on the Inter Museum : The challenge of reinventing educational work and managing the collection for communication with the public"

The Inter Museum, a private institution, is a football club museum. It is home to the history of Sport Club Internacional, which is a Brazilian football team, based in the city of Porto Alegre, in the state of Rio Grande do Sul. Founded on April 4, 1909, the creation of the club is related to the integration of several nationalities, hence the International name. Throughout its history, Sport Club Internacional has established itself as a club that has achieved great national and international achievements, among which, three Brazilian championship titles, highlighting the latter, in an undefeated way; the title of the Libertadores of America, of which we are two-time champions; and, the biggest achievement, with the title of the FIFA Club World Cup in 2006.

In view of the value of the centenary history of the institution, there was interest in building a museum to preserve its heritage and its memories. Entitled as Museum of Sport Club Internacional - Ruy Tedesco, is a tribute to an important character in the history of the Club, engineer Ruy Tedesco, who took over in 1965 the Works Commission of the second stadium of the Club under construction. Known as Beira-Rio, due to its proximity to the Guaíba River, the new stadium opened in 1969. Already, the inauguration of the Inter Museum, located inside the Beira-Rio stadium, took place in 2010. For this to happen, the work was carried out by an extensive team of professionals, with historians, curators, researchers, restorers, architects and many others, who worked for two years to make the Inter Museum a reality.

The Inter Museum communicates the history of Sport Club Internacional, related to sport and football, from the research of its collection through permanent and temporary exhibitions, with mediation in the during public visit, -educational activities and cultural events. To tell the trajectory of the Club, the Inter Museum starts from the concept of showing it by modules in its permanent exhibition. The display starts at its first headquarters, going from amateur to professional football and its titles during this period. It continues with the construction of the new stadium, Beira-Rio, and the participation of the fans in this process. Throughout this narrative we highlight local, national and international achievements. The temporary exhibitions make it possible to work

other clippings of this history, attracting visitors with new perspectives on different moments of this route. The Educational sector, in addition to mediating the exhibitions of the Inter Museum, performs the Visita Colorada, which is a tour that runs through the inner areas of the stadium. With this, the public has access to its various assets.

The heritage of the Inter Museum is a collection composed of varied objects that represent the history of the Club, as trophies, tracks, uniforms, balls, boots, streamers, among others, consisting of several materialities. New objects are acquired from donations made by fans and other public, which pass through a Management Committee of the Inter Museum Collection, which analyzes their relevance to be part of the Club's collection.

On March 16, 2020, due to the restrictions on the movement of people and the security protocols implemented by the government of the State of Rio Grande do Sul, and accepted by the city hall of Porto Alegre, the Inter Museum suspended its in-person activities. In view of this, the technical staff of the institution had a great challenge: the continuity of its actions, especially those related to the public and its collection.

Reinvention of Inter Museum sectors from restrictions

In this new context, even with the temporary closure of the Inter Museum, with a multidisciplinary team of professionals, it was found in the virtual environment an opportunity to proceed with the work, through their digital platforms - Facebook, Instagram, Twitter and Website. Previously, there was already the interaction in social networks, however, at this time of pandemic intensified the work between the sectors of the Museum to communicate the actions developed and its collection.

Due to this scenario, the actions of the Education sector began to be elaborated specifically for the virtual format. Before the pandemic, in mediation it was possible to interact with the public through the visualization of their reactions, but in the remote environment this changes. This situation was characterized as a challenge, since these public impressions support the selection and determination of language and approach, in the transmission of content on digital platforms. Thus, according to each audience, different educational actions are created.

At first, the actions proposed by the Education sector were playful, aimed at the young audience. The work followed with creation of new content designed to national and international commemorative dates seeking to link them with football, the history of the club and the city of Porto Alegre. For the production of digital content, partnerships with other sectors of the club and museum institutions were also sought.

To also disclose the collection of the Inter Museum that is not exposed (safeguarded in the Museum Storage), contents were made to communicate them to the public. With this, we seek to fill existing gaps in the narrative of our exhibitions with different objects, still unknown to visitors. The interaction of the public through likes and comments on digital platforms, was very important for the Museum. Thus, the participation of the Collection sector became more effective.

In this new routine, we verified a need for timely visits to the Museum, to meet the maintenance of the conservation of the collection and the expographic space. Faced with such changes, the acquisition process of the collection also needed to be readjusted, as we continue to receive donations of objects, even at this time of pandemic. Due to the social distance, the objects for donation began to be pre-evaluated, initially, in a virtual way. The possible donor receives clarifications through e-mail about the donation process. If the Management Committee of the Collection signals the relevance of the object to compose the collection, if the donor has urgency to the donation, a visit is scheduled to receive it, with all security protocols. If the donor can wait, the process proceeds remotely, postponing the face-to-face meeting.

The challenges that have become opportunities for the Inter Museum

In this new pandemic scenario, the greatest difficulties were the physical distance from the public and the restrictions on the development of conservation and research actions, along with the collection. At the same time, the new needs provided reinventions of the daily activities of the Inter Museum team. This time provided new work processes and increased the involvement between the sectors of Research, Communication, Collection and Education. Social distancing has enabled the Museum of Inter, through its social networks, to expand knowledge about its collections and to develop more content for the web, increasing interaction and reaching new audiences.

Alfonso Noain, "Spanish sports museum during COVID"

Our Museum was designed during Madrid 2016 Olympic Bid. As Rio finally took the games the project was forgotten by Madrid City Hall authorities. Some individuals took back the initiative as an itinerant exhibition around different cities, waiting for the right building to become the home of the Museum.

By March 2020 Covid-19 pandemic caught us in Albacete. The exhibition had to stop suddenly and all the contracts signed were cancelled or postponed. It has been a 9 months' lockdown until we could start over our activity last December in Madrid with a very emotional exhibition.

Our 3 main conclusions about this period:

- Sports Authorities' main concerns are competitions and facilities maintenance. Culture Authorities feel panic when you talk to them about exhibiting jerseys, balls and shoes. Any Sports museum project needs to be managed by wide-perspective leaders
- The lockdown helped us to develop a new Virtual Visit which has been a huge success. Technology evolves very fast and we already work in a 2.0 version
- Don't forget narrative. Digital without a story to tell, loses its power. Sports achievements will explain how we lived in century XX & XXI to future generations

Luis Henrique Rolim and **Carlos Roberto Gaspar Teixeira**, "The football patrimonialization on Instagram: analysis of Brazilian football clubs' profiles during the pandemic"

In 2020 the COVID-19 pandemic stopped sports competitions and football fans were left without their main moment of expression of the belongingness to clubs: the football match (DAMO, 2008). Football clubs, sponsors and broadcasters looked for alternatives to keep the "audience" with, for example, the playback of historical matches on television channels and a variety of actions on social media (ALVES; CASTRO, 2020). The result of social isolation reflected in the increasing of new followers in the Brazilian football clubs' social media channels (22.2 million), turning 2020 the best year in terms of new followers since 2017 (IBOPE, 2020). Despite the increasing number of posts and supporter's engagement on social media, the stoppage of the competitions revealed the deficient structure of Brazilian football clubs in relation to online content development as a source of revenues (IBOPE, 2020). Based on this context of digital social interaction as an expression of late modernity (GIDDENS,

1990), in which traditions are reinterpreted and reinvented in the cyberspace (LUVIZOTTO, 2015), the following question arises: how do the Brazilian football clubs use social media as identity and memory preservation field, as well as, thinking they could represent the clubs' cultural heritage (immaterial and digital)?

According to Chuva (2012), cultural heritage encompasses a group of important questions related to politics, power relations, field of disputes and social aspects. Therefore, the necessity of protecting the identification symbols which represent a belonging feeling of a community (fans), unified such people group and demonstrates the club "strength". Movements, sounds and images are transformed into scored goals, player moves, chants, etc. which become part of the sporting community (club) and, invariably, such material and immaterial heritage are collected-eternized in trophy rooms, memorials, museums, and currently, are all over the clubs and fans social media channels. Despite this latter aspect, Brazilian football clubs focus seems to be on material aspects, as well as, the "brand" protection which somehow neglects the digital heritage preservation (intangible and immaterial), especially the ones produced on social media i.e., the cultural heritage developed for and within the cyberspace (DODEBEI, 2006) which ultimately constitutes the football club's digital heritage. Social media platforms such as, Instagram became "museums without walls" where allows to explore patterns of contemporary media production by analyzing billions of artefacts created by users, a "history without name" (MANOVICH, 2013). The commonly used hashtags on social media can be considered one of the main types of hypertext and, in this study, the hashtag "Throwback Thursday" (or #TBT) is understood as an identity, memory and nostalgic form of users' expression (MEIJERS, 2015; NGUYEN, 2014) i.e., a collective memory of football clubs and supporters. Moreover, the social media official profiles of football clubs during the pandemic period and stoppage of matches, can be considered the connection point between team and fan physically separated. Based on that, this exploratory study (ROLIM; TEIXEIRA, 2021) aims to analyze the football patrimonialization process through historical meaning posts (#TBT or Throwback Thursday) of the official accounts of five Brazilian football clubs with the highest number of followers on Instagram. According to IBOPE (2020), the top five clubs on Instagram were (1st) Clube de Regatas do "Flamengo", (2nd) Sport Club "Corinthians" Paulista, (3rd) "São Paulo" Futebol Clube, (4th) Sociedade Esportiva "Palmeiras" and (5th) "Grêmio" Foot-Ball Porto Alegre.

The data were collected by an internet data scraping software (BATRINCA; TRELEAVEN, 2014) providing the following items for each Instagram post: (1) caption (text), (2) media (image or video), (3) date, (4) link, and (5) total of likes and comments. The period of the data collected was between July 1st and October 31st, 2020. The criteria to select this period refers to (a) moment of

official competitions stoppage, (b) resume of regional championships (finals), and (c) beginning of Brazilian football championship. Within this collected data, it was considered only posts with the hashtag "Throwback Thursday" (#TBT). At the end, a total of 49 posts were submitted to a group of content analysis techniques (BATRINCA; TRELEAVEN, 2014) and internet data categorization (FRAGOSO; RECUERO; AMARAL, 2011). It is important to note that "Grêmio" club did not use the #TBT in none of its posts, therefore its data do not make part of the analysis. The content analysis reveals three categories (narratives) of the football patrimonialization process: (1) **identification**, (2) **idolatry** and (3) **achievements**. These narratives contribute to the preservation of traditions and collective memory (HALBWACHS, 1990; LE GOFF, 1992) of clubs and fans. Also, they reveal a symbolic dispute of representativeness (CHARTIER, 2000), the social affirmation of the feeling community (ANDERSON, 2006), the fans and a power dispute in the digital field through memory and historical past (PESAVENTO, 2004). Below, a short description of the main findings.

Identification Narratives

The "identification" (names, nicknames, etc.) is considered the first visible sign of a distinctive sociocultural community representation. Through an analysis of the post's captions, it could be identified that all of them (without any exception) used as central element an identity expression. These expressions were transferred from offline orality and particularly re-signified for the social media spectrum. For instance, ordinary expressions to identify and differentiate the clubs (in relation to the opponents) were: *CRF* (acronym of Clube de Regatas Flamengo), *Mengão* (Flamengo nickname), *Palmeiras* (name), *Verdão* (Palmeiras nickname), *Avantipalestra* (Palmeiras historical name, expression of "Go Palmeiras"), *Corinthians* (name), *Vaicorinthians* (expression of "Go Corinthians"), *Timão* (Corinthians nickname), etc.

Idolatry Narratives

This category encompassed all the historical personage connected to football club as they are understood as "accepted representatives" of the community (fans). They are mainly footballers transformed into "heroes" and they symbolized the fans "pride" and, by opposite, the "villain" of the rival club. Normally, a footballer to reach such category, means he defeated a rival on the "battlefield" (match). Another aspect related to the "idol" refers to his early career connection with the club. Three out four analyzed profiles created a unique hashtag to identify its/their "grassroots jewels" i.e., personifies the club formation rituals of the fan that reached the dream of becoming an idol, a truly legitimate "blood representative". Examples are São Paulo club with #MadeInCotia (Cotia is the city where the grassroots academy is located), Flamengo club with #GarotosdoNinho (the "nest boys" referring to Flamengo's mascot, a vulture), and Palmeiras club with #CriaDaAcademia (the "made in the academy" referring to a historical club's nickname and its elegant playing style).

Achievements Narratives

Incontestable, the most found narrative within the analyzed period was about the clubs' achievements. The victories and celebration moments can be considered the main reason of the club existence for the supporters i.e., unforgettable matches which the club was the winner. The "trophy" symbolizes those moments of joy, and its image could be posted without any caption. As a means of information, such "object" post, encompasses "content, continuity, reference, origin and context" (DODEBEI, 2006). Therefore, act of "lift a trophy" symbolize and immortalize the achievement. Thus, there is no need of description or longer caption, as for example, a post by Flamengo club with a sequence of images representing its last achievements (2019-2020) only saying "Que #TBT!" (What a #TBT!).

The clubs emphasize in the TBTs the memory recollection connected with the institution success either related to "victory" on the pitch or by the community representative, the "idol". Therefore, a reinterpretation of "heroic victorious" past on social media reinforces the existential bond between club and fan withing the modern competitive sport aspect. Because of the COVID-19 and the stoppage of the football matches clubs turned their attentions to digital spectrum, however the online content development for heritage preservation and club memory communication are relegated to a secondary level or they are not fully understood as a form of expression of the club identity. In this sense, it can be concluded that clubs "develop" the digital identity around the daily routine of the professional team and the sporting activities (match and competition). The "fans" and the "memory" are elements associated to the

“team” (and players), which despite their transitory character, they are “preserved” and become a permanent aspect of the clubs’ digital heritage. Moreover, the analyzed clubs seem to not take into account the digital heritage in their statutes. By overlooking the preservation of such intangible or immaterial heritage in the cyberspace, the football patrimonialization is not structured and could be “lost” since, as Dodebei (2006) refers, there is any “guarantee of information compilation”. Despite the limitations of the data collected, the case of Grêmio club, and the decision of not using the #TBT, is emblematic regarding the historical “invisibility”. By the opposite, Flamengo club and Palmeiras club are examples of clubs creating their own hashtags, reinventing their traditions of identity elements in the digital sphere.

Jesse Lovejoy and **Beth Atlas**, « Les initiatives numérique du Musée 49ers en réponse au confinement lié à la pandémie»

The American football club was founded in 1946 and named after the “Gold Rush” pioneers who came to California in 1849 and settled in the area. The Team joined National Football League in 1950 and is the oldest original professional sports franchise on the West coast of the United States. The 49ers Team is 5-time Super Bowl champions, 7-time NFC champions and holds 20 NFC West Division titles.

The Levi’s® Stadium, where the 49ers Museum is located opened in 2014 as a partnership between the city of Santa Clara and the 49ers, and is today considered as the premier outdoor destination for sports and entertainment on the West Coast. The stadium is the only venue of its kind to twice be recognized for achieving the industry standard for sustainable design and construction; LEED Gold certified for both construction (2014) and operation (2016).

The 49ers Museum presented by Foxconn Industrial Internet is a celebration of the 49ers past, present and future. The Museum is dedicated to its values of education, innovation and heritage and is committed to serving as an exciting, engaging home for fans of all ages, with an average of 32 756 guests per year.

In March 2020, the 49ers Museum presented by Foxconn Industrial Internet closed its doors in response to COVID-19 protocols. This included the suspension of our daily and game-day operations—the lion’s share of our annual attendance. While our physical space is unavailable to visit, we have focused our efforts on extending and developing digital initiatives to engage with our community:

[49ers Museum Virtual Tour](#): a self-guided digital exploration of our 11 galleries, enhanced with videos, text, and photos to help tell the story of the 49ers.

Museum Longform Series: in-depth articles focusing on instances of diversity and equity from the team's 75-year history, concurrent with the entire organization's social justice initiatives

Social Media: increased number of postings highlighting important dates in 49ers History ("On This Day") as well as in-season posts featuring historical matchups between each week's opponent ("Greatest Moments").

« Sports heritage in European museums »

Warsaw, Poland, July 2nd 2021

ICMAH Webinar

Round Table

Sports museums have a particular typology which does not represented in the International Council of Museums (ICOM). ICMAH, being aware of this lack, initiated in 2017 this working group. The intense participation and interest brought to our webinars, encourages us to continue organizing events, to initiate more collaborations, activities and especially a sustainable network on sports museums

This webinar will deal with European museums, whether they are club museums, present some aspects of sport such as Olympism, curate collections related to sports within less specific, more diversified establishments or deal with societal issues linked to the history of sports. More generally, all of them, are exceptionally lively units that react to contemporary social needs which is the subject of today's webinar.

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- **Burçak Madran**, Chair of ICMAH (burcakmadran@gmail.com)
 - **Marie Grasse**, Curator and director of the Musée National du Sport and vice-chair of ICMAH, workshop coordinator (marie.grasse@museedusport.fr)
 - **Phil McGowan**, from the World Rugby Museum (philmcgowan@rfu.com)
 - **Jan Lomiczek**, from the Departement of Physical Education and Sport History of the National Museum, Prague (jan.lomiczek@nm.cz)
 - **Michal Puzzkarski**, from the Museum of sports and Tourism of Warsaw (mpuzzkarski@muzeumsportu.waw.pl)
 - **Szabo Lajos**, from the Hungarian Olympic and Sports museums (gulyasszabolajos@gmail.com)
 - **Lentenayova Zdenka** (letenayova@olympic.sk), director of the Olympic Museum of Slovakia

FOREWORD

We continue our exchange today with the various sports museums, whatever they may be.

This time, the webinar will deal with European museums, whether they are club museums such as *the World Rugby Museum* or whether they present some aspects of sport such as *Olympism in The Hungarian Olympic and Sports Museum*.

Other museums, as we shall see this afternoon, preserve collections relating to sport within less specific, more diversified establishments, such as the collections of *the Department of Physical Education and Sport History of the National Museum in Prague*.

Others deal more broadly with societal issues, such as *the Museum of Sports and Tourism in Warsaw*, a permanent exhibition that looks at the history of sport, showing in particular how politics and wars have affected the Polish sporting spirit.

In any case, all of them, are generally exceptionally lively units that react to contemporary social needs. And this, is what we will see, with *the Olympic Museum in Slovakia*, with which, we will conclude our exchanges this afternoon.

Marie Grasse
Workshop coordinator

AVANT-PROPOS

Nous poursuivons notre échange aujourd'hui avec les différents musées du sport, quels qu'ils soient.

Cette fois-ci, le webinaire traitera des musées européens, qu'il s'agisse de musées de clubs tels que le World Rugby Museum, ou qu'ils présentent certains aspects du sport comme l'olympisme au Hungarian Olympic and Sports Museum.

D'autres musées, comme nous le verrons cet après-midi, préservent des collections liées au sport au sein d'établissements moins spécifiques et plus diversifiés, tels que les collections du Département d'histoire de l'éducation physique et du sport du Musée national de Prague.

D'autres abordent de manière plus large des questions sociétales, comme le Musée des Sports et du Tourisme de Varsovie, une exposition permanente qui examine l'histoire du sport, montrant notamment comment la politique et les guerres ont influencé l'esprit sportif polonais. Dans tous les cas, ils sont généralement des entités exceptionnellement dynamiques qui réagissent aux besoins sociaux contemporains. C'est ce que nous verrons avec le Musée olympique en Slovaquie.

Marie Grasse
Workshop coordinator

Report on

SPORTS HERITAGE IN EUROPEAN MUSEUMS

July 2nd, 2021, Warsaw

Phil McGowan, "Sports Stadia museums - challenges and opportunities"

The World Rugby Museum, based inside Twickenham Stadium, opened in 1982. At first, there was the RFU Museum in the South Stand of the Twickenham stadium, then it was renamed the Museums of Rugby and reopened in the East Stand, and finally it was renamed World Rugby Museum in 2008 and rebuilt in 2018 in the South stand.

The museum curates a collection of 40 000 objects amongst which the oldest international football jersey and trophy. With an average of 30 000 visitors a year, the museum also offers guided tours of the Twickenham Stadium.

Sky view of the Twickenham Stadium

Why have a museum in a stadium?

The proximity with the stadium enhances the duty of care to the collections and consists of a strategic advantage for collecting new items during local tournaments or international contests.

Having a museum in a stadium also answers to commercial imperatives by benefiting from direct and indirect revenues. The location adds value for the visitors that can both experience history through the museum collections and visit the stadium for further immersion.

What are the benefits to the museum?

The site allows the museum to offer tours with guides, which offers an alternative to rugby fans that might not be particularly fond of museums. The museum and the tour are complementary offers that allow to connect with different type of visitors.

The events that are held at the stadium will bring people to discover the museum site and encourage to return for a visit. The events rise the visibility of the museum, while corporate hospitality leaving visitors with the will to share about their experience and encourage other people to visit the museum.

What are the negatives?

the location can be great for rugby fans, it doesn't attract a broader range of visitors and tourists. As most stadiums, Twickenham stadium is far out from the city and is located at 20 kilometers East from London; even though public transportation facilitates the access, it reduces the number of potential visitors. In the same way, during Match Days, transportation might be saturated and the access to the museum restricted for security reasons depending, which also leads the hours of operations of the museum to fluctuate. The stadium event are prioritized over the museum's operations, which can lead the museum to close or adjust their activities such as reducing the number of guided tours of the stadium.

What do stadium museums have in common with other museums?

The duty of care, study, preserve and display of a common heritage is at the center of the museum's missions, like they are for other museums. The Covid security rules for museums and museum visitors also do apply to our museum.

Jan Lomiczek, "Colletions of the Department of Physical Education and Sport History of the National Museum in Prague"

Department of Physical Education and Sport History of National Museum in Prague administrates the oldest continuously extended collection of exhibits and materials mapping the history of sport, physical education and Olympism in the Czech Republic. Unlike in the past it faces a number of difficulties which limit the documentation of this area of study. The crucial issue which is in many ways limiting is the long-term absence of permanent exhibition, which would enable

systematic and methodical communication with the general public as well as sport experts in the Czech Republic and abroad. Many museums mapping sport, PE and Olympic history in foreign countries became the integral part of national cultural heritage. Unfortunately the situation concerning the renewal of the permanent display of Czech sport and Olympic history remains almost after twenty years the same and systematic presentation of this historic collection of National Museum is thus doubtful. The paper sums up the history of contemporary museal collection administrated by Department of Physical Education and Sport History of National Museum.

Michał Puzkarski, "The history of Polish Sport and Olympism – permanent exhibition of the Sports and Tourism Museum in Warsaw"

The Museum of Sports and Tourism in Warsaw was established in 1952 and it is one of the oldest institutions of this type in Europe. The new place in Olympic Center was opened in 2004, and it was designed by Bogdan Kulczyński. The whole composition is unique combination of modern art, olympic symbolism and transparency.

The collection of the Museum of Sports and Tourist consists of over 45,000 exhibits related mainly to Polish sport. These are sports trophies, such as medals, badges, plaques and cups, sports and tourism badges, coins, flags, banners, pennants and emblems, sportswear and sports equipment, traveling equipment, sports and tourism posters, works of art (sculptures, paintings, drawings, textiles) dedicated to subjects related to sports, as well as stamp and numismatic collections. The Museum has a large collection of photographs (about 50,000), books (16,500 volumes), periodicals (2,700) and archival documents, as well as audio and video records.

The Museum has organized over 250 temporary exhibitions presented on place and in other institutions in the country and abroad. It also organizes fairs for collectors of sports mementoes (4 times a year) and the Wanda Rutkiewicz Review of Climbing Films (in May). The Museum has many unique exhibits, for example, the tip of a javelin from Olympia from the VIII - VII century BC, the first Polish Olympic medal (a silver medal in cycling from the Games in Paris in 1924), an Olympic torch (Berlin 1936), the skis of Wojciech Fortuna with which he won a golden medal in ski jumps during the XI Winter Olympics (Sapporo 1972), a stone from Mount Everest brought by Wanda Rutkiewicz (1978), and the kayak of Pope John Paul II (in which he traveled many water trials in the 1950s and 1960s).

The permanent exhibition entitled The History of Polish Sports and the Olympic Movement presents the history of sports from the times of Ancient

Greece to the present. It shows 37 disciplines, and the profiles of excellent sportsmen. The permanent exposition of the Museum is divided into sections in chronological order, presenting the history of Polish sport and Olympism. We begin our journey through the history of sport by presenting the heritage of ancient Olympia. We present the oldest exhibit in the collection of the Museum, a bronze javelin from the turn of the VIII – VII century BC. Very valuable exhibits are Greek and Roman statues of athletes – "Kyniskos" – statue by Poliklet from the V century BC made of bronze and statues of athletes, Roman copy of the Greek original, II century BC made of marble. At the exhibition we present disciplines played in the ancient Olympics and sports equipment – aryballos, strigle, halters and discs. This part of the exposition is closed by a copy of the Myron Discus thrower statue from the V century BC. The passage to the beginning of the history of the modern Olympic Games open replicas of 2 statues of Herm.

Visitors can see a bust of Baron Pierre de Coubertin made of bronze by one of the most famous Polish sculptors - Dariusz Kowalski. In the background we see a photograph of the Olympic stadium in Athens from 1896, where the first modern Olympic Games were held. They were attended by 311 athletes who competed in nine disciplines. Unfortunately, Poland was unable to participate in these Games because it was under partition. The difficult political situation between the XVII and early XX centuries required Polish the struggle for independence, which resulted in numerous uprisings.

After the First World War, we regained independence, but we had to defend it during the war with Bolshevik Russia in 1920. The war was won, but Poland lost some of its territory from the period before the partition. For many years, this difficult situation has defined our relations with Russia. Because of this difficult situation, we were not able to take part in Olympic Games until 1924 in Paris. However, this does not mean that there was no sport in Poland. One of the most well-deserved sports organizations of the turn of the century period was the Society of Sports Gymnastic Falcon. It was officially created in 1867 in Lviv (which at the time was a Polish city) along the lines of the Czech Falcon. Poland as a state did not officially exist at that time, and our territories were incorporated into neighboring countries. Lviv was located in the Austrian partition. The Falcon Society promoted gymnastics and later other sports: fencing, cycling, rowing, equestrian, wrestling. But it wasn't just a sporting company. It carried out cultural and educational activities and its headquarters (nests) were active centers of Polish culture under partitions. Their task was to promote patriotic ideas and physical education to prepare Poles for the struggle for independence. At the permanent exhibition we present the costume of a member of the Falcon Society, banners, badges, photographs and medals. We also present the stories of other sports organizations created during this period,

such as the Warsaw Rowing Society (1878), the Warsaw Society of Cyclists (1886) and many others. Their members were outstanding Polish artists and writers, such as Bolesław Prus and Henryk Sienkiewicz.

In 1919, after the establishment of the Polish Olympic Committee in Krakow and the conclusion of peace with Russia in 1921, the Polish national team won Olympic medals at the 1924 Paris Olympics for the first time ever. We present the Adam Królikiewicz, who won an Olympic bronze medal in equestrian competition and cyclists: Franciszek Szymczyk, Jan Łazarski, Tomasz Stankiewicz, Józef Lange who won a silver medal in the team cycling race.

The next part of the exhibition introduces us to the history of the interwar period. We present sports equipment and the most outstanding athletes. We see the evolution of the history of bicycles, skis, sleds and bobsleighs. An exhibition presenting weightlifting and wrestling occupies an important place. We see Stanisław Cyganiewicz, Władysław Pytlasiński and many others. We show the evolution of the weight lifting and recall athletes from later days such as Waldemar Baszanowski – two time Olympic gold medalist, or Zygmunt Smalcerz – also olympic champion.

Undoubtedly, a special place for the exhibition deserves for Halina Konopacka, who was the first to win Olympic gold for Poland in 1928 at the Olympic Games in Amsterdam in the discus throw competition. Janusz Kusociński, who became the first Polish man to win an Olympic gold medal at the 1932 Summer Olympics in Los Angeles, is also an important figure. He was also a unique figure during World War II. During the occupation of Polish by Germany, he was active in the resistance. He was shot in a mass execution in 1940 in a forest near Warsaw.

One of the sports in which Poland was very successful in the interwar period was equestrian. We present saddles, costumes and prizes. An interesting feature are press reports from newspapers, as well as street posters encouraging participation in sports betting.

The period of World War II and the Nazi occupation of Poland was a severe time. Many athletes died in the defense war in 1939. Others were send to prisoner of war camps or concentration camps, while others emigrated to France and United Kingdom to continue the fight for Poland in the service of the RAF or Charles de Gaulle's Free French Army. Many Polish athletes – officers of the Polish army - were murdered in Katyń by the Russians. Many died in the Warsaw uprising of 1944.

Despite this difficult situation, the Olympic Spirit will survive against all obstacles. Polish athletes in German camps organized a secret Olympic Games in prison camps, to bring back the memory of canceled Tokyo and London games. The museum has a unique collection of memorabilia from these events.

In the post-war period, Poland was most successful in boxing and athletics. Irena Szewińska , a Polish Olympic multi-medalist, deserves a special place.

An important exhibit presented in the Museum is the kayak of Pope John Paul II, in which, as a priest Karol Wojtyła, he traveled Polish lakes and rivers. The type "pelican" kayak is made of wooden frame, covered with tarpaulin.

The heart of the Museum is the Olympic wall of glory of Polish sport. We present on it badges commemorating the names of all Polish Olympic medalists. This is where the most important events take place before and after the Olympic Games – the vows of athletes, their welcome to Poland, congratulations from the President, members of the government and parliament. The medal hall is often also a television studio, where we report on the most important sporting events in which the Polish national team participates. Opposite the wall with medals, there is a showcase presenting original Olympic medals donated by athletes, or donated by their families.

An important point of exhibition is a section presenting the achievements of Polish mountaineers. This place is all the more important because the Museum has been organizing for 28 years a Review of Mountaineering Films by Wanda Rutkiewicz – a famous Polish mountaineer.

In the area of present sport, we present the names of the most outstanding Polish athletes, their sports equipment, souvenirs and trophies. We can see the collection of speedway motorcycles, motorboat, bows, fencing equipment, air guns, go-karts and much more. There is also very important section for Paralympic Sport.

An exhibition of Olympic art and prizes from international competitions also occupies an important place. The exhibition closes with a presentation of a collection of 12 original Olympic torches. The oldest is the torch from the 1936 Berlin Olympics.

The museum conducts guided tours and museum lessons for schools. Topics vary widely, including social sciences, sport, art and history.

Szabo Lajos, "The Hungarian Olympic and Sports Museum – Past, Present and Future"

The roots of this institution go back to the 1880's which saw the beginning of collecting activity and the first exhibitions. The current museum was founded in 1963 as a state-run national museum. For 15 years, operations were carried out from the home of Alfréd Hajós, the first Hungarian Olympic Champion.

Over time, the collection swell to around 800.000 entries, including a contemporary arts collection, but without a proper building, we do not have a permanent exhibition. We currently have 8 museologists working on various

exhibitions, of which we hold around 6-8 per year in Budapest and various other domestic and overseas venues.

During the last two decades, our offices and warehouses had to relocate six times. Currently, a new main building is being planned, to finally become the permanent home of the Museum.

We are working on the digitalization of the collection. We regularly use digital and audiovisual content in our exhibitions.

We take active part in the education of sports history, primarily at the University of Physical Education. Together with the Hungarian Olympic Academy, we provide various materials to be used in primary and secondary schools as well.

Zdenka Lentenayova, "The process of musealization of sport museum's objects"

Slovak Olympic and Sports Committee – Slovak Olympic and Sports Museum

If we define the culture as „the historically and transmitted systems of symbols and meanings through which human communities make sense of their experiences“ then games and sports have an unique position among those activities by which the humanity arrives at the self-knowledge in the process of its evolution.

In 1987, Juan Antonio Samaranch, who, at the time, was the President of the International Olympic Committee, declared:

“Each country of the world ought to have its own sports museum, as a means to protect part of its history.”

I will certainly not stray too far from the truth if I claim that sports and the Olympism almost rapidly entered into the spotlight of museum practice, particularly after 1993, when the Olympic Museum in the Swiss City of Lausanne first opened its doors. It was the unique for the presentation of both forms and affinity for other types and expressions of human activity. Nature of the Olympic Museum that has widened the potential opportunities At the same time has reinforced the position of those specialized organisations already focused on the presentation of sports and the Olympic movement. In the early 21st century, there were already dozens of facilities that specialized in the presentation and documentation of sports and the Olympic movement, ranging from the local and regional to the national, from the general to the highly specialized (e. g. FIS – the official global register of ski museums).

All of them, but especially the sports or the Olympic museums, are generally exceptionally lively units that react to the contemporary social need. They

represent institutions which dedicate a significant part of their exhibitions of their collections to the current on-going sports events or directly respond to the important successes of both individuals and teams. Through the complex forms through which they present their collections, they manage to enter into the public awareness, and the above-mentioned activities are also the museums' tool for the presentation and promotion of the other fields in which they are active. In most of them, especially when we speak of museums, there is the possibility to form an interesting space for the operation and development of scientific-methodical and other professional activities as a supplementary but important part of the responsibilities of professional museum workers.

But it is necessary to keep in mind that there are also other forms for the institutional presentation of sports in the world (halls of fame, memorials, private museums etc.), which do not always meet the criteria for the definition of a museum. Sports and the Olympic movement in particular have become a worldwide phenomenon, at all levels, over the last hundred years, and have left an imprint on the way that millions of people on our planet live their lives. At the same time, they remained a peaceful source for the building national identity and pride.

However, unlike the past, they have also become an efficient and profitable marketing tool outside the sports arenas. Recently, they have entered into the spotlight of the community of collectors, with certain artefacts reaching similar sales values as artistic masterpieces in famous auction houses.

And it is this phenomenon that raises questions on the future of the practice of museums in sports. What are the new trends in collection development practices, which represent the fundamental activity of museums? First and foremost, it is necessary to strictly differentiate between the terms "private collection" and "public (museum) collection".

A public collection (museum) collection, despite being significantly affected by social interest and dependent on the financial sources and possibilities of the museum to buy collections, must unconditionally involve certain program fields in its development, which are not or have not been pivotal, but form an undeniable part of the complexity of the view on the development and existence of sports and the Olympic movement.

And so, questions emerge. What should be collected, when, why and how? All of them are closely linked to the theory of valuation and evaluation – the axiology built on the philosophy of an individual and their constant need and will to evaluate not only situations, but also specific things (objects). This type of evaluation seeks to identify a value expressed and secured by a standard. However, valuations are not consistent, they depend on the methodological approach to the evaluation of specific situations or objects. Thus, the valuation

of an Olympic medal differs from the perspective of art, industrial manufacturing, numismatics or inclusion in museums.

If we focus on the process of the inclusion of an object into the collection of a museum, we must understand a vast amount of information. The contemporary modern understanding of museum practice does not recommend the addition of an object to the collection purely to create a historical shelter for these objects, even though the unchanging standards of "aesthetic value, the charm of antiquity, patina and the smell of age cannot be ignored.

Most of the time, in the first phase of the process the object passes through the process of setting the price of acquisition, involve a complex process of valuation. However, an object, which subsequently becomes a part of the museum collection, only acquires its value in the process of its musealization – object gets museum status. Musealization can be defined as the process by which an object is removed or detached from its original context or setting for its exhibition in a museum-like manner and environment. Only there does it acquire a specific value, the role of which is to preserve the object for society as the bearer of a special code (let us call it a sort of DNA) from the perspective of the scientific, historical, cultural or artistic documentation. In this process, we no longer speak of the prize, but of the museological value category.

Of course, another exceptionally important role in this phase is the individual approach, especially of the professional worker (professional team of workers) responsible for placing the object into its conceptual space (musealization) in the museum and it should not be underestimated. based on general criteria and acquired knowledge.

Once the state, documentation and cultural importance of the object, along with how it may be presented have been identified, we may begin to evaluate the object and decide whether it is a regional, national, continental or global testimony of cultural heritage. The added value of the musealization of object', as is more and more required by modern museum visitors, is the processing and presentation of the story behind the object, all the while making use of suitable museum forms and preserving certain elements of the museum conservatism.

We own or manage in collections a range of objects which meet the criteria for global cultural heritage. Thus it is through our mutual agreement and attitude that we can comprehensibly demonstrate that we are contributing to their preservation through their use and presentation.

Ladies and gentlemen, I'm proud to announce you, that this year on June 23rd (which we celebrate as the Olympic Day worldwide) the Slovak Olympic and Sports Museum opened after 35 years and 241 days from its founding for the first time in the history the permanent exhibition! The exhibition is based on the principles I mentioned earlier.

In a relatively small space (less than 350m²) we have tried to fulfill the main idea with which we prepared the exhibition. To show visitors the result of the

process of musealization of the object through its story. We have combined modern technology with objects without chronological timing. From a selection of more than 28,000 objects and 50,000 photographs we have included in the exhibition more than 100 objects from local (national) significance to world uniques (e.g. Reinhold Messner's gloves from Nanga Parbat, Vera Caslavská's the Olympic gold medals from 1964 Tokyo and 1968 Mexico Games and more) This syllabus is enhanced by film projections about personalities and events that are embodied in the exhibited objects.

« Sports in Museums of Archaeology and History »

Prague, Czech Republic, August 20-28th 2022,

ICOM-ICMAH conference on "The sustainable future of Architecture and History Museums"

Round Table

Sports Museums, through the variety of their collections, are a testimony of history and of societies. This responsibility requires to carefully select and display the works in order to truthfully represent history. Media and publicity are attracted to sports event and the "sports show" seduces the public, but as museums it is important to give neutral testimony and identify the righteous presentation mode of the collections, even through digital devices to convey and maximize the effect of the atmosphere of an event on the public.

Participants :

- **Burçak Madran**, Chair of ICMAH (burcakmadran@gmail.com)
- **Marie Grasse**, Curator and director of the Musée National du Sport and vice-chair of ICMAH, workshop coordinator (marie.grasse@museedusport.fr)
- **Kyoko Raita** (Pr.), Professor at Cukyo University and member of the JOC (kraita@sass.chukyo-u.ac.jp),
- **Christian Rudolf Wacker** (Dr.) Director of exhibitions of the Qatar Museums (netowacker@gmail.com),

Report on

SPORTS IN MUSEUMS OF ARCHAEOLOGY AND HISTORY

August 28th, 2022, *Prague*

Kyoko Raita, « Les Musées de Sport en tant que miroirs des sociétés »

This presentation addresses the challenges faced by the museums in Japan that focus on the Olympics. The structure of the presentation is as follows. First, I will briefly introduce the current situation of sports museums in Japan. Next, I will discuss three key issues to be addressed by sports museums as mirrors reflecting society. The first is the need to collect sports materials that reflect the zeitgeist and society. The second is the importance of giving sports materials a place in Olympic history. The third is a proposal on the need to redefine sports materials.

According to databases managed by the Japan Society of Sport History and the Japan Sports Arts Association, there are between 70 and 150 sports-related museums in Japan. This may seem like a very large number. The reason for this is that these databases include all museums that deal in various ways with material related not only to modern sport, but also to all physical activities, such as toys, traditional performing arts, ethnic sports, health, automobiles, specific people, specific competitions, etc.

Of these museums, five deal with the Olympics or Olympic history.

- The Sapporo Olympics Museum is characterised by its focus on Olympics education for young students who visit there.
- The Japan Olympic Museum and the Chukyo University Sports Museum exhibit materials that tell stories / so visitors will learn and think about Olympic history, including episodes concerning ancient Greece and Pierre de Coubertin.
- The Prince Chichibu Memorial Sports Museum and Library houses a large collection of materials on the history of the Olympic movement in Japan from the early 20th century.

So what are the key challenges for these museums to function as mirrors of society from the perspectives of politics, power and human rights?

The first point is to consciously collect sports materials with characteristics that reflect the Zeitgeist and society. Let me show you an example.

The two images on the slide show the phonograph needle cases sold in Japan before the cancelled 1940 Tokyo Games. One of the two has the US and UK flags on it, while these flags are scraped off from the other case on the right.

Considering the historical backdrop, the case with flags of enemy countries might not have been acceptable in Japanese society. On the other hand, the flags of Manchukuo, the puppet government of the Japanese military, and Nazi Germany are present. These provide information that leads visitors to think about power and politics in the wartime period and democracy. We are reminded by this example that there are societies where Olympic symbols can exist side by side with this type of mentality in times of war.

I use the phrase 'Olympic materials that directly reached the general public' to describe these types of materials, and I collect them with an awareness of their importance.

The second point is to give the materials in collections a place in Olympic history. Recently, the Chukyo University Sports Museum organized a special exhibition looking back on the first anniversary of the Tokyo 2020. In Japan, there were controversial arguments for and against about holding the Games during the Covid-19 pandemic.

Therefore, in addition to the typical Olympic materials such as the torch, we showed a chronological table showing the periods that Japan spent bidding for and hosting the Olympic Games since World War II. In fact, Japan has spent the bulk of years, with the exception of just several years, during the period since 1945 engaged in bidding and preparing for the Olympic games. This kind of data provides an opportunity for visitors to consider the historical position of the Tokyo 2020 Games.

The third point is that we must realize that, generally speaking, sports materials collected in museums, such as medals, sports equipment, uniforms, and Games souvenirs are simply archives of peripheral sports materials.

Many of these materials are privately owned by athletes, their families and others. This means that there is a high possibility of dissipation, and we must address this issue.

In addition, peripheral materials are not, of course, the sport itself, neither do they serve as core materials that convey sporting humanity. In order to portray the relationship between sporting humanity and society, we have to rethink and redefine what sports materials are. The redefined sports materials might include oral histories of athletes and stakeholders and digital data on body movement.

Finally, I would like to summarize this presentation and make some suggestions. I believe that sports museums are places where the lights and shadows of society are reflected through Olympic history. To make the challenges of sports museums sustainable, organizational and institutional measures should be taken to prevent the dissipation of privately owned materials.

It is also important to create an international network to collect oral histories of athletes and stakeholders for a deeper understanding of Olympism. Furthermore, methodologies for handling and archiving digital data on body movement as sports materials also need to be considered.

Christian Rudolf Wacker, "Olympic Museums shape Olympic history"

The notion Olympic History consists of the term History and the adjective Olympic. Olympic describes all topics related to ancient Olympia and/or the Olympic Movement at large. Olympic History is the study of the Olympic past. The notion Olympic History comprises past events as well as the memory, discovery, collection, organization, presentation, and interpretation of these events. Olympic History is largely, but not exclusively related to the subfields Social History, Cultural History and People's History

32 Olympic Museums

The Olympic Museums Network's main objective is to increase the promotion of the values of Sport and the Olympism by:

1. Sharing information and best practices
2. Encouraging cooperation on common issues encountered by the members
3. Working on common projects, in particular in relation to exhibitions, educational program, events, collections management, communication and commercial development
4. Finding ways to work in common in order to improve the efficiency and achieve economies of scales to the benefit of the members of the network

Olympic charter

Modern Olympism was conceived by Pierre de Coubertin, on whose initiative the International Athletic Congress of Paris was held in June 1894. The International Olympic Committee (IOC) constituted itself on 23 June 1894. The first Olympic Games (Games of the Olympiad) of modern times were celebrated in Athens, Greece, in 1896. In 1914, the Olympic flag presented by Pierre de Coubertin at the Paris Congress was adopted, it was raised for the first time on April 5th of 1914, at the inauguration of the Chatby stadium in Alexandria. It includes the five interlaced rings, which represent the union of the five continents and the meeting of athletes from throughout the world at the Olympic Games. The first Olympic Winter Games were celebrated in Chamonix, France, in 1924.

Marie Grasse, "Sports and Power: exposing stories to tell History"

The National Museum of Sport, like many societal museums, is a witness to history. Two aspects need to be taken into consideration. First, which history are we talking about? Through which objects from collections have been preserved over time? Secondly, how to showcase them, with or without digital means?

Indeed, over time, we realize that sport is often instrumentalized by politics... In 1936, we can see how a totalitarian regime exerted pressure on the International Olympic Committee: Jews were excluded from participating in competitions because they were not allowed to belong to clubs.

*Wrestling champion Emile
Poilvé picture and oak
crown from the 1936
Olympic Games in Berlin*

Sport is ambiguous due to the quasi-religious fervor in which the crowd is called to participate. Because it has become increasingly visible with the development of means of communication - radio, television, etc. - many are tempted to exploit it. Its co-optation is not only the work of totalitarian regimes... Anyone who can exploit its visibility attempts to do so, such as John Carlos and Tommie Smith raising their fists on the podium in Mexico in 1968, or terrorists using it as well, in Munich in 1972 or Atlanta in 1996... Meanwhile, Eastern countries used this visibility to promote their regime, often resorting to widespread doping of their athletes. The media weight of sport attracts both

politicians and advertisers, especially since today the "sports spectacle" entices entire crowds to participate. Here, the torch from 1936, there a jersey, or a photograph by Raymond Depardon, all bear witness to these moments in history.

*Showcase of supporters' items at the
French National Museum of Sports*

Next, the question arises regarding the presentation of these stories and collections as witnesses in a museum. Indeed, while sport represents spontaneity, movement... the collections, like relics of moments and emotions, are static, lifeless, and silent... The National Museum of Sport has just unveiled its new permanent exhibition. It tells stories that bear witness to history.

“Sports Museums and Sustainable development”

Asuncion, Paraguay, November, 15-17th, 2023

ICOM-ICMAH Conference on “Museum Leadership in Climate action”

As leaders in the museum and cultural heritage sector, it is our responsibility to be knowledgeable and proactive in modeling and advocating the shift towards more sustainable and climate friendly solutions for our museums, our communities, and our world. What kinds of skills and competencies do we need to acquire? What is the new curriculum for the museum sector at the university level and for continuing training? What new perspectives, policies, practices, and programs should we adopt? How do we inspire and support innovative solutions? How do we educate and engage donors, partners, communities, and younger generations? How can we effectively communicate what we are doing? How do we know when and if we are making a difference?

Participants:

- **Burçak Madran**, Chair of ICMAH (burcakmadran@gmail.com)
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- **Olivier Cogne**, Director of the Dauphinois museum in Grenoble, France (olivier.cogne@isere.fr)
- **Renata Maria Beltrão Lacerda**, Communication and marketing general coordinator at the São Paulo Football Museum, Brazil (renabeltrao@gmail.com)
- **Cristina Mitidieri**, Researcher in Sports Museums and Sporting Heritage at UNIRIO, Brazil (cristinamitidieri15@gmail.com)
- **Janice Smith**, Vice-President and Chief operating officer at the Canadian Sports Hall of Fame, Canada (jsmith@cshof.ca)
- **John Palfrey**, Scientific Council coordinator at ECROS and Director of relations with the Olympic Chanel (jhpalfrey@yahoo.fr)
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AVANT-PROPOS FOREWORD

Today, we present the continuation of the work of the ICMAH Sports Committee, venturing into the field of Sustainable Development for the first time. The 'Sports Museums' committee, whose community has been growing year by year, is officially introduced to all international committees for the first time.

When we talk about Sustainable Development, thoughts naturally turn to issues related to territory and the environment. Therefore, we have chosen a few specific examples, both practical and theoretical, to trace the history and current measures taken to promote climate action at different levels, always focusing on the museum field and sports heritage.

While this theme holds special significance for France in this year 2024, we will see that it was already important in Grenoble 50 years ago.

Isolated actions complement large-scale operations and contribute to the international ambition of environmental preservation. I think of the establishment of a network of sports museums across Canada to discuss and act in favor of sustainable development. I also think of the continent hosting us today, South America, and more specifically, Brazil, where a survey of climate-related actions in sports museums was conducted in 2022.

Of course, it is impossible to cover everything in a half-day session, which is why we have focused on the communication and implementation of climate actions within sports museums

Marie Grasse
Workshop coordinator

Nous présentons aujourd'hui la suite du travail du comité de sport de l'ICMAH, en nous aventurant pour la première fois sur le terrain du Développement Durable.

Lorsque l'on parle du Développement Durable, la pensée s'oriente sur les questions du territoire et de l'environnement. Nous avons alors fait le choix de quelques exemples spécifiques, à la fois pratiques et théoriques, afin de retracer l'histoire et l'actualité des mesures prises en faveur de l'action climatique à différentes échelles, toujours en se concentrant sur le domaine muséal et le patrimoine sportif.

Si la thématique est chère à la France en cette année 2024, nous verrons qu'elle l'était déjà à Grenoble, 50 ans plus tôt. Des actions isolées viennent compléter des opérations d'envergure et répondent à l'ambition internationale de préservation de l'environnement. Je pense à la mise en place d'un réseau de musées de sport établi sur le territoire canadien afin de discuter et d'agir en faveur du développement durable. Je pense également au continent qui nous accueille aujourd'hui, l'Amérique du Sud, et plus particulièrement au Brésil, où un recensement des actions pour le climat au sein des musées de sport a été mené en 2022.

Il ne peut être question de tout traiter en une demi-journée, c'est pourquoi nous nous sommes axés sur la manière de communiquer et de mettre en place les actions en faveur du climat au sein des musées de sport.

Marie Grasse
Workshop coordinator

Report on

SPORTS MUSEUMS AND SUSTAINABLE DEVELOPMENT

Marie Grasse, "Sustainable development in sports museums on the horizon of the 2024 Olympic Games"

The National Sports Museum, which I represent today, operates under the dual supervision of the Ministries of Culture and Sports. The latter has successfully positioned itself and worked towards a comprehensive sustainable policy. Since 2017, the Ministry of Sports and the Olympic and Paralympic Games has implemented the Charter of 15 eco-responsible commitments for organizers of sports events. In the same vein, the Organizing Committee of the Games has participated in the "Sports for Climate Action" initiative of the UNFCCC (United Nations Framework Convention on Climate Change).

In addressing the challenge of Sustainable Development for its 33rd Olympiad, the International Olympic Committee emphasizes the frugality and eco-responsibility of the Games; 95% of the events will take place in existing venues or temporary, dismantlable, and reusable infrastructure. At the conclusion of the Games, the National Sports Museum will benefit from the donation of some of these temporary structures and will present them for educational purposes, highlighting the significance of the Games in Paris and the values they promote.

The role of the museum is not only to recount the past but, akin to scientific and technical heritages, to select and preserve expressive elements of contemporary productions that can contribute to the information and education of future generations. It is therefore important for sports events and society museums to collaborate, document, and analyze the measures taken by these Games, in this specific case, in favor of Sustainable Development at the national level, gradually extending into the private sphere of everyone. One of the main missions of a museum remains education. By documenting and presenting actions for change, sports, history, and society museums, in collaboration with states, contribute to the education of a generation of climate-committed actors.

The goal of the Paris 2024 Olympics is to organize the "first ethical, responsible, and sustainable Games." Consequently, France has set a target to reduce carbon emissions by 55% compared to the Olympic and Paralympic Games in London 2012 and Rio 2016.

The consideration of sustainable development in sports and the Olympic Games has evolved gradually:

In 1994, the International Olympic Committee (IOC) added the environment as the third pillar to the Olympic spirit.

In 1999, the IOC published and adopted its Agenda 21, titled "Sport for Sustainable Development."

In 2014, sustainability is incorporated into the Olympic Agenda 2020: The International Olympic Committee (IOC) regards the environment as an integral part of Olympism, alongside sports and culture.

In 2015, the United Nations proposed a project for a better and more sustainable world through sports.

In 2016, the IOC established a Sustainability Strategy, which extensively discusses the contribution of the Olympic Games to the Agenda 2030 and the Sustainable Development Goals (SDGs) adopted by the UN in 2015.

In 2017, the Organizing Committee of the Tokyo 2020 Olympic and Paralympic Games (TOCOG) released an initial Sustainability Plan (updated in June 2018).

This plan outlines the contribution of these Olympic Games to the Sustainable Development Goals, including specific targets and measures related to them. It establishes the main sustainability focus areas for the Tokyo Olympics: climate change, resource management, nature and biodiversity, human rights, labor and fair trade, participation, cooperation, and communication.

Two Olympic host cities have played pioneering roles in environmental protection: Lillehammer (Norway), which aimed to make the 1994 Winter Olympics a showcase for the country's environmental policies, and Sydney (Australia) in 2000, which set new environmental standards in energy, water conservation, waste reduction, pollution prevention, and the protection of the natural environment. Since then, the environmental aspect has gained momentum, from the bid procedure to the organization and delivery of the Olympic project. The 2010 Vancouver Winter Games and the 2012 London Summer Games are respectively the first Winter and Summer Olympics to be recognized as having considered sustainable development. In 2020, the Tokyo Olympic Games fall within this framework, demonstrating Japan's commitment to hosting the "first Olympics of the SDGs (Sustainable Development Goals)."

The Paris 2024 Olympics aim to organize the "first ethical, responsible, and sustainable Games." Consequently, France has set a target of reducing carbon emissions by 55% compared to the 2012 London and 2016 Rio Olympics and Paralympics. The sustainability strategy developed by Paris 2024, supported by WWF France, the Yunus Centre, and UNICEF France, aligns entirely with the Paris Climate Agreement and the Sustainable Development Goals (SDGs) of the 2030 Agenda.

To achieve these goals, several actions are planned:

- Limiting the use of spaces (combatting urban sprawl): Paris 2024 will utilize 95% of existing or temporary sites and consolidate competition venues, reducing the need for new construction and limiting urban expansion.
- Locating competition venues near the Olympic Village to reduce travel and greenhouse gas emissions.
- Constructing with a focus on sustainability: Few new constructions (Olympic Village and swimming pool) using bio-sourced materials and enhanced construction standards (environmental norms and energy performance).
- Sourcing 100% renewable energy and adopting sustainable practices for food supply (short supply chains).
- Implementing clean transportation (public transport, Olympic Line 16, cycling, walking).
- Waste reduction: 100% of materials used for temporary equipment and furniture will be reused after the Games. The Olympic Village will be transformed into a sustainable mixed-use neighborhood called "Eco-City."

In addition to serving as a witness to these initiatives by exhibiting torches or posters illustrating these games and providing commentary through guided tours, museums can delve into the phenomenon of sports from historical, sociological, anthropological, and economic perspectives. This goes beyond the performances of athletes or the creation of national heroes, even though measuring the societal impact of a sports event can be challenging at times. For this reason, the National Sports Museum sees itself as a workshop for reflection, presenting broad issues from which temporary exhibitions are developed. Indeed, the role of museums primarily lies in unveiling the evolution of societies, in this case, reflecting the image of a sporting mirror.

Olivier Cogne, "How the Olympic Games of Grenoble changed the Department of Isère at the end of the sixties: what is the legacy 55 years later?"

The hosting of the Olympic Games often entails major redevelopment projects, affecting both sports and public infrastructure. As the 2024 Olympic and Paralympic Games approach, the primary ambition of Paris' bid emphasized measures and actions in favor of Sustainable Development.

But what was the situation like in Grenoble back in 1968?

The case of the city of Grenoble, host of the 1968 Winter Olympics, continues to serve as a historical witness to the economic, environmental, and heritage issues crystallized by these international events. The sports facilities and infrastructure built for the Olympic Games usually have limited use beyond their Olympic function and are rarely demolished. They carry the Olympic memory within them, closely tied to a form of timeless glory.

The Olympic Games provoked the most significant change for the territory of Isère during the 20th Century which included the construction of new roads, highways, public and residential building and specific sports equipment. Only 10% of the budget was used for the construction of sports equipment, the rest was used to finance the land development; 55 years later, most of the Olympic equipment are obsolete or no longer used.

For the first time ever, the Olympic Games were broadcast on international television live and in color, in Grenoble, 1968. These games are marked by the key performances of French sportsmen and women with eight medals, which include three gold medals to Jean-Claude Killy. The Grenoble Olympic project had a strong cultural dimension with the opening of the House of Culture in Grenoble, the rehabilitation of the Dauphinois Museum and the first international sculpture symposium; the sculptures remain but have been forgotten in public space.

In February 1968, Paris Match wrote, "France discovers that it has a metropolis of the Year 2000." Today, these structures are often seen as the "phantom remnants of a sports, economic, and geopolitical glory more or less tinted with nationalism." This Olympic ski jumping platform from the 1968 Grenoble Games built in Saint-Nizier-du-Moucherotte, like many other ski jumping sites around the world, had little use beyond its Olympic purpose¹³. While some traces of this Olympic heritage still fulfill their functions today, others, left more or less abandoned, raise political and environmental issues.

¹³ Suchet, A. (2016).

Renata Maria Beltrão Lacerda, "Gender and Sustainability at the Museu do Futebol (Brasil)"

This article is an extended version of the paper presented orally during the 8th ICMAH Workshop on Sports Museums and Sustainable Development, held on November 17, 2023 in Hernandarias, Paraguay. At the time, I showed a presentation with photographs and tables that help to understand some of the information and, above all, give a visual idea of the exhibitions mentioned. The presentation was also made available to ICMAH along with this document - but in a slightly different order. To make it easier to read, I have referenced the corresponding slides throughout the text so that they can be consulted at the same time.

The Museu do Futebol (Football Museum) is a recent institution on the Brazilian museum scene, inaugurated only in 2008 in a charming 1940s art deco stadium in the

western region of the city of São Paulo, the biggest metropolis in the country and one of the biggest cities in the world. It is a public museum, belonging to the 2 São Paulo State Government's Culture, Economy and Creative Industry Secretariat and managed by a nonprofit socio-cultural organization.

Despite the importance attributed to this sport in the country - and how it had a fundamental role in projecting Brazil's image to the world - this was the first museum dedicated to Brazilian football. Until then, there were only club memorials or trophy rooms, focused on their own achievements. The Museu do Futebol, therefore, was unprecedented in its thematic scope. In addition, it proposed a unique approach to football through the lens of culture: the sport was presented not only from the dynamics of the game, but mainly as a constitutive element of Brazilian identity in the way it was shaped throughout the 20th century.

At the time of the opening, attention was also drawn to the lack of objects on display. Like the Museu da Língua Portuguesa (Portuguese Language Museum),

inaugurated two years earlier, the Museu do Futebol was conceived as an "experience museum", with an emphasis on audiovisual and interactive resources integrated into an expography that is central to its proposal. Throughout the long-term exhibition, there are more than 1,500 images and videos, not only of football, but also on the broader historical context in which it developed. There were a few three-dimensional objects, mainly balls and boots. There is only one item of historical importance, placed in a prominent position in the exhibition: one of the two shirts worn by Pelé in the 1970 World Cup final against Italy, in Mexico, when Brazil won its third title.

Although the absence of relics such as trophies and medals caused surprise to some sections of the press, it soon became no longer an issue. The Museu do Futebol quickly established itself as an important tourist attraction in the city of São Paulo and an ally of the formal education system, being very popular with public and private school groups. There are more than 300,000 visitors a year, reaching 420,000 in 2014, when the men's FIFA World Cup was held in Brazil - quite high figures in the context of Brazilian museums.

It's also an initiation museum: the public studies conducted by the institution show that, for many visitors, entering the Museu do Futebol means stepping into a museum for the first time in their lives.

The invisibility of women's football

If the absence of objects was immediately noticed and, to a large extent, helped to build up the image of the Museu do Futebol a "different museum", another absence went completely ignored. Among the more than 1,500 images on display, only one female player was represented: Marta Vieira da Silva, who appeared in two videos. In one of them, she was awarded the Balon d'Or as the best player in the World in 2008. The other was a compilation of some of her brilliant moves displayed on a small tablet screen mounted on a large yellow sign titled "Women's football", in an exhibition room called Numbers and Curiosities.

For the Museu do Futebol, therefore, women's football was something almost exotic. Women appeared by the thousands throughout the exhibition, but always in photographs or videos whose role was to portray the contexts of the time, whether social, political or cultural. In the framework of professional football, apart from Marta, only the referee Sílvia Regina appeared, almost

hidden among hundreds of actresses, singers, models, housewives, brides, fans and, of course, male players.

It's no coincidence that a public profile study conducted in 2009, six months after the inauguration, found that 70.1% of the Museu do Futebol's visitors were men. It was an unprecedented situation among Brazilian museums, where the presence of men and women is usually balanced, with a slight majority of women (Lacerda and Bruno, 2022). As Adriana Mortara Almeida (1995) says, "museums define their image for the public and have also created their image of the public", attracting mainly those who identify with their proposal beforehand.

How could the Museum represent national identity through football if half the nation wasn't represented in this context? To understand how this was possible, we need to take a step back in history. Between 1941 and 1979, Brazilian women were banned from practicing "sports incompatible with the conditions of their nature", as established by the decree-law signed by president-dictator Getúlio Vargas (1882-1954). No sport was named in the legislation, but it was clear that football was the target.

The English sport had been introduced to Brazil at the end of the 19th century as a practice of the elite, but it quickly became popular, in a process of widening the places and forms of practice not unlike what happened in other countries. In 1933, the move from amateurism to professionalization allowed black players to

be accepted into clubs. Around the same time, plans were set in motion to build large football stadiums to accommodate crowds of fans and to serve as monuments of a nation that sought to project a modern and grandiose image.

Women, of course, also wanted to play an active role in the sport that was taking over newspapers, radio broadcasts, conversations and public spaces. And indeed, they did so timidly throughout the 1920s and 1930s, in various regions of Brazil - but not without some discomfort (Bonfim, 2019). The idea of modernity, which included building bodies fit to serve the nation, was ambiguous regarding women. They were supposed to be strong enough to do the housework, but not too strong. Beautiful, but not muscular. They were supposed to exercise, but preferably at home. They were not supposed to be competitive or take part in practices considered violent. In short, nothing that could get in the way of their primary function of being good wives and mothers (Goellner, 1995).

The practice of football by women was the subject of dispute in the press, with sympathetic outlets and others radically opposed, the latter with a moralistic discourse based on medical arguments in vogue at the time, such as the risk to the fertility of the women who played. In any case, the sport was becoming popular among women in the 1930s, especially in Rio de Janeiro, then the federal capital. So much so that, in 1940, the celebrations for the inauguration of the Pacaembu Stadium in São Paulo - the largest in Brazil at the time, the same one that would house the Museu do Futebol in the future - included in its official program a match between two women's teams from Rio de Janeiro. The stadium was packed to watch them play. The repercussions were huge and the anger of those opposed to the practice intensified, with a virulent campaign in the press triggering the lobby to ban the sport for women, which in fact happened 11 months after the match.

The ban didn't completely stop women from playing football, but it did have the effect of excluding it from the public sphere to such an extent that the sport, already largely dominated by men, was naturalized as an exclusively male activity. The "Women's Football" sign in the Numbers and Curiosities Room had a small text about the ban that even the Museum staff didn't seem to notice. "The information was there, but it didn't cry out," said anthropologist Daniela Alfonsi, who worked at the institution from 2008 to 2019, and as technical director from 2014 (Lacerda, 2023).

Gender, power and football

Women's football was boycotted in many other countries, such as England, France and Germany. In general, maneuvers by the federations and associations responsible for organizing the sport made it so difficult for women's teams to access training and playing fields that the practice ended up being stifled. But prohibition of the game as a state policy was unusual even then, a typical

Brazilian jaboticaba¹⁴ , planted during the dictatorship of Getúlio Vargas and harvested again in 1965 during another dictatorship, the military one, when a resolution of the National Sports Council specified the rules of prohibition. From then on, not only field football was forbidden to Brazilian women, but also indoor and beach football, all wrestling, water polo, polo, rugby, weightlifting and baseball.

The ban was only lifted in 1979 (for all sports) and football was only effectively regulated in 1983, when official championships began to be organized. This did not mean any immediate progress. The few teams that were formed were kept in a state of penury, with a non-existent support structure and players who had to hold down other jobs to make up for the lack of salary as players. The beginning of the regulated phase of women's football was also marked by absurd episodes of sexism, such as the organization of a state championship in São Paulo in 2001, whose regulations established the selection of players based on their appearance, with the openly declared intention of attracting a male audience (Arruda, 2001). "Beautiful", in this case, was synonymous with white, blond and light-eyed, like the models featured in the tournament's promotional material, in a blatant act of racism. Placar, the most important sports magazine in Brazil, published several covers between the 1980s and 1990s in which women's football was diminished and the players objectified (Leal and Mesquita, 2022).

So if football explains Brazil, as the cliché goes, it's also possible to say that the history of women's football helps explain gender inequality in Brazil. If "gender is a constitutive element of social relationships based on perceived differences between the sexes, and gender is a primary way of signifying relationships of power", as defined by the American historian Joan Scott (1995)

Football was used throughout the 20th century in Brazil as a vehicle for affirming differences and of men exercising power over women.

In this sense, invisibility was an extremely effective weapon. Girls of my generation grew up seeing no women playing ball, whether in stadiums, fields,

¹⁴The sweet black fruit that grows directly on the tree trunk is endemic to Brazil and has become a metaphor for everything - product or situation, good or bad - that only happens here.

on TV or even in the streets and squares, as has always been common for Brazilian boys and men.

It has also never been easy for women to be fans, let alone to attend football stadiums. Beyond the possibility of harassment, it's an environment in which we are treated as incapable of understanding the basic rules of the game. In what I consider to be more serious, the history of prohibition itself has been erased and, to this day, is little known in Brazil, even among academic circles or well-informed people. The result is the reaffirmation of the sport as a man's environment, as if the differences between the level achieved by Brazilian men and women were a natural result of women's inevitable inability to play ball.

Goal Number 5: Gender Equality

This set of invisibilities tells us that being a woman precludes us from certain spaces and experiences, including, but not limited to, football. Gender inequality leads to differences in pay and working conditions, quality of life, study prospects and the risk of violence and death, both inside and outside the home. Brazil currently ranks fifth in the world in the number of femicides. In 2022 alone, 1,350 Brazilian women were killed because of their gender (Moura, 2023).

It is no coincidence that the United Nations has included gender equality as one of the seventeen Sustainable Development Goals, number 5. Also according to 7 the UN, the SDGs "are integrated and indivisible, and balance the three dimensions of sustainable development: economic, social and environmental" (UN, n.d.). Although the environmental dimension has gained increasing relevance in the face of the climate emergency, becoming practically synonymous with sustainability, the UN reminds us in no uncertain terms that there is no real development if inequalities continue to exist.

And what do museums have to do with it? Museums have been historically developed as instruments for legitimizing certain projects - aristocratic, enlightenment, colonialist, nationalist, capitalist - and have been stages for the artificialization of gender relations (Lacerda, 2023), informing and educating the

public about what is true and correct in relation to feminine and masculine performances, as well as endorsing this binary division in the ways of existing.

Museums are founded on androcentric logic - understood as "the way in which male experiences are considered to be the experiences of all human beings and regarded as a universal norm for both men and women" (Audebert, Wichers and Queiroz 2019) - and have played an active role throughout history in the normalization of social relations, including from the point of view of gender (Brulon, 2019).

So, museums are part of the problem by legitimizing the establishment of relations of power based on the perceived differences between the sexes, allowing room for stereotyped representations of gender. And this happens in a variety of ways: not just in what they show in their exhibitions, but in the way they build up their collections, in the choice of information they decide to convey about the objects, in the selection of their thematic features.

But museums can also take on what Aida Rechena (2011) calls an "intervening dynamic" in society, making a concrete contribution to gender equality, if they accept the responsibility of forming new social representations, showing the public dissenting views, until they eventually assume the position of common sense.

2015: Visibility for Women's Football

A combination of factors contributed to the Museu do Futebol starting to take a critical look at itself in relation to the absence of women's football from its exhibitions.

In 2007, FIFA announced that Brazil would host the 2014 World Cup. The Museu do Futebol, therefore, already had the mega event on its horizon while it was still being set up, especially when it came to negotiating with sponsors. The World Cup was to be the first pinnacle of the new institution - and, in fact, to this day, that year records the Museum's largest attendance, exactly 419,201 people. During the World Cup, Brazil threw a great party to welcome fans from all over the globe, but there were protests in many parts of the country against the exorbitant spending on new stadiums and the removal of entire communities. There was, of course, the 7-1 defeat to Germany. After the party and the hangover that followed it, 2015 would be the very definition of an anticlimax.

In addition to football, it was also a year of economic downturn, which led to a reduction in the budget for culture in the state of São Paulo. The Museu do Futebol would not have the resources to hold a large temporary exhibition as planned, and part of the team from the educational department had to be laid off. On the other hand, the technical team had been working closely with universities for some years in attempt to legitimize the Museu do Futebol as a relevant institution. It was during this process that the team had more consistent contact with the history of women's football in Brazil, through relationships with female (and male) researchers on the subject. The absence of women's football was beginning to bother the staff - mostly made up of women.

For these reasons, the FIFA Women's World Cup was on the Museum's radar for the first time as a possible work theme. In 2015, the tournament was to be held in Canada, and there was almost no talk of it in Brazil. Even with twelve brand new stadiums built or completely renovated for the previous year's tournament, there was no public questioning as to why the Women's Cup would not be held in the country. Internally, there were doubts about the viability of an exhibition focused on the theme, considered to be of interest to a specific niche. But with no resources for a major exhibition, the idea of making small interventions in the 9 long-term exhibitions to include women's football was approved because it solved a problem (the need to carry out an exhibition) with a very low budget. Thus, the Visibility for Women's Football project was born, the first action of the Museu do Futebol aimed at repairing the distortion in the representation of women in its museological actions.

In just over two and a half months, the research team mapped out archives and personal collections of players who were active in the 1980s and 1990s. The previously built network of researchers was fundamental in supporting the museum's investigation and equipping the team with relevant information about the ban and its consequences. In the end, Visibility promoted the inclusion of 52 images related to the practice of football by women in the long-term exhibition. Dozens of other images were displayed on temporary devices, such as ornamental flags on the facade of the Pacaembu Stadium or on a navigable screen with images of the Brazilian national team at the Women's World Cups.

The Museum had adopted women's football as a social cause, which was clear from the press release :

In 2015, the year of the FIFA Women's World Cup in Canada, the Museu do Futebol - an institution of the São Paulo State Culture Secretariat, located in the Pacaembu Stadium - raises a banner: to give visibility to women's football. The exhibition will open on May 19 at 10 a.m., with the main collection including the career of women in the sport, both on and off the field.

"We listened to the requests of our public and overcame a gap in the Museu do Futebol. Making the history of women's participation in the country's main sport better known also aims to help recognize athletes who have been fighting for the right to play football for a long time", says Daniela Alfonsi, the Museu do Futebol's Content Director.

Visibility has also led to changes in research practices, educational activities, cultural programming, exhibitions and communication. The promotion of a cycle of public debates and the effort to invite pioneering athletes to attend the opening solidified the Museum as a hub for people interested in the subject to meet, and the institution began to become a reference on the subject.

2019: COUNTERATTACK! The Women of Football

However, four years later and even with consistent work being carried out and the prospects of a larger audience for the FIFA Women's World Cup on a global scale, part of the Museum's management still considered the theme too niche to sustain a large-scale temporary exhibition. In the end, the decision to do it was influenced by a sponsor: a major Brazilian bank that already financed the Women's National Team and was interested in speaking to women as a consumer audience. The first major temporary exhibition on the subject takes place in 2019: COUNTERATTACK! The Women of Football.

The exhibition's narrative began with the context that led to the ban on women's football (1930s and 1940s), followed by how the practice took place during the decree-law (1940-1980), the period of regulation (post-1983), up to Brazil's participation in more recent international competitions and the prospects for the future. Thus, COUNTERATTACK! not only tackled the ban itself with great emphasis, but mainly the stories of the women and teams who found ways to play football during this period, even at the risk of sanctions and imprisonment. The exhibition was mainly about resistance and protagonism.

The research work mapped out a total of 1,560 items, including 348 photographs, 20 videos, 4 illustrations, 25 documents (mainly newspapers and magazines) and 66 objects. The exhibition portrayed a total of 449 Brazilian women in the context of football, including players, referees, journalists, coaches and fans. A foosball table - a very popular game in Brazil, where it's called pebolim or totó - was custom made with female players, as this version doesn't exist on the market.

COUNTERATTACK! was able to mobilize the visitors through a feeling of revolt against injustice, and to equip them to argue against the common sense that naturalizes the supposed inability of Brazilian women to play football.

2023: Queens of Hearts¹⁵

After COUNTERATTACK!, holding another temporary exhibition to mark the year of the FIFA Women's World Cup had become almost an obligation for the Museu do Futebol in 2023, although again there were internal disagreements and some doubt as to whether there would be material for another major exhibition on women's football. If Visibility had put the issue on the radar and COUNTERATTACK! generated engagement from the feeling of revolt, the conclusion was that the next exhibition should celebrate the achievements of women, both Brazilian and foreign, who made it to the world's foremost sporting competition. It was with this motto that Queens of Hearts was created.

The exhibition was a chronological narrative about the history of the FIFA Women's World Cup, starting with the 1988 Experimental Tournament in China, and Brazil's participation in it. From FIFA's resistance to organizing a women's competition to the amateurism in which the Brazilian national team was run until recently, the exhibition once again addressed the inequalities in the way men and women are treated in football.

This was clear even in the quality of the images taken of the Brazilian national team. While the men's national team has been widely recorded and photographed by the press and official sporting bodies since the 1910s, the

¹⁵ The title is a pun in Portuguese on the suit of hearts in the deck, called Copas. An approximate translation into English - which ruins the joke - would be Queens of Cups.

existing records of the first national women's teams are amateurish, almost all from personal collections that have been precariously preserved and are of poor technical quality. There were many photographs that were stained, burnt, overexposed or too dark, out of focus, shaky and poorly framed. Including them in the temporary exhibition meant revisiting aesthetic criteria that had been established in other exhibitions, especially the long-term exhibition.

Especially for Queens of Hearts, information and photographs were collected of all 100 players who had represented Brazil in Women's World Cups since 1988 - data that didn't even exist in the Brazilian Football Confederation (CBF). The information was offered to the public in two interactive multi-screen mechanisms in which it was possible to find the players by the year of the World Cup or by their state of origin. In addition, Queens of Hearts explored the many episodes of protest against inequality that took place during the tournaments and were led by players from various countries.

Does representativeness really matter?

At least in the case of the Museu do Futebol, the answer is yes. The holding of temporary exhibitions on women's football and the adoption of the theme as a cause brought about significant changes in the profile of visitors - a movement that is still being observed today.

During the exhibition COUNTERATTACK! The Women of Football, for the first time in the Museum's history there was a balance between men and women in the number of respondents to the spontaneous public satisfaction survey, conducted using an electronic totem at the Museum's exit. As soon as the exhibition was over, the proportion of men rose again and remained at around 60%.

During the Queens of Hearts exhibition, this change was even more evident, with almost 59% of the respondents of the survey being women. It was the first time that there had been a female majority in the public, and more than that: in July 2023, the month of school vacations in Brazil and with the Queens of Hearts on display, the Museu do Futebol registered a record attendance of 79,857 visitors - the highest volume recorded in a single month in the institution's history, even surpassing the figure of July 2014, with the men's FIFA World Cup taking place in Brazil and the museum working extended hours.

Another relevant fact is the visibility that the institution itself has achieved in addressing the issue. In 2022, the year of the men's FIFA World Cup in Qatar, the Museu do Futebol was mentioned in 4,424 news stories across the country, 236 of them on free-to-air TV. The appearances amounted to the equivalent of BRL 199 million (around € 40 million) in media equivalence¹⁶. The following year, with Queens of Hearts on display, the total number of mentions in the press was lower, at 4,142 stories in total, 170 of which were on TV. But the Museum appeared in more valuable spaces, mainly in national programs, reaching BRL 301 million (around € 60 million) in media equivalence - 50% more than the previous year.

More importantly, the institution helped to ensure that the FIFA Women's World Cup received more in-depth coverage based on the historical content gathered for the exhibition. Thus, the Museum has made it possible for millions of Brazilians - including those who have never visited it - to have access to qualified information and a more complex and nuanced narrative about the Women's World Cups and the participation of the Brazilian Women's National Team in the tournaments. By disseminating the context of the ban and the decades of lack of support for the national team, the Museum helped to denaturalize the common

¹⁶ Media equivalence is the valuation of the space or time occupied by a newspaper article as if it were advertising space. It's a way of measuring the results of publicity work with the spontaneous media - a controversial method, since you can't value what isn't for sale. In any case, it's a piece of data that marketing professionals and sponsors like to use to justify to their stakeholders the investment in a cultural initiative

sense idea that “football isn't for women”, revealing cause-effect relationships that are usually overlooked in sports coverage.

Final thoughts

By explicitly adopting women's football as a cause, the Museu do Futebol fulfills its role of contributing to sustainable development in the social dimension in an aspect that is of paramount importance - gender equality, which is one of the United Nations' SDGs. Given the real and symbolic importance that football has in Brazil, catalyzing identities, affections, passions - as well as political and economic power - publicizing the troubled history of women's football and its effects is a way of encouraging broader discussions about structural sexism and its results on women's lives and social dynamics.

The case study also indicates that the inclusion of women's football in the museum practices has proved to be a valuable instrument of institutional sustainability, directly influencing the diversification of the public profile and the increase in the number of visitors, as well as increasing visibility and attracting sponsors. Of course, it's not just museums that are looking at the SDGs and responding to the social demands amplified by the internet and social media - companies are too. The challenge for the Museum in the coming years is to remain at the forefront of this movement, using its legitimacy to lead and host debates in the field of gender equality in sports.

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Cristina Mitidieri, "Brazilian Sport Museums and Environmental Sustainability: an overview"

This research derives from the study carried out for the doctoral thesis "The Sports Experience in Museums: Sport museums and celebratory communication of musealized sporting heritage" (2022)¹⁷. Working with the theme of sporting heritage and sports museums since 2016, I carried out a mapping of sports museums in Brazil, gathering information about these institutions, regarding aspects of their management, their geographic location and their collections - among others.

In 2023, considering the central theme proposed by ICOM for the year – Sustainability in Museums -, and also considering the wide scope of the concept of sustainability, I focused my research on the Goal 13 (Climate Action), among the 17 sustainable development goals and objectives established by the United Nations. According to ICOM, the Goal 13, in the Global South, is about taking urgent action to combat climate change and its impacts, adopting mitigation strategies. In this sense, Brazilian museums can take measures that aim the decrease of consumption of natural resources (such as energy and water), as well as promote the reduction of plastics and the use of disposable materials in their day-by-day operations. They can also implement waste management programs and promote educational campaigns, among other initiatives.

¹⁷Available (in Portuguese):

https://www.unirio.br/ppg-pmus/maria_cristina_azevedo_mitidieri.pdf

In this scenario, the question that guided this investigation was “How are Brazilian sports museums approaching this issue?” Aiming to answer it, I collected information about programs and measures that have already been implemented by sports museums, which are related to the climate emergency and the energy transition. My goal was to map these initiatives and to understand the ways in which the mitigation strategies could be materializing in Brazilian sports museums.

The first results obtained indicate that the implementation of measures related to environmental sustainability and to the reduction of the environmental impact, within the scope of these museums, is yet incipient. Among 52 museums, only the Museu do Futebol (São Paulo) carries out programs aimed at minimizing the impacts of its operation - highlighting the carbon free certification obtained in 2022. This led me to question whether the many programs promoted by sports clubs, linked to sustainability, could involve the various museums that are directly managed by them. I also questioned if the renovations that have been taking place in numerous national sports arenas, since the 2000’s, could affect the museums that are located in these sporting places. In other words, it seemed that a number of sports museums could be engaged in programs concerned to environmental sustainability and not be publicizing them.

The information about stadiums and clubs that house or manage museums seemed to confirm this possibility. Looking at the 15 stadiums that house sports museums, it was possible to identify in 10 of them the implementation of

measures regarding the better use of natural resources, as well as programs and campaigns for waste reduction and recycling. It was also possible to observe that 14 out of 19 clubs that have museums carry out some kind of program related to the environmental safeguard. These numbers show that concerns about the environmental impact of their operations are already being approached by many Brazilian sporting institutions. They also reinforce the

possible involvement of a number of sports museums with this theme.

To understand more about this potential involvement of a number of sports museums in their manager's environmental programs, it was necessary to carry on deeper research. Considering the lack of public information, the research required talking to museum professionals and managers. At this point, three different museums were analysed:

Museu do Futebol, located in the city of São Paulo. It is a governmental museum, situated in a governmental stadium (Pacaembu) and managed by a specialized nonprofit organization. Analysing the museum documentation, it was possible to notice that obtaining the "carbon free" seal occurs as a result of the museum's planning. Museu do Futebol has highlighted its concern with environmental sustainability and its commitment to adopting impact mitigation measures in a formal and structured manner on its the Plan for the period between 2021 and 2025, that includes a topic dedicated to environmental sustainability. At the same time, its managing company - ID Brasil - seems to be also committed to the topic, having recently established an Internal Sustainability Committee.

Museu do Flamengo, located in Flamengo sporting and administrative headquarters, in Rio. It is a club museum, managed by a private international company (MUDE). To learn about this museum, I spoke with museologist Ariane Correa (heritage department), who confirmed the lack of actions related to environmental sustainability in the museum's day by day operation and on its communication strategy. According to Correa, the museum is not participant on the programs adopted by Flamengo – that carries out a series of activities regarding environmental sustainability since 2018 -, although it is physically located at its headquarters.

Museu do Gremio, located in Arena Gremio in Porto Alegre (the club's sporting arena, that is managed by a private company). It is a club museum and is directly managed by the club. To understand more about the museum, I spoke with museologist Sibelle Barbosa. She confirmed that the museum is not involved in actions related to environmental sustainability – even considering that Grêmio has a social responsibility department that, among other things, carries on environmental sustainability initiatives (such as waste management) and that the club's training center uses solar energy and reuses rainwater. At the same time, the museum is not engaged in the measures adopted by the Arena Gremio, that has more than one energy certification, as well as a waste management program.

The results show that, apart from Museu do Futebol, Brazilian sports museums seem "disconnected" from ICOM agenda and from the theme "environmental sustainability". This "disconnection" can be noticed not only by the lack of initiatives related to these museums as well as by the lack of communication about them when we observe that 19 out of 52 museums can be, in some level, participant in environmental programs that are carried on by their managers or are implemented in the sites where they are placed.

The research I here presented and the difficulties faced in obtaining information about the specific challenges faced by sport museums, reinforces the importance the production and sharing of knowledge about these museums. In this sense, ICAMAH` Sporting Museums Working Group can contribute by producing and disseminating knowledge, among museum professionals and managers, to help bringing sports museums closer to the contemporary issues in museology.

Janice Smith, "Canada's sports Hall of Fame re-imagined:
Sustainable model"

Many museums in Canada were hit hard by the pandemic. A most recent survey conducted by the Canadian Museums Association indicates that over 50% of Canada's museums are struggling and may not be viable in the immediate or near future. These numbers are astonishing but very reflective of the way museums have been operating for decades without sustainable strategic plans.

*Click on the image to follow
the link or click [here](#)*

Changes are slowly happening but the idea of creating sustainable models for operating museums has not been the norm.

Canada's Sports Hall of Fame spent the pandemic reviewing, revising and re-imagining our organization into a very sustainable model moving forward. This session will speak to the community collaborations undertaken in the past year to share the stories of Hall of Famers inducted into Canada's Sports Hall of Fame through exhibitions utilizing already existing community spaces that see very large visitorship and help utilize spaces that have remained vacant for years. This session will also speak to the importance of digitizing collections to share content internationally and how content can be used to create amazing exhibits and educational resources. The Indigenous Sport Heroes Education Experience is closing in on 1M views since its launch in August 2021 (<https://indigenousheroes.ca/>). It will be shown as a case study to the collaborations that were undertaken to achieve national reach and support of Indigenous communities, partners, sponsors and contributors across this country.

Our education programs are delivered in a studio located within our building in Calgary to schools and organizations across the country through new technology that provides the integration of live presentations from the studio, connecting live with our Hall of Famers wherever they may be in the country and to students connected in person and through livestream. Our exhibits are now all community exhibits, travelling exhibits and exhibits held as part of our annual Order of Sport Awards that utilize the footprints' of major attractions and museums across the country. The content we share is all created using a combination of artefacts and digital technology.

Case Study 1: Spirit of Motion Exhibit

Since 2006, Canada's Sports Hall of Fame has interviewed the current class of inductees to capture their stories. To date, we have 245 videos which represents about 90% of our living Hall of Famers. Some are now deceased. This content was used extensively to create videos that were included in the digital exhibit component.

Case Study 2 : Indigenous Sport Heroes Education Experience – Digital Book

Funding is and always will be a major consideration in creating a sustainable organization. Through our new sustainable model we have incredible reach across the country with our digital exhibits, virtual education programs and events.

Here are a few statistics:

1/ Education, since 2022:

- 5,865 educators have been engaged who work with 249,539 youth from coast-to-coast (over 255,000 participants in total);
- Our programs reach all provinces and territories, and 61 countries internationally.
- Our Beyond the Win Education Programs' assets (including the Indigenous Sport Heroes Education Experience, the web-based education platform www.beyondthewin.ca, and our live programs), garnered nearly 212,144 impressions.
- We delivered 242 live programs in real-time to nearly 52,379 participants

2/ Revenue:

- Sustainable funding is also a major new initiative. The creation of these major education, exhibit and event properties has allowed us to better monetize our assets. An education Endowment Fund has also been created to ensure the ongoing support of our main pillar of Education.

3/ Recognition :

- A recent report conducted by Sponsorpulse for Canada's Sports Hall of Fame has identified our property reach and brand impact is now recognized by 5.3 M Canadians.
- Engagement across livestream, broadcast, social media and traditional media platforms has culminated into over 1.622 Billion reach with an estimated Advertising Equivalent Value (AVE) for Canada's Sports Hall of Fame of \$15 million

John Palfrey, "ECROS: New Opportunities for Europeans Sports Museums"

ECROS (European Cultural Route of Sport) will be the **first route focused on sport** among the forty current European cultural routes already certified. This non-profit organization will present its candidacy next summer to the ICCE for a certification in spring 2025.

This itinerary will include tangible and intangible heritages, including those related to various sports practices – the so-called “traditional games”, not to mention innovative practices for which art and sport willingly mix...**ECROS** will include cultural, educational, tourism and sustainable projects.

As all Cultural Routes of the Council of Europe, it includes a scientific council, that is at the heart of the project, and which includes 11 members of different backgrounds, complementing perfectly the know-how of the current management. There are already 6 founding members, but still room for more. These founding members will be represented at the ECROS Board.

The members will benefit from all the communication efforts that will be made on a regular basis, either via the ICCE communication and synergies with the other routes, or through the specific tools ECROS will put in place, such as Apps. These apps will be pushing for a more sustainable and local tourism around sport.

ECROS can also be instrumental in looking for European funds, both through the ICCE research framework or via the Erasmus+ Sport program.

It has already been the case, with the "My Heritage" project, where ECROS and one of its founding partner are part of a consortium that are working until the end of 2026 to inventory the European sports heritage, create digital tools and engage with the younger generation via workshops.

Mafalda Magalhaes.

Not communicated.