

How to collect Sports?

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Abstract

Most of the collections in and outside of museums came about by chance and were guided by the interests of individuals. Concepts only existed in the oldest sports collections at the beginning of the 20th century in so far as organisations or individuals collected everything relevant to the topic. In this respect, collections on sport do not differ significantly from other collections. However, national or regional representation has always played a central role in sports collections. The prestige of top sporting achievements and the heroes behind them should be preserved. It was only when international organisations such as the IOC started to catalogue and exhibit their historical heritage after the Second World War that sport was gradually collected in a cultural-historical sense.

The countless sports collections today present a heterogeneous picture. Some still follow the dictum of heroism (hall of fames, national museums), others describe specific themes in sport or sport disciplines (Olympic museums) and yet others deal with sport as a cultural-historical phenomenon (Friedrich-Ludwig-Jahn-Museum Freyburg, Germany). What is collected in sports collections and what could be collected will be analysed with the aim of showing the heterogeneity of the concepts and future perspectives. In doing so, it will have to be taken into account that today's collecting strongly has to emphasise the component of the intangible and the fast pace of sports events.

The modern museum has long since largely forsaken its original objectives. For the benefit of visitors, the ancient high school of Theophrastos, the Lykeion in Athens, founded by Aristotle, already contained a "museion" around 280 BC with a collection not only of important philosophers but also of statesmen exposed in a gallery (Diogenes Laertios V 51-57; WACKER, 1996, p. 170). Later, these functions were performed by large collections of, for example, the Louvre, the Prado or other national museums as well as by the many private collections of small principalities and prosperous bourgeoisie families (Fig. 1)¹. Valuables were also exhibited in these collections,

¹ One of the most enthusiastic collectors of ancient art had been Louis François Sébastien Fauvel (1753-1838), a painter, diplomat and archaeologist with a passion to save the ancient Greek heritage.

their prime function was to satisfy the aggrandisement desires of private individuals, aristocrats, monarchs and nations. Although, since the Renaissance, collections of exhibits had been assembled, maintained, exhibited and thus partly conserved, it was not until the 20th century, that the potentials of explaining exhibits were discovered.

Since its foundation in 1946, the International Council of Museums ICOM is frequently updating and modernizing the definition of what is a museum. One of the key values of a museum is marked by its collection and even more, museum usually originate from collections. "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment" (DESVALLÉES; MAIRESSE, 2010, p. 16).



Figure 1: Louis Dupré, Louis François Sébastien Fauvel in front of the Acropolis in Athens 1819.

Sports Collections – an Overview

Sporting artefacts have only been assembled and documented since the late 19th century. The oldest more or less systematised sports collection dates back to the MCC Museum at Lord's Cricket Ground in London, the Sokol movement in Prague and the project for a museum of physical exercise in Berlin.

The collecting of sports trophies and sports memorabilia goes hand in hand with the development of organised sports in the age of industrialisation in the 19th century. In contrast to the cabinets of curiosities of European kings and princes since the Renaissance times for the purpose of self-expression by their collectors and to substantiate their claims to power by means of wealth (precious objects of the past) and knowledge (knowledge of past and foreign cultures), the collecting of sports had been subject to different motivations.

Clubs and societies display trophies of victories

The oldest collections of sports paraphernalia were in clubs and societies such as that of the Marylebone Cricket Club in London.² The cricket club was founded by Thomas Lord in 1787, which is why the club's grounds still bear the name of the founding father: MCC Museum at Lord's Cricket Ground. In 1865, the then secretary of the club addressed a press appeal to the international public asking for old objects relating to cricket to be sent to him as a museum was to be established (GREEN, 2006, p. 111). This appeal was the first in the world where the desire for a collection on sport was confirmed. The collection grew thanks to the commitment of various members of the club, but for a long time it was reserved for those who came to the clubhouse. It was not until 1953 that the collection was transferred to a museum open to the public, which can still be seen today at Lord's Cricket Ground (GROZIO, 2006, p. 21; PORTE, 2006, p. 8-9).

The cricket club did not have a dedicated collection policy over 150 years ago, and many of the objects were assembled and donated by eager individuals, as is the case with most collections (of sport). Only younger sports collections, such as that of the 3-2-1 Qatar Olympic & Sports Museum, are based on a defined strategy according to which the collection was built.³ In all traditional collections especially on sport, as in the case of the Marylebone cricket club, convolutions have flowed in more or less by chance. The club, however, still benefits from the fact that an emphasis has always been placed on painting and graphic representation (GREEN, 2006, p. 111).

The oldest clubs in Britain collected the successes of their teams and athletes around the associated traditional stadiums much earlier than in mainland Europe or the Commonwealth states across the oceans. The collections and stadiums were part of the clubs' self-representation primarily in the sports of cricket, rugby and football and, like the teams themselves, served the identification process of the associated communities. It is not surprising that this happened in the motherland of industrialisation and competitive sport. Similar to Renaissance-era cabinets of curiosities, the treasures of clubs and societies were guarded (PORTE, 2006, p. 8).

² <https://www.lords.org> (30th January 2021).

³ As Director of the 3-2-1 Qatar Olympic & Sports Museum between 2008 and 2014, I had the extraordinary chance to develop a policy together with a dedicated team before starting the collection process.

Marylebone Cricket Club, the Scottish Rugby Union Museum at Murrayfield⁴ and the Danish golf museum Munkbjerg⁵ are early examples of more or less systematic collections of trophies since the 1860s, displayed in club and association houses (PORTE, 2006, p. 9).

Associations collect individual sports and put them on display

Many of the *hall of fames* grew out of traditional club collections and the collections of the old federations in particular. The phenomenon of these *hall of fames* had developed in the United States and only later spread to Europe. While the clubhouses and stadiums were focal points of the first clubs and associations in Europe, the federations of individual sports disciplines did not have a home for their sporting heritage. The halls of fames, such as the National Baseball Hall of Fame in Cooperstown, NY since 1939⁶ or the Basketball Hall of Fame in Springfield since 1959⁷, are typical examples of institutions dedicated exclusively to one sport. The buildings of these halls of fames are comparable to museums in that they are exclusively dedicated to the heritage of the corresponding sports discipline, collecting, exhibiting and conveying objects there. The FIFA Museum in Zurich⁸, which opened only in 2016, also belongs to this category and is the latest example of an association museum in which a sport discipline is narrated in the context of its protagonists. The primary interest is not always to collect a sport with its tangible and intangible objects; rather, the marketing interest is in the foreground to promote the sport and the business behind it (PORTE, 2006, p. 11).

Collections of individual disciplines have also been developed at national and regional level for the dominant sports such as football, cycling, tennis and in winter sports by dedicated countries like for example in Scandinavia. The Holmenkollen Ski Museum in Oslo⁹ or the National Football Museum in Manchester¹⁰ are examples of such collections that far surpass the corresponding collections of the relevant international federations in terms of history, structure and systematics. The philosophy of such collections often places greater emphasis on technical developments in sports equipment (e.g.: motor sports, cycling, fencing, skiing) than on hero worship of their

⁴ <https://www.scottishrugby.org/about/> (30th January 2021).

⁵ <http://danmarksgolfmuseum.dk> (30th January 2021).

⁶ <https://baseballhall.org> (30th January 2021).

⁷ <https://www.hoophall.com> (30th January 2021).

⁸ <https://www.fifamuseum.com/en/> (30th January 2021).

⁹ <https://www.skiforeningen.no/en/holmenkollen/skimuseet/> (30th January 2021).

¹⁰ <https://www.nationalfootballmuseum.com> (30th January 2021).

protagonists, depending of course on the exhibition possibilities of the individual institutions (PORTE, 2006, p. 13).

Collecting in the Olympic Movement

The collection of souvenirs of the Olympic games and later of other great sporting events heralded the beginning of sport-related collecting.

The idea of collecting Olympic history and memorabilia goes back to Pierre de Coubertin, who started to build an archive in the attics of the *Casino de Montbelon* in Lausanne after moving the headquarters of the IOC in 1915. In 1922 the collection was transferred to a pleasant mansion inside the city's park *Mon-Repos*, where it was constantly growing due to gifts from the Olympic family all around the world (Fig. 2). In 1970 the permanent exhibition there closed its doors. With the election



Figure 2: The first permanent exhibition of the later Olympic Museum in Lausanne, 1934. Photo: IOC – Archives.

of Juan Antonio Samaranch as IOC president the awareness of collecting and exhibiting Olympic heritage got a significant boost. During the 80ies a so-called 'showcase' in the heart of Lausanne was used to display more than 40 temporary exhibitions and budgets were created to acquire Olympic collections. The basis was laid out for The Olympic Museum, which opened its doors in 1993. Millions have been visited this museum since then and a new concept after a restoration period with a re-opening of The Olympic Museum 2013 will arrest even more attention (WACKER, 2014, p. 16-18).

Under the leadership of The Olympic Museum an Olympic Museum Network was created since 2006 with currently 28 members.¹¹ This list is constantly growing, because a variety of museum projects are in planning or under development. Especially cities, which are bidding for or organizing Olympic games, develop a sensibility for Olympic history and recognize a need to showcase their Olympic and sports heritage. Very often plans for Olympic museums are a logical consequence, as can be stated in London, Sochi and Istanbul. The fact, that the world of today is embraced by a compact network of Olympic museums can

¹¹ <https://www.olympic.org/museum/collaborate/olympic-museums-network> (30th January 2021).

be regarded as a legacy going back to Pierre de Coubertin and even more strongly to Juan Antonio Samaranch, one of his successors.

To this day, also a world-wide-networked collector's scene of sporting artefacts and Olympic memorabilia has developed which attempts to get top prices when selling rare torches or unique Olympic diplomas. Today, museum collections no longer play a major part in the buyers' market since competition from investors, speculators and wealthy private collectors has become too strong. A similar development is evident in the football memorabilia market, where, especially in England, six-figure buyers' bids at auction are no longer unusual.

Sports collections in national sponsorship

It was not until the late 19th and especially the 20th century and in the course of national identifications that the treasures of sport were collected with state interest and the aim of presenting them to a wider public for educational reasons. The collecting of sport as a social phenomenon is still promoted worldwide today, also on a national level. Specialities such as gymnastics in Germany, gymnastics in Sweden, sports under communism in Eastern European governments or winter sports in Scandinavian countries have been collected by corresponding nations as a means of cultural identity. For this very reason, such collections were also of national interest and often led to the founding of national sports museums. Of course, the Musée Nationale du Sport in France¹² has a collection focus on the culturally anchored sports of fencing and cycling. The same applies to the New Zealand Rugby Museum¹³, the China Sports Museum¹⁴ or the National Sports Museum in Melbourne¹⁵ (PORTE, 2006, p. 16).

In 1891, five years before the first Olympic Games of the modern era, the first collection of the so-called Sokol movement in Prague was documented, which was later transferred to the Museum of Physical Education and Sport. This collection may well be regarded as the first of national interest, especially since the Sokol movement may be described as a central driving force for Czech identity in the Austro-Hungarian Empire (GROZIO, 2006, p. 21).

The Sokol Association for Physical Exercise, modelled on the gymnastics known in the German Empire, was founded in Prague in 1862 and quickly found offshoots in Bohemia, Hungary and other parts

¹² <https://www.museedusport.fr> (30th January 2021).

¹³ <http://rugbymuseum.co.nz> (30th January 2021).

¹⁴ <http://www.china.org.cn/english/features/museums/139783.htm> (30th January 2021).

¹⁵ <https://www.australiansportsmuseum.org.au> (30th January 2021).

of the Austro-Hungarian Empire. This was governed centrally from Vienna and lost strength in the 1850s and 1860s, which is why the patriotically influenced Sokol was able to become strong in various regions. The Sokol movement soon enjoyed great popularity and from 1882 organised annual festivals, which quickly became the largest mass physical education events in the whole of Europe. Physical fitness was trained and practised, but also sporting skills and, last but not least, the prerequisites for being able to stand ready militarily at any time. Physical education exhibitions were organised on the fringes of these large-scale events. The first one took place in Prague in 1891 and kicked off a collection on the Sokol movement with gymnastic equipment, clothing and trophies (Fig. 3). Although the Museum of Physical Education and Sport in Prague was not founded until 1953, the Sokol movement had been systematically collecting its historical heritage since the late 19th century, which was later transferred to the museum. Today, this is part of the Czech National Museum and unfortunately no longer accessible to the public. Probably the oldest systematically arranged sports collection in the world is preserved, maintained and continued in the National Museum (GRULICH, 1991, p. 67-68).

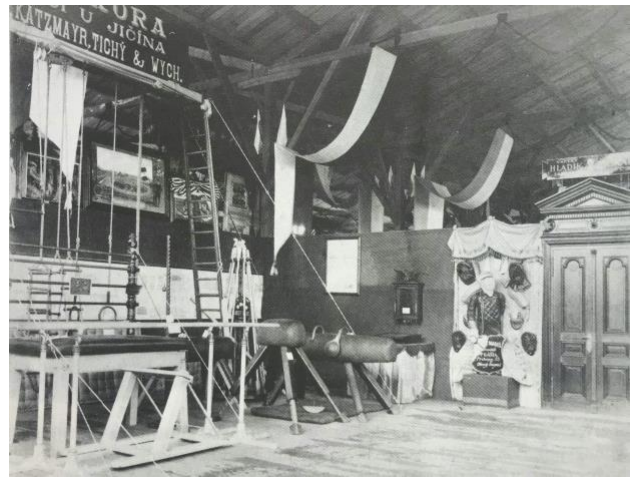


Figure 3: Collection of apparatus and trophies in Prague, 1891. Photo: Czech National Museum, Prague.

In 1925, the Museum für Leibesübungen e.V. association was founded in Berlin. Its primary goal was to systematically collect objects related to sport. It did not matter to the association whether original objects and documents were collected or copies. The focus was on documenting the history of physical education in Germany. Members collected or approached authorities quite pragmatically with an appeal for support. An important reason given for building up and expanding a collection was that presenting gymnastics, sport and hiking could serve as a model for combating urban decay. This Museum of Physical Education would be an intellectual aid in spreading this idea among the population. "Cultural work should be done with it!" In order to achieve this goal, all forces that can contribute to the success of the project are to be gathered in the association on a politically neutral platform (MALLWITZ; MINDT, 1930, p. 5-7).

The floor plan of the museum building already shows the great importance that was to be attached to the collection. On the ground floor there were depot rooms, a library with a reading room, a film and

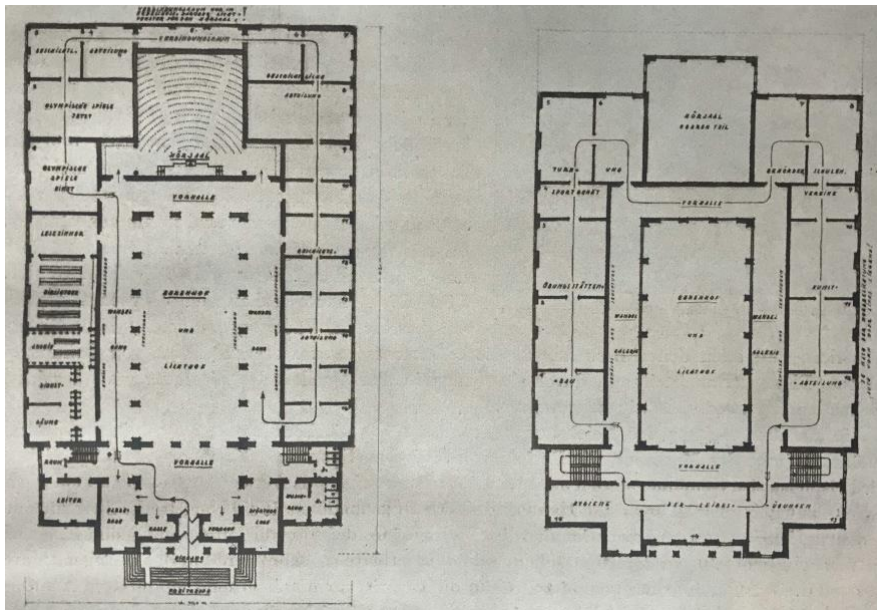


Figure 4: Layout of the two floors of the Museum für Leibesübungen (area dedicated to the collection left wing of the left plan), 1930. Photo: Museum für Leibesübungen e.V.

photo archive as well as an auditorium (Fig 4). The area for the storage of Germany's sporting heritage would have accounted for about 25% of the museum's total area, a thoroughly generous amount of space compared to today's sports museums. In a publication by the association, an outline of the museum material is compiled on four pages, which can be understood as the world's first written collection concept on sport (MALLWITZ; MINDT, 1930, p. 11-14). Not surprisingly, the focus is on the specific characteristics of physical exercise and sport in Germany. The museum material is divided into 23 categories, including federations and clubs, gymnastics and sports technology, four categories on education in sport, women and physical exercise, sport and art, and a focus on hygiene and medicine with three sections, behind which the handwriting of Arthur Mallwitz as co-editor of the treatise on the Museum of Physical Exercise and then Secretary General of the World Federation for Sports Medicine can be assumed. The intention of collecting for this museum was exhibition-oriented, i.e.: objects were preserved for the educational added value of showing them to a public audience (MALLWITZ; MINDT, 1930, p. 16).

The first exhibition on physical education in Germany was held at the Paris World's Fair in 1867, and the first exhibition specialised in gymnastics was held in Berlin shortly before the turn of the century. For the International Hygiene Exhibition in Dresden in 1911, an extensive sports department was set up under the direction of Arthur Mallwitz with a basic system for the exhibition system. For the first time, all gymnastics and sports associations worked together and

created the basis for the later collection and museum concept with their joint exhibition (WACKER, 2020, p. 53-55). After the First World War, sport had also established itself in Germany with the founding of countless clubs. Exhibitions on the subject took place in all parts of the country and in 1925 alone, 25 such displays were counted. In order to safeguard the material, Erich Mindt, the later curator of the museum, expressed the idea of such a project as early as 1919. In 1925, the association "Museum für Leibesübungen" was founded, which was able to rent some rooms in the Berlin Palace at Lustgarten, which were already considered insufficient to house the collection (Fig. 5). It can therefore be



Figure 5: Collection of models of sports arenas, 1930. Photo: Museum für Leibesübungen e.V.

assumed that the objects collected by Erich Mindt over the years were already available on a large scale. After the foundation of the association, the collection grew by leaps and bounds, so that from 1925 onwards, travelling exhibitions on a wide variety of topics could be prepared from the association's own holdings. In 1927 alone, 11 temporary exhibitions were held in Germany (MALLWITZ; MINDT, 1930, p. 26).

Three years after the founding of the association, 70 associations and societies had already joined the project, including almost all the top associations in Germany "[...] without regard to denomination and without regard to political direction [...]" (MALLWITZ; MINDT, 1930, p. 19). In 1930, the association presented its collection and museum plans in a publication and published a draft of the museum including a collection concept. The rise of National Socialism brought this ambitious project to an abrupt end, after the museum project, including its holdings, had already been transferred to the Prussian state in 1931/32 and was completely dissolved in 1934.¹⁶ Today, the legacy of this project is carried on by the Berlin Sports Museum, which

¹⁶ <https://germanroadraces.de/wp-content/uploads/2020/04/Sportmuseum-Steins-2020-Newsletter-5.pdf> (31st January 2021). Erich Mindt, the enthusiastic collector for the Museum für Leibesübungen and supporter of the liberal and tolerant approach of public participation including Jewish sports clubs later turned to the National socialist movement. He had been one of the editors of the official propagandistic publication about the Olympic Games in Berlin 1936: KRAUSE, Gerhard; MINDT, Erich. Olympia 1936. Eine nationale Aufgabe. Berlin: Reichssportverlag, 1935.

is currently undergoing a generous expansion of its exhibitions (STEINS, 1996, p. 22).

Not without pride, the association of the Museum für Leibesübungen pointed out that the establishment of such a museum was unique in the world and followed the need to preserve the past culture of physical exercise. "The past taught us the value of physical exercise" (MALLWITZ; MINDT, 1930, p. 15). As early as 1930, people saw themselves as upholders of humanistic and philanthropic ideals with the educational mission of preserving body, mind and soul, which is why a collection and museum of physical exercise had to be created.

The situation of sports museums worldwide is described analytically by Phillips. In doing so, he attempts a typology of the various institutions and distinguishes between the exhibition types *Academic*, *Corporate*, *Community* and *Vernacular* (PHILLIPS, 2012, p. 6, tab. I.1). The author succeeded in classifying the diversity of sports museums and the table he created can serve as a basis for ordering these institutions. The first three types are generally based on collections of varying quality, whereas for the Vernacular type, collections are only exhibition-specific. While it would be desirable to also categorise collections related to sport, such an undertaking would have to be preceded by a detailed evaluation, which is only likely to be successful with the support of international networks such as sportingheritage.org.uk, sportsheritage.org, ismamuseums.com or the Olympic Museums Network (PHILLIPS, 2012, p. 1-28).

According to research by the IOC, about 260 sports museums existed worldwide in 1995. The majority of them are based on older collections on sport. Ten years later, 580 museums on sport in 46 countries were counted, whereby only special museums on a total of 82 different sporting activities were statistically recorded (GROZIO, 2006, p. 21). Sport collections in contexts of national museums, for example, were not recorded (PHILLIPS, 2012, p. 2; DANILOV, 2005, p. 3). According to my own digital research, the number of sports museums worldwide has probably long since exceeded 1,000, not including regional collections. The number of sport collections has thus become so unmanageable that the question should rightly be asked why sport collections and sport museums have not long been managed as a separate department at ICOM.

The Sports Collection Policy – Some Directives

To collect tangible and intangible heritage and take care about this collection is one of the first and central goals of a museum in general, and of course also of a sports museum in particular. Quoting DESVALLÉES; MAIRESSE, 2010 a museum collection can be defined as "a set of material or intangible objects (works, artefacts, mentefacts, specimens, archive documents, testimonies etc.), which an individual or an establishment has assembled, classified, selected, and preserved in a safe setting and usually displays to a smaller or larger audience, according to whether the collection is public or private."

Due to their topics, sports museums usually collect items of minor economical value, but of socio-historical importance. Sports museums therefore are connected to the group of historical/cultural museums, even though they are not yet listed as an independent group at ICOM. In contrary to art museums, where the object plays the central role (economical value, rarity), sports museums use the language of edutainment to inform, educate and entertain their visitors. With a combination of sports items, media presentations and even life acts they are attracting their audience. Collection policies usually follow these principals beyond the "l'art pour l'art" idea.

The question will arise about the type of objects to be collected. The answer is simple, but complex at the same time. Every object, which is directly or indirectly connected to sports, is of potential interest. „The aim should be to gather as much data and sources of information as possible on a specific sector of human activity, in this case sport” (DURRY, 1991, 64). This could be a trophy, a medal, a diploma, a pin, clothes, sports equipment, but also entrance tickets, videos, DVDs, tapes, photographs as well as intangible collectibles like interviews. Of course, the museum will not be able to collect everything and therefore choices have to be made.

For too long, objects have been gathered together without a collection policy, sometimes following the interests of curators and directors, sometimes succumbing to the pressure of associations and societies to profit from decluttering ("... that could go in the sports museum!"). Not every played ball or used cone deserves to come under the spotlight. Objects in collections must not be things that have been put aside and lose their expressive value. They should not end in "final storage sites for low-level substances", as Peter Sloterdijk once stated (EBERSPÄCHER; KÖNIG; TSCHOFEN, 2007, p. XV-XVII). Objects, which tell stories, are more interesting than objects without soul.

Sports objects were and are only of social interest if they are surrounded by a mythical aura and this can be told in a historical context. Authentic relics and the form of explanatory arrangements, even in the form of complex digital productions, convey history; non-authentic documentations do not achieve this. In the aura of an object lies the forgotten human spirit. "However, learning sensitivity and intuition in deciphering historical monuments and documents of the past possibly contributes more to the promotion of historical thinking than didactic-systematic programmes illustrated with token objects" (KORFF, 1984, p. 90-91). Unlike a book or a film, the authenticity of the historical relic is the starting point for a particular historical experience. In this context, objects relating to sport can have an effect such as the Ashes Urn in the MCC Museum at Lord's Cricket Ground (Fig. 6), Stuart Graham's Camaro in the Silverstone Experience¹⁷ or the gymnastics horse in the Friedrich-Ludwig-Jahn-Museum in Freyburg¹⁸, which was given to the creator of German gymnastics in 1812 (PORTE, 2006, p. 9).



Figure 6: The Ashes Urn, believed to contain the ashes of a burnt cricket ball, first awarded 1882. Photo: Daniel Greef (2007).

Unfortunately, to this day, sport as a social phenomenon is only considered in very few collections. The place of sport in art, economics, the media, health, education, leisure, etc. is not usually represented in collection concepts, even though exhibitions have already been presented on all these topics (PORTE, 2006, p. 16). A notable exception is the Sportimonium in Belgium¹⁹, which cannot be assigned to any of the defined categories of sports collections. It is unique in that traditional sports from all cultures of the world are collected there.

The collection cannot afford all types of sport items used during decades or even centuries, but it has to store item from famous sportswomen and sportsmen as well as those that tell stories. Although it is not possible to define clear-cut rules concerning a collection policy, it is possible to describe some guidelines to help collections identify objects which contain condensed information and therefore have museum quality, i.e.: to match the profile of the

¹⁷ <https://silverstone-experience.co.uk> (31st January 2021).

¹⁸ <http://www.jahn-museum.de> (31st January 2021).

¹⁹ <https://sportimonium.be/en> (31st January 2021).

collection. In this process of appraising the information value of objects the following five central questions are helpful:

- Does the object document sports history in general?
- Does the object document national or cultural sports history from the concerned entity?
- Does the object document the history of a sports person (athlete, functionary, fan, spectator journalist etc.), a sports association or a sports club?
- Does the object document a sports event of international (indicating an object's outstanding value), national (indicating an object's high value) or local (indicating an object's high value or irrelevant value) importance?
- Does the object document a significant development of sports equipment (material, production etc.)?

The more questions can be answered positively the more likely it is that the object being evaluated is of museum quality and matches the profile of the collection. However, if the museum, for example, aims to illustrate that the development of swimming suits results in new world records with each technological improvement, only question number five has to be answered positively for an object to be of museum quality. On the other end of the scale an object may not be included in the collection – even though all answers are positive – because identical or similar items are already part of the collection.

It is not only important to collect objects from the past and deliver them to the museum, but also from the present times. When for example the first women cycling tour was organized in Qatar, a museum should get the signed yellow jersey of the winner, as this event "writes history in the Arab world", as Eddy Merckx commented the event of 2010 (Fig. 7). With this kind of acquiring the collection can be enriched; but it also documents the permanently ongoing sports activities in the relevant country or region.

Collecting tickets, medals, posters, stamps, pennants, mascots, pins or signed tickets certainly shouldn't be scorned, especially when the passion for collecting strives for completeness, rarity or other personal



Figure 7: Georgia Bronzini, winner of the first female tour of Qatar, 2010. Photo: Doha Stadium.

motives. In a sports museum, not only the maintenance and growth of the collection, but also other factors play an important role. In an active museum, exhibiting and communicating are paramount; that is to say again, the exhibits must tell a story or convey a message.

That is why objects related to sport as well as film and acoustic material from past sporting events are an important part of the culture of remembrance in sport. Objects have a rational and an emotional side. They not only represent past events; they also establish a relationship of the viewer to the past. The emotional side of an object can be enhanced by film and sound, an object may become an attraction (PORTE, 2006, p. 11-12; THIEMEYER, 2013, p. 4). Attractions and emotional anchors can also be found in sports architecture, such as the Olympic stadiums in Stockholm, Helsinki or Munich, which are still preserved and listed as cultural monuments.

Specialities in Sports Collectibles

Collection concepts in sport vary according to the size of the museums, the mission and vision of the individual institutions and their contextualisation within larger museum organisations. A compilation of collection areas has therefore been undertaken to provide guidance for future collections and to support the development of new collections. Within the various collection materials on sport, the collection of documents and written material plays a special role. Club files, correspondence documenting the history of clubs and associations, diplomas and other written evidence can be found in almost all sports collections. This guide is a useful aid to the technique of storage, organisation of these collections in sport - and here especially in club sport - and tips on thesaurus allocation (EHLERS, 2010, 16-34).

Scopes of the collection

A. archival material

1. certificate, document
2. book, magazine
3. poster
4. ticket
5. autograph

6. pass
7. postcard
8. philatelist document
9. sticker, label
10. other printings

B. insignia

1. accolade
2. badge, pin
3. medal, coin
4. trophy
5. torch
6. jewel

C. textile

1. garment
2. shoe
3. headpiece
4. flag, pennant
5. home textile
6. accessory

D. sports equipment

1. sports equipment for team sport
2. sports equipment for individual sport
3. toy, sport game
4. liquids

E. sports memorabilia

1. mascots
2. tableware
3. bibelot
4. other merchandising material

F. art

1. sculpture

2. painting
3. graphics
4. model
5. vase painting
6. book painting
7. other art form

G. practical artwork

1. advertising material
2. plate
3. package

H. media

1. film
2. audio document
3. photography
4. newspaper

In a sports museum, not only the maintenance and growth of the collection, but also other factors play an important role. In an active museum, exhibiting and communicating are paramount; that is to say, the exhibits must tell a story or convey a message. The following examples may illustrate the importance of storytelling.

In May 2006, a football branded “Kabul Star” (Fig. 8), which at first glance was similar to one of the many copies of the '74 ball, was donated to the German Sport and Olympic Museum²⁰. The historical relevance of this object already started with the act of donation itself, which was performed by the *Paderborn Afghanistan Aid Organisation*. This initiative is engaged in the rebuilding of the country, in particular in supporting social and educational projects. The ball is one of the first in a series of sports gear produced in Kabul, to enable the children and



Figure 8: The “Kabul Star” was donated to the German Sports & Olympia Museum, 2006. Photo: German Sports & Olympia Museum.

²⁰ <https://www.sportmuseum.de> (31st January 2021).

youth of Afghanistan to actually play football. Hitherto, there were virtually no footballs available. A small number of the first batch of this production was signed personally by former President Hamid Karzai, which gives the history behind this ball deeper significance. This “Kabul Star” football itself virtually tells its own story. In principle, no explanation is necessary.

Many sports objects on the other hand are interchangeable (e.g.: shoes, sports shirts, pennants) and do not become historically relevant until they are assigned to specific personalities or items. Nobody would deny that a football boot produced by Adidas in the 1970s could compare with an identical looking boot, which however was worn by Franz Beckenbauer, Pelé or Johan Cruyff. Even a diagonally fractured cycle helmet can become an important object, although, in normal circumstances it would just be destined for waste disposal. Such a special helmet, however broken, was worn by the multiple world champion track-cyclist Michael Hübner and saved his life in a serious crash (Fig. 9). Hardly anyone would deny the importance of this helmet as an example of safety in sport and in general for accident prevention. Objects without obvious association to persons or events can only tell a story when, as in the foregoing example, the corresponding association can be authenticated.



Figure 9: Michael Hübner behind his crashed helmet in the German Sports & Olympia Museum. Photo: German Sports & Olympia Museum.

As an example of a "reproduceable" item might serve a toy officially recognized by the Switzerland association of bob sleigh that had been enjoyed by a whole generation of kids (Fig. 10). This is an example of successful marketing and a museum visitor was even more attracted in recognizing the real bob at the former sport museum in Switzerland.

Sports museums may also create their objects to cover sports history or sports events. The 3-2-1 Qatar Olympic & Sports



Figure 10: Toy of a four-man bob. Photo: Christian Wacker.

Museum²¹ for example created a project to remember the sportive heritage of the Arab Games 2011 in Doha. From most of the participants photographs had been taken together with relevant information (age, sports discipline, country of origin) and a small plaque signed by these athletes. These small items together with the photographs and information connected can be ideally used for an installation inside the museum.

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²¹ <http://www.321.qa> (31st January 2021).

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