

"Sports Museums and Sustainable development"

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

ICOM-ICMAH Conference on "Museum Leadership in Climate action"

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

Participants:

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Workshop - 8

SPORTS IN THE MUSEUMS

"SPORTS MUSEUMS AND SUSTAINABLE DEVELOPMENT"

17 November 2023, Paraguay

CET 4PM to 6PM

Hybrid format



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AVANT-PROPOS FOREWORD

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

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

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

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

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

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

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

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

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

Marie Grasse
Workshop coordinator

Marie Grasse
Workshop coordinator

Report on

SPORTS MUSEUMS AND SUSTAINABLE DEVELOPMENT

November 17th, 2023, Asuncion

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

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



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

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

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



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

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

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

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

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

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

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



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

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



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

To achieve these goals, several actions are planned:

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

Major ambitions of the energy transition law and accelerating effects of the Olympic Games in Paris

Ambition majeure de la loi de transition énergétique et effets accélérateurs des Jeux Olympiques à Paris

Ambitions majeures de la Loi de Transition Énergétique	Effets accélérateurs des Jeux Olympiques à Paris
➤ Réduire la consommation totale d'énergie : ➢ Diviser par deux la consommation d'ici à 2050	➤ Les infrastructures utilisées pour les Jeux (stades, village olympique, hôtels, ...) devront être à basse consommation et donc favoriser la baisse de la consommation d'énergie
➤ Diversifier le mix énergétique : ➢ Réduire à 30% en 2030 la part des énergies fossiles ➢ Augmenter à 32% en 2030 la part des énergies renouvelables	➤ L'intégration des ENR pour alimenter les infrastructures olympiques augmentera la part des énergies renouvelables dans le mix énergétique de la capitale
➤ Renforcer la gestion des déchets : ➢ Réduire de 7% les quantités de déchets ménagers produits en 2020 par rapport à 2010	➤ Le recyclage et la valorisation des déchets pour la construction des sites olympiques et l'organisation des Jeux, l'objectif est d'atteindre d'ici 2024 : ➢ 0% d'enfouissement ➢ 65% de recyclage ➢ 35% de valorisation énergétique
➤ Améliorer l'efficacité énergétique des bâtiments : ➢ Rénover énergétiquement 500 000 logements par an à compter de 2017 ➢ Appliquer le standard « bâtiment basse consommation » (BBC) à toutes nouvelles constructions en 2050	➤ La rénovation des centres internationaux de séjour Ravel et Kellermann ➤ L'établissement d'un Contrat de Performance Énergétique sur 10 piscines
➤ Réduire les émissions de gaz à effet de serre liées au transport ➢ Augmenter à 15 % la part des carburants d'origine renouvelable en 2030 ➢ Disposer de 7 millions de points de charge pour les véhicules électriques en 2030	➤ Le développement de la mobilité prévoit des pistes cyclables reliant tous les sites olympiques, l'objectif est d'atteindre d'ici 2020 : ➢ 15% pour la part des déplacements à vélo ➢ 1 400 km de bandes cyclables

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Targets for first Olympic Games aligned with the Paris Agreement

Objectifs pour les premiers Jeux Olympiques alignés sur l'accord de paris



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

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

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

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

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

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

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

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

¹³ Suchet, A. (2016).

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

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

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

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



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

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

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

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

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

The invisibility of women's football

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



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

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

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



"Like other cultural institutions, museums attract the visitors who identify with their concepts. Over the years, museums have defined their image for the public and also have created their image of the public".

Adriana Mortara ALMEIDA (1995)

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



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

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

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

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

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

Gender, power and football

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

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

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

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

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"Gender is a constitutive element of social relationships based on **perceived differences** between the sexes, and gender is a **primary way of signifying relationships of power**".

(Joan SCOTT, 1995)

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

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

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

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

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

Goal Number 5: Gender Equality

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

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

THE DIMENSIONS OF SUSTAINABLE DEVELOPMENT

"They [the SDGs] are integrated and indivisible and balance the three dimensions of sustainable development: the economic, social and environmental" (UN)



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

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

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

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"[The androcentric logic in which museums operate] is the way in which **male experiences are considered as the experiences of all human beings** and regarded as a universal norm, applicable to both men and women."

(Ana AUDEBERT, Camila WICHERS; Marijara QUEIROZ, 2017)

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

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

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Museums can be places for the construction of new, dissenting social representations. Therefore, they **can adopt an interventionist dynamic within society.**

(Aida RECHENA, 2011)

2015: Visibility for Women's Football

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

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

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

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



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

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

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

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

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

2019: COUNTERATTACK! The Women of Football

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



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

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

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

2023: Queens of Hearts¹⁵

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



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

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

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

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

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

Does representativeness really matter?

DISCONFORT

How can a museum claim to represent the national identity if half of the nation isn't represented?

QUESTIONS

Can the impact of museological action on women's football have a true impact on the audience profile of the Football Museum? **Does representation truly matter?**

METODOLOGY

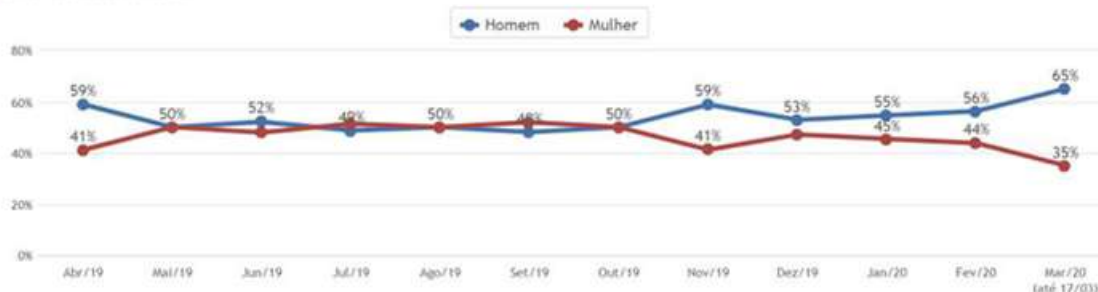
Analysis and comparison of gender-related data in audience surveys from 2009 to the present.

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

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

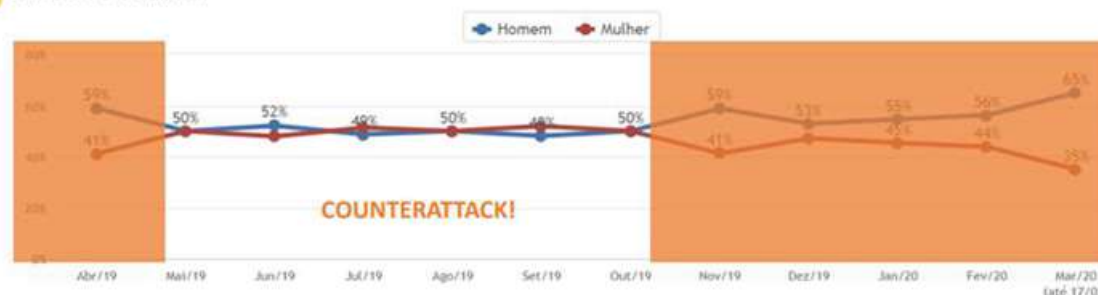
CONTINUOUS SURVEY (2019/2020 – COUNTERATTACK!)

11. Como você se reconhece?



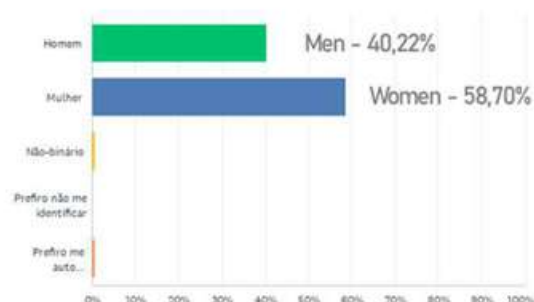
CONTINUOUS SURVEY (2019/2020 – COUNTERATTACK!)

11. Como você se reconhece?



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

CONTINUOUS SURVEY (2023 - Queens of Hearts)



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

MEDIA VISIBILITY (2022 – Men's World Cup)



MEDIA VISIBILITY (2022 – Men's World Cup)



MEDIA VISIBILITY (2023 – Women's World Cup + Queens of Hearts)



MEDIA VISIBILITY (2023 – Women's World Cup + Queens of Hearts)



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

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

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

Final thoughts

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

SOME THOUGHTS

Social Commitment

Museum's contribution to changing the way women are represented in sports and society – SDG #5.

Institutional sustainability

- More diverse audience
- Increase in the number of visitors
- Increase on media visibility
- Attractiveness to sponsors



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