

« 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)
- **Marie Grasse**, Director and curator of the National Sports Museum, France (marie.grasse@museedusport.fr)
- **Canan Cürgen**, from the Besiktas JK Sports Museum, Turkey (canan.curgen@gmail.com)
- **Riitta Forsman** from the Sports Museum Finland (riitta.forsman@urheilumuseo.fi)
- **Mafalda Magalhaes**, from the FC Porto Museum (mafalda.magalhaes@fcporto.pt)
- **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 matchs et les événements sportifs sont reportés ou se déroulent à huis clos, qu'en est-il de la collecte d'objets et de témoignages oraux ? Comment les musées ont-ils essayé de rester en contact avec leur public ? Comment se sont-ils réinventés ? Autant de questions auxquelles cette table ronde tentera de répondre !

Workshop report on

COVID-19 IMPACTS AND CONSEQUENCES ON SPORTS MUSEUMS

April 22nd 2021, *zoom*

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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



- **Mafalda Magalhaes, "FC Porto museum case"**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

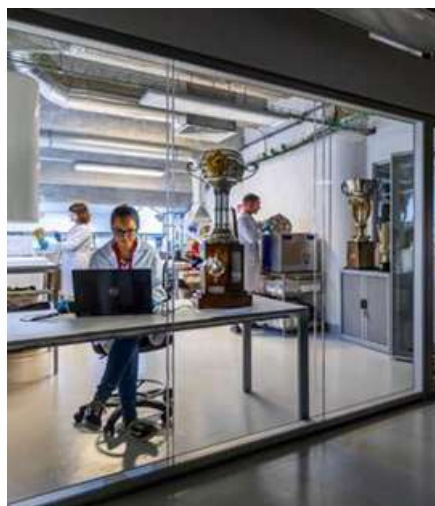
On our side as a museum and touristic attraction, apart from targeting the international visitors of the city, has been prepared a communication and marketing plan towards specific audiences, such as local families, club supporters and members that represent a large part of our target audience. Naturally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

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

- **Ines Mata**, #MuseuBenficaEmCasa Project

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

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



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

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



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

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

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

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

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

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

Sports Museum

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Reinvention of Inter Museum sectors from restrictions

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

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

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

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

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

The challenges that have become opportunities for the Inter Museum

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

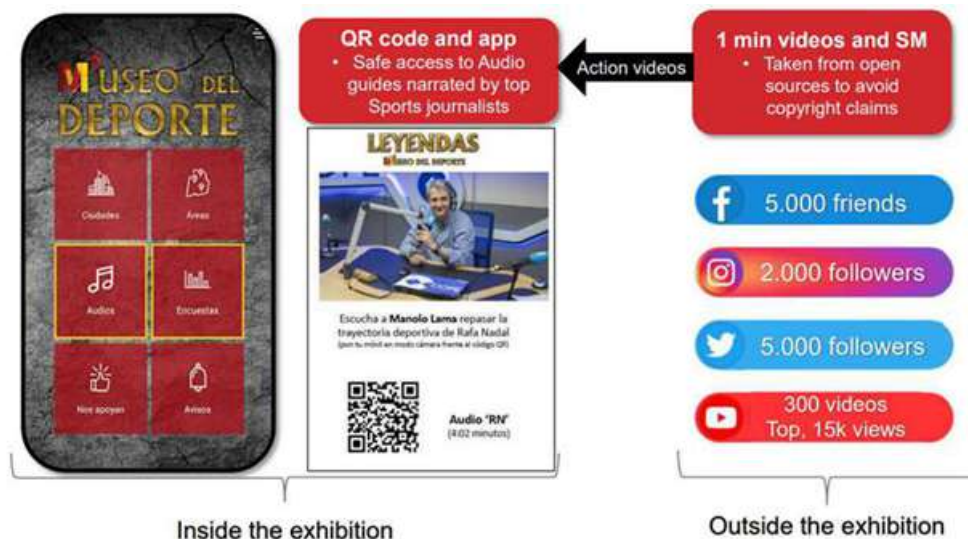
- **Alfonso Noain, "Spanish sports museum during COVID"**

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

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

Our 3 main conclusions about this period:

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



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

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

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

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

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

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

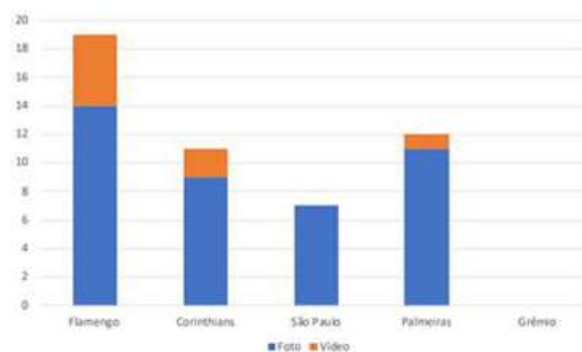
Analytical Process

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

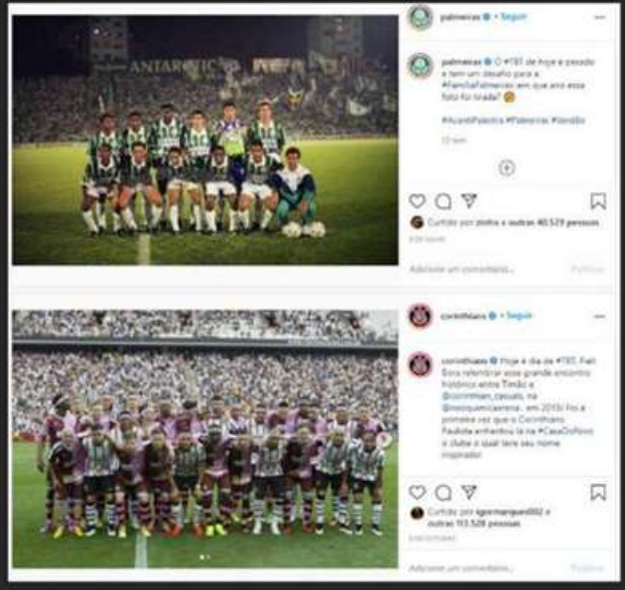
Post's captions: text or hypertext, central element for identity expression

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").

