

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.

This seminary aims to inviting academics, curators and practitioners to discuss and exchange on the evolutions of sports collections by interrogation the concept of “sports idea” in Africa. Sport in arts and art serving sports would allow us to approach the sports phenomenon through a historical, sociological and economical point of view while giving it a new place in the contemporary African society.

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



Séminaire sur les collections sportives

23 au 25 septembre 2018
à Alexandrie

salle de conférences Paul Desmarais de l'Université Senghor

Séminaire de
réflexion sur les évolutions
contemporaines des
collections sportives, à partir
d'une ré-interrogation de la
notion « d'idée sportive »
en Afrique.

23 septembre

09h30 : café d'accueil à l'Université Senghor

10h00 : Mot de bienvenue du recteur de
l'Université Senghor, et du président
ICOM/Egypt

10h15 : Exposé introductif du représentant
du sporting club, Abdel Rahman Abbas
« Projet de musée sportif au sporting club »
10h30 : Exposé introductif du représentant
du Comité Olympique égyptien, Hassan
Abbas Amar, « Le Musée du Comité
Olympique égyptien »

11h00 : Exposé introductif du représentant
de ICOM/Egypt : Mohamed El Maguid,
« Classification des musées en Egypte »

11h30 : Exposé introductif du représentant de

l'Université Senghor : Jean-François Faü, « Le
phénomène de Clubs en Egypte : un leg
colonial »

12h30 : Déjeuner à l'Université Senghor

14h00 : Visite guidée du Stade d'Alexandrie

24 septembre à l'Université Senghor
09h30 : Marie Grasse (Musée des sports de
Nice) : « Le musée du sport et ses collec-
tions »

10h15 : Bely Hermann (Musée national/
Ouagadougou) : « muséographie et sport
au Burkina Faso »

11h00 : Pause café

11h30 : Abdoulaye Camara (IFAN/Dakar) :
« La lutte au Sénégal, un patrimoine
national »

12h45 : Déjeuner à l'Université Senghor

14h00 : Islam Assem (H.I.T.H.R) : « Le stade
d'Alexandrie, une nouvelle lecture »

14h45 : Abdel Aziz Salah Salem (Université
du Caire) : « Les musées sportifs en Egypte
à travers les âges: Réalité et défis »

15h30 : Dina Ezzedine (Université du Caire) :
« Les collections sportives en Égypte »

16h15 : Hussein El Shabouri (Université
d'Alexandrie) - Conclusions du séminaire

17h15 : discussion

25 septembre au Caire

09h00 : Départ en bus au Caire, visite du
musée olympique égyptien.

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...

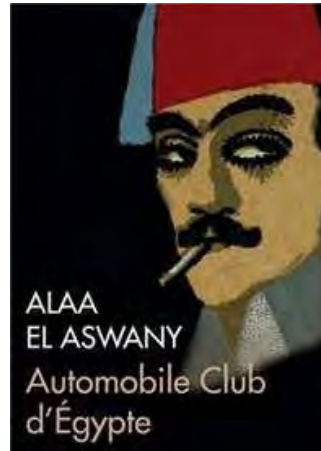
It is also impossible to recreate within the confined space of a museum structure the abundance and diversity of the sports phenomenon, the tens of thousands of spectators who cheer and engage with each other during a match, and who celebrate on victorious evenings... and even more difficult to measure 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.



Club founders R-L: Omar Lotfi Bey, Hussein Rouchdi Pasha, Aziz Izzet Pasha, Mister Mitchell, Idris Raghib Bey, Amin Sami Pasha, Mohammed Sherif Bey, Mohammed Ali Delawar Bey, Ali Aboul Fetouh Pasha

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-naaba*¹ 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"

Cependant, les soirées de lutte envoûtaient encore plus.
Après les huit mois passés à préparer les champs, à
sarcler les mauvaises herbes, enfin, à moissonner pour
engranger, c'était la « belle saison » pour les paysans.
Celle des jeux gymniques.

Léopold Sédar Senghor, *Ce que je crois*, Grasset, 1988

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.



Hamidou Kanel,
1962



Double Less
1984

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.

Dans le monde
rural, les séances
de lutte ont lieu à
la tombée de la
nuit (*Mbapattes*)

En milieu urbain,
les séances sont
organisées dans
l'après midi avant
le crépuscule
(*Lamb*)

Tournoi de lutte
traditionnelle



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.

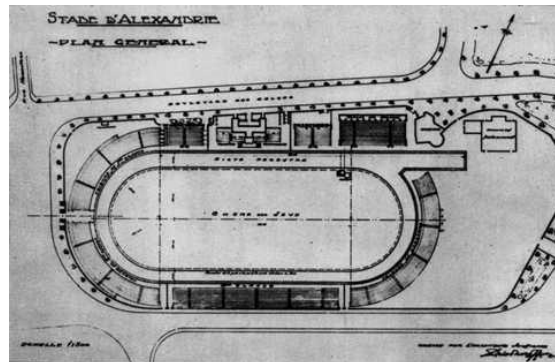
In 1910, Bolanaki could establish the Egyptian Olympic Committee, under the auspices of khedive Abbas II, chaired by Prince Omar Tousson, and Bolanaki became the Secretary of the Committee and the Member of the International Olympic Committee for Egypt.

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, Alexandria*

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^e 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 queen Hatchepsut in Karnak. 18th 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 coudation 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 Murlane from Aix-Marseille University (stephane.murlane@univ-amu.fr)





Photo Credit: Sena Özfiliz



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.