

« 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.

Participants :

- **Burçak Madran**, Chair of ICMAH (burcakmadran@gmail.com)
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- **Mafalda Magalhaes**, from the FC Porto Museum (mafalda.magalhaes@fcporto.pt)
- **Ines Mata**, from the Benfica Museum (ines.mata@slbenfica.pt)
- **Ales Safaric**, from the Slovenian Sports Museum (ales.safaric@muzejsporta.si)
- **Diana Silva Mendes**, from the Football Museum, Brazil (diana.mendes@idbr.org.br)
- **Vanessa Leao** from the Ruy Tedesco International Sport Club Museum, Brésil (museu@internacional.com.br)
- **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.

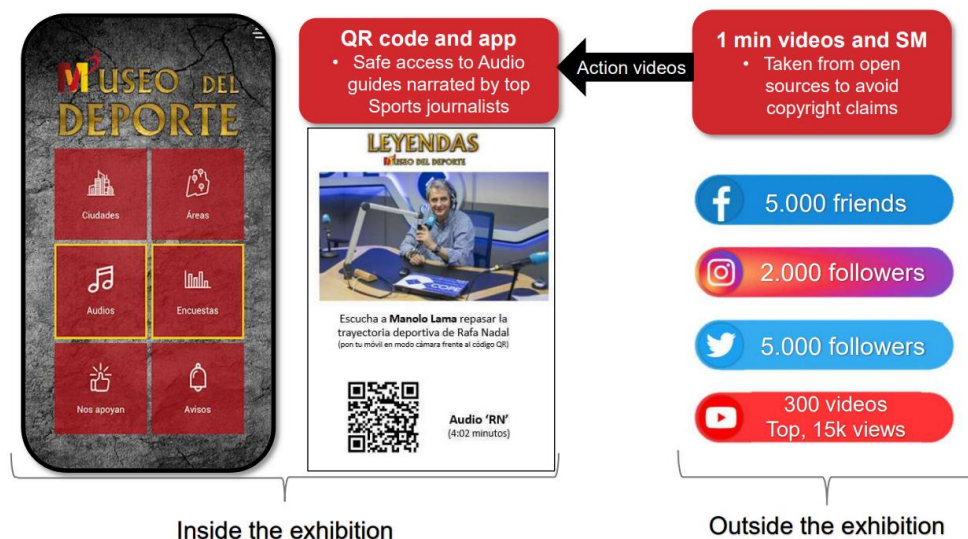
- **Alfonso Noain, "Spanish sports museum during COVID"**

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 Alegrense.

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.

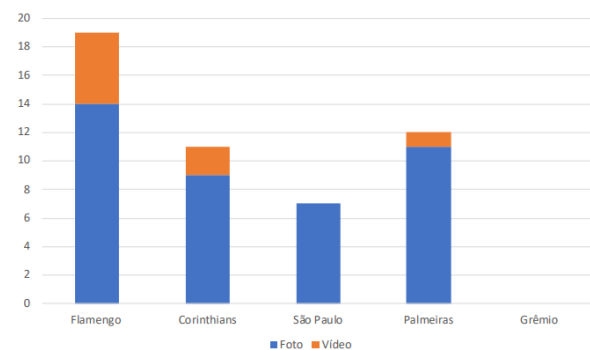
Analytical Process

Content analysis techniques and internet data categorization (MINAYO, 1994; FRAGOSO, RECUERO & AMARAL, 2011)

Categories (narratives): football patrimonialization process

- (1) Identification
- (2) Idolatry
- (3) Achievements

	Total de Posts	TBT	%
Flamengo	1.954	19	1,0%
Corinthians	673	11	1,6%
São Paulo	576	7	1,2%
Palmeiras	434	12	2,8%
Grêmio	471	0	0
TOTAL	4.108	49	1,2%



Identification Narratives

The “identification” (names, nicknames, etc.) is considered the first visible signed 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.

(1) Identification narrative

Name & Nickname: first visible signed, community distinction

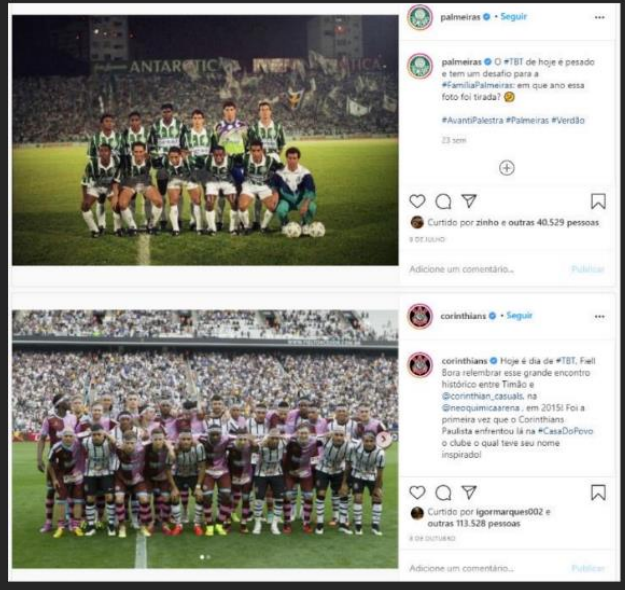
Post's captions: text or hypertext, central element for identity expression

Expressions transferred from offline orality: re-signified for the social media spectrum

#Mengão

#AvantiPalestra #Verdão

#CasadoPovo #VaiCorinthians



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).

(2) Idolatry narrative

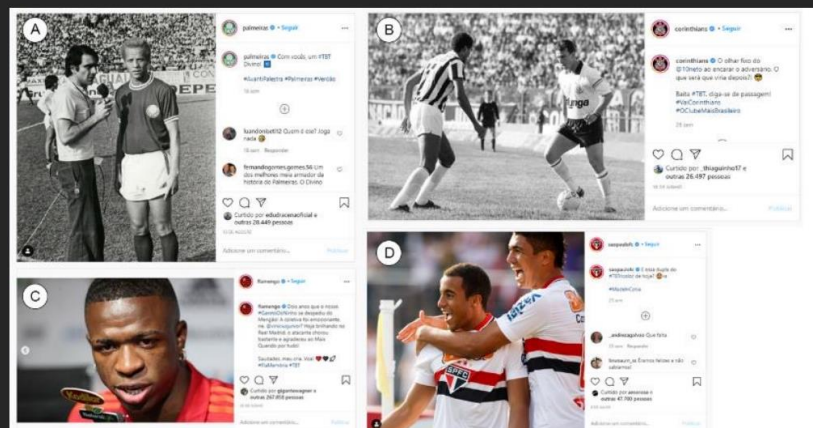
Historical personage connected to football club: “accepted representatives”

Footballers: “heroes”, fans “pride”, “villain” (rival), “grassroots jewels”

#MadeInCotia

#GarotosdoNinho

#CriaDaAcademia



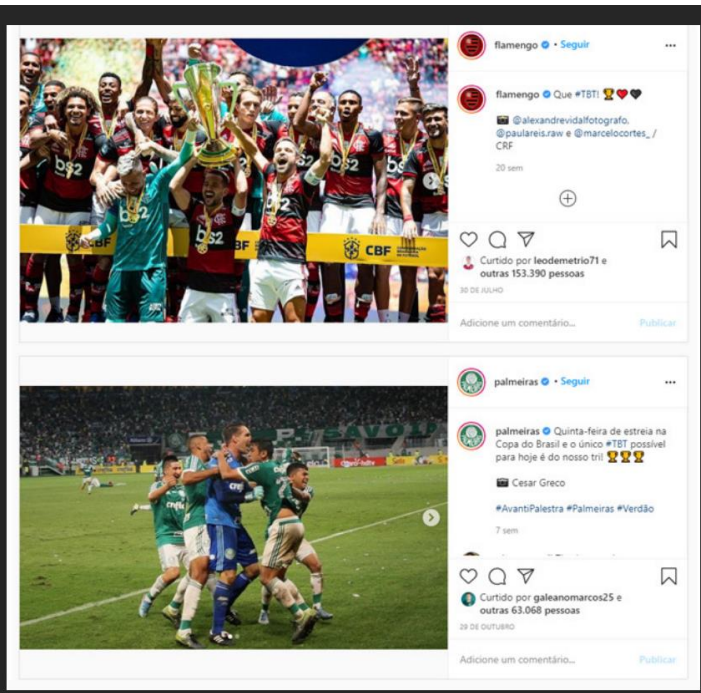
Achievements Narratives

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!).

(3) Achievement narrative

Main reason of existence:
victories and celebration moments

No caption, artefact: "trophy"
or "lift a trophy" as symbol



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).

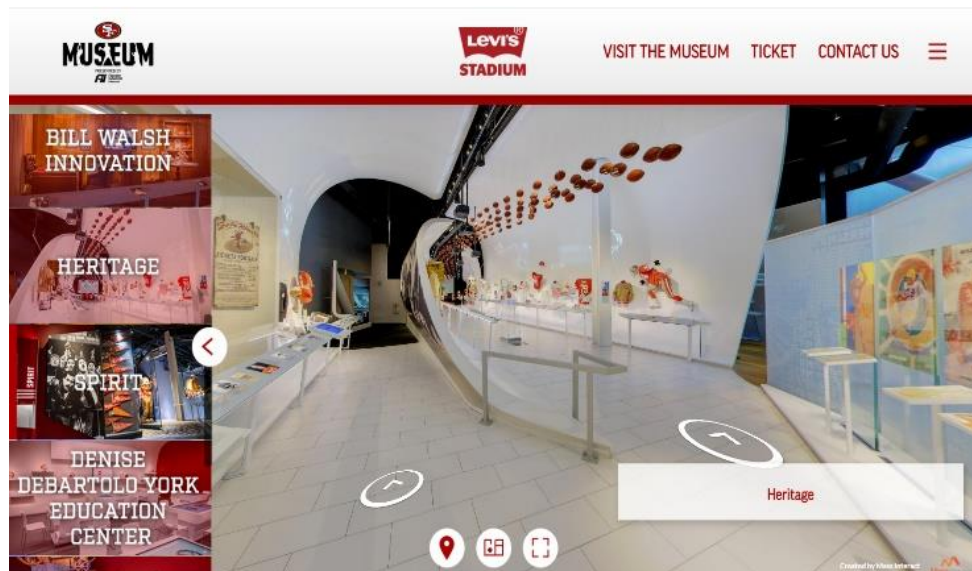
The 49ers Museum presented by Foxconn Industrial Internet is a celebration of the 49ers past, present and future. The Museum is dedicated to its values of education, innovation and heritage and is committed to serving as an exciting, engaging home for fans of all ages, with an average of 32 756 guests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

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)
- **Phil McGowan**, from the World Rugby Museum (philmcgowan@rfu.com)
- **Jan Lomicek**, from the Departement of Physical Education and Sport History of the National Museum, Prague (jan.lomicek@nm.cz)
- **Michal Puzskarski**, from the Museum of sports and Tourism of Warsaw (mpuzskarski@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 Lomicek**, "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 trails 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 then 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 Caslavskaja'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.