

# **“Football is Forever”**

## **- the Establishment and Purposes of Football Museums**



Master's Dissertation  
International Museum Studies  
Spring term 2006  
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## **Abstract**

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This dissertation is a quantitative study conducted with a main body of research made out from questionnaire responses from football museums. The aim was to investigate the motivation, purposes and practicalities of establishing football museums as well as their audience, location, type and museological context.

The types of football museums can be divided into two principal groups: Club Museums and National Museums, where the club museums’ main purpose deals with the history of the club, its communication and preservation, whereas the national museums have a more general role to serve the public rather just fans and supporters of a certain club. Although most have educational activities in terms of welcoming school groups the perspective of putting football in a wider social context is only found among the national football museums.

The majority of the museums have a close relationship with their club or parent football association and even if these provide funds many museums rely on sponsorship, private donations and their own income and profit. None of the club museums received any public funding whereas the nationals have received financial support from the state or local government at some stage. The museums’ audience vary, both in profile and number, although the visitor profile shows a male bias, and the findings suggest that football museums attract a somewhat different audience to museums in general in terms of their social profile.

This dissertation also explores, through a literature review, the reasons behind the opening of football museums, where the changes and increasing commercialism of football are discussed.

The football museums’ position in the museum world is also addressed, an issue that could serve as a reflective instrument for museum professionals and academics.

## **Acknowledgments**

There are many who have helped me with this dissertation and therefore many to thank. First I want to thank my supervisor professor Peter Davis for his views and help throughout as well as the IMS programme coordinator Diana Walters for her availability and encouragement to follow my heart in dissertation topic.

Special thanks to Richard McBrearty at the Scottish Football Museum in Glasgow for his generosity on my visits where my interest on football museums begun.

Thank you to all of those who answered the questionnaire: Stephen Done, Liverpool FC; Stephan Ehrenteit, Schalke 04; Juan Pedro Fortes, FC Barcelona; Jack Huckel, the National Soccer Hall of Fame and Museum (USA); Colin Jose, the Soccer Hall of Fame and Museum (Canada); Richard McBrearty, the Scottish Football Museum; Dirk Mansen, Hamburg SV; Kevin Moore, National Football Museum (England); David Pendleton, Bradford City and Mark Wylie, Manchester United.

Thank you also for answering my questions: Maura McColgan, Celtic FC; Tino Polster, Werder Bremen and the Soumen Jalkapallomuseuo (Finland).

Some also provided me with published and unpublished writings, I owe them thanks: to Mark Bushell at the National Football Museums (England) for his dissertation, to Annette Carruthers and Margaret Hall at St. Andrews University for Ms. Kane's dissertation, Kevin Moore for his articles, Krystallia Sakellariou for that Mexican article and Martin Woerner for his article.

This dissertation is dedicated to all my friends, colleagues and idols at ÖIS, the St. Aidan's college B-squad in Durham, my Partick Thistle mates in Glasgow, my seven-a-side team Rude Boy Rockers, Monty Python's Flying Circus, Billy Connolly and Hasse Alfredson for making me experience the joy and essence of football.

A special dedication is due to my family: My younger brothers, Jesper and Fabian (we all played for ÖIS at one time) for sharing the tough and good football times off and on the pitch, my dad, Nisse who raised me to be ÖIS and drove us to trainings and matches all those years, my mum Heléne for her endurance in a family of four football-mad lads, my godfather and uncle Hans for taking me to my first match (ÖIS-Djurgården, 1-0) and my grandmother Kerstin for taking me to training when I was a wee boy and her perspective – falling asleep during Sweden's Bronze match against Bulgaria in the 1994 World Cup.

Finally the greatest of dedication and thanks to Malin, the crumpet of my life who is always supporting and understanding.

Göteborg May 2006

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# **1. Introduction**

Any academic work that deals with football must include this quote by former Liverpool FC manager Bill Shankly:

“Some people believe football is a matter of life and death, I am very disappointed with that attitude. I can assure you it is much, much more important than that.” - Bill Shankly (Internet source #1)

For a Bachelor in Archaeology, embarking on this museological journey has proven to be somewhat unpredictable. Now I am sitting here writing a dissertation on Football Museums seemingly far from bronze arrow heads and dusty trenches. Yes, it might seem odd but anyone who has spent more than ten minutes in my company knows that I have a great passion for Football and my favourite team ÖIS.

Archaeology brought me to museums and my interest in Football has brought me here to this dissertation, via Glasgow, Scotland. My visit to the Scottish National Football Museum, located in the national stadium Hampden Park, has proven to have had a profound effect on my way of thinking about both Football and Museums and their role in society but more importantly, it has had me pondering about the phenomena Football Museums for hours, days and now weeks.

When I was encouraged to go with my heart issue for a dissertation topic, the overall literature review showed to little surprise to be somewhat sparse, so I decided to start at the beginning: “The Genesis of Football Museums”, what is the motivation for establishing a Football Museum, how are they funded and how are they governed in terms of management? These are issues that must be addressed before one can discuss exhibition analysis, identity, repatriation and audience development in a Football Museum context.

It is not unfair to state that Football Museums are something of a novelty in the world of museums and the interdisciplinary science of museology. One can almost make the same statement of football’s entry into the academic world. At its core it is still just a game of

two teams and a ball but it has become obvious that the game of football holds many more dimensions than this. What can football say about our past and present society? Why are there a need and a wish to put football into museums and why are football museums created? Who benefits from it? Football or museums? And why now? In this day and age. Who visits football museums and do the museums wish to attract other visitor groups? More importantly; what is a Football Museum and where is their place in the museum world?

The dissertation will also include a background to both football and museums before they meet in my research in order to familiarize the reader with both concepts.

## **1.1 Research Aim**

- To investigate the purposes, motivations and practicalities of the establishment of Football Museums

## **1.2 Research Objectives**

1. a) To locate football museums worldwide and b) determine their place in a museological context
2. To investigate the motivation for establishing football museums, using selected examples
3. To investigate the practicalities of establishing football museums, in terms of funding and governance
4. To investigate the nature of the audiences at selected football museums

### 1.3 Research Methods

In order to locate football museums worldwide and put together a list of members in this highly niched museum family the world wide web is the best suited instrument in information seeking of this kind. To establish the position of football museums within a museological context is a task more suited for literature review but is also an objective to be revisited after investigating the other objectives.

The other objectives will be primary explored in using questionnaires that has been sent to various football museum professionals (see Appendix 1) although the literature will also be incorporated here where appropriate as well as information gathered from the individual museum web sites.

Literature is central to any piece of academic research and this is no exception although publications and articles on the topic football museums are few. Certain key texts are identified: Kevin Moore's chapter *It's coming home, it's coming home, this football's coming home* from his book *Museums and Popular Culture* (1997) and his article "*Attracting New Audiences: The National Football Museum, England*" (2004) alongside *Football Museum: With emphasis on the Scottish Football Museums*, which is an unpublished dissertation by Michelle Kane.

The Questionnaire is a suitable method when you are conducting research of this kind, when you try to include as many respondents as you can using the World Wide Web. Most of the questionnaires were delivered via email and sent back the same way although some were dispatched and received by post. It would, needless to say, be preferable to interview the wanted respondents face to face, but time, money and format could not allow such a method. The majority of the questionnaires were sent to people inside the football museum organisation that already had agreed to participate in the research through emails or phone calls preceding the questionnaire. Some questionnaires were sent on at a venture.

The questions were of different formats both open-ended and closed with a range of alternatives as well as simple yes/no questions and they were finished off with a space

for additional comments. The Questionnaire is found in Appendix 1, and its questions were carefully designed to address the research objectives, following Seymour Sudman and Norman Bradburn's rules on good, beginner's questionnaire development (Sudman & Bradburn 1982:13-14) and a quick summary of the questions relation to the objectives follow below:

Q.1, deals with objective 1a) the definition of a football museum.

Q.2, Q.5a, Q.5b & Q.19 deal with objective 2) the motivation and purpose for establishing a football museum.

Q.3, Q.4, Q.11 & Q.17 deal with objective 1b) the football museums' place in a museological context.

Q.6, Q.7 & Q.8 deal with objective 3) the practicalities of the establishment of football museums.

Q.9, Q.10, Q.14 & Q.15 deal with objective 3) practicalities in terms of funding.

Q.12a, Q.12b, Q.13 & Q.16 deal with objective 4) the audience of the football museum.

Q.18 deals with objective 3) practicalities in terms of governance.

Sudman and Bradburn also identify four critical factors of response error in questionnaire responses: memory, motivation, communication, and knowledge (Sudman & Bradburn 1982:19). Although not being very experienced in research of this kind, I have done my best to reduce these factors. Questions included have not been too dependent on personal memory but issues that could be looked up. Respondents have leading positions within their organisation and they should have the required knowledge. Communication is unquestionable the most challenging factor. Have the respondents understood what they have been answering? In retrospect I can see some instances where a lack of clarity on my behalf has rendered in misunderstandings between me and the respondent. As for motivation to tell the truth, I can only assume that all respondents have been sincere. There is no reason for me to regard them as dishonourable, most have been really accommodating and have shown a genuine interest in my research.

Establishing the stereotype of football being a typically male domain all respondents have been gentlemen (the list of respondents is found in Appendix 4).

## **1.4 Research Challenges**

This dissertation suffers from limitations that need accounting for. I have already mentioned that the literature on the topic is sparse. Other limitations are time and money. It would needless to say had been preferable to visit the football museums and to carry out qualitative research involving interviews. This would be both time and money consuming on a level far higher than a mere master's dissertation.

Another limitation is language, which is a quite considerable one. This has probably affected the research findings when it comes to finding football museums but also in communication with the museums. I am limited to Scandinavian languages, English and a somewhat broken German and it cannot be assumed that my sought respondents and un-answering contacts felt comfortable enough to answer the questionnaire in English. It has also been affecting the way I have dealt with the literature that have mainly been in English. It can therefore be argued that this dissertation has an Anglo-American/Northern Europe focus to it and its findings are not valid in a global context but can be used to provide some broad generalisations.

## **2. Background**

This background chapter deals with three themes central to the dissertation that are meant to come together in football museums: Sport museums, Football and Museums.

### **2.1 The Sport Museum**

“A good sports museum is an institution that can combine education, participation and preservation of the sport.” – Karen Goody, President of the International Association of Sports Museums and Halls of Fame (in Stephens 2002:27)

Football Museums are to an extent a part of a greater family of Sport Museums. The various types of sport museums can be divided into those that represent a nation’s sporting development, the history of a club or a single sport (Vamplew 1998:268-9) or even a competition, like the Olympic museum in Lausanne. Wray Vamplew states that two of the world’s oldest national sport museums are found in Helsinki, Finland and Prague in the Czech Republic, and more are found in Paris, France (Vamplew 1998:269) and Stockholm, Sweden. The same format of the general, national sport museums have also been copied in cities outside the capital, caring for the regional sport heritage like the Sport museums in Helsingborg, Malmö and Göteborg, all in Sweden.

Sport museums have received critique from sport historians of their lack of proper interpretation of the objects and there have been few who see sport museums as a resource in historic sport research. The sports museums are accused of a reluctance to tackle controversial issues as well as only portraying a winning history, leaving out losses and the political context of a win (Vamplew 1998:268, 274).

The lack of interpretations left the artefacts inside the sport museums without a story. Efforts are now made to make the exhibitions interactive using technology and hands-on features (Goody in Stephens 2002:27).

## 2.2 The Nature of Football

It is fair to state that football is the most popular sport in the world today, both when it comes to the amount of players, spectators and worldwide spread. Modern football, known as Association Football, was formerly established in English public schools in 1863 although historical references to football-like games are evident from ancient China, Greece, Rome to Middle Age Europe and pre-Columbus America onwards (Giulianotti 1999:1-3; Walvin 1994:11-31). The history and origins of football are complex and multifaceted but the birth of the modern game has been set to England and 1863, when the English Football Association (FA) was founded and agreed on uniform rules (Armstrong & Giulianotti 1999:3, Walvin 1994:42). The FA rules separate Association Football from other types of football such as Australian Football, American Football, Gaelic Football and foremost Rugby Football.

In 1904 FIFA (Fédération Internationale de Football Association) was formed which is still the international governing body of football and has today six confederations that supervise football in the various regions of the world, basically covering the known landmass of the planet, that in their turn holds National Federations and Associations as members (Sugden & Tomlinson 2003:175-7). FIFA and its confederation consists of 207 member nations, which is more than the United Nations that has 191 member states (UN-Internet source #2), which is a good indicator of the extent of football's worldwide spread.

FIFA's Big Count Survey that was launched in the summer of 2000 found that 250 million footballers were active worldwide (one in every twenty-five of the world's population) along with 5 million officials (FIFA-Internet source #3). The FIFA World Cup, which is played every four years, was in 2002 broadcasted in 213 countries almost reaching 41 336 hours of total transmission time reaching a worldwide audience of almost 29 billion (FIFA-Internet source #4).

On national level, football is also the biggest sport in Sweden where it covers almost a third of all sports in the country, nearly 600 000 people are involved in organized

football as players, coaches or officials and 2,5 million people attended the games in the highest divisions in Sweden (Swedish FA-Internet source #5).

These facts and figures may not be regarded as very interesting but they are still a valid illustration and indication of the size, popularity and importance of football to people around the world.

Football's special position as the most widespread sport in the world gives it an unique status in its characteristic of the uniform execution that contributes to a cross cultural fellowship, communication and respect between those who understand the game.

Following the expansion of football in the number of clubs and practising nations more and greater meanings and values have been credited to football as a sociological and global phenomenon.

However, football is at its core built on identity and fellowship that is found in the team, in the club and in the colours of the shirts and shorts. A strong solidarity in the team and a sound security in the identity of the player's role are requirements to optimise the performance in the game, thus considerably increasing the chance of winning. The concrete "we-against-them"-factor and the simple structure of the match itself make the theme of identity even more apparent. Win, lose or draw are the only outcomes possible. It is simple, concrete, and easy to understand and as the rules are universal football brings people together as those initiated in the game can meet and communicate independently of ethnic background, political or religious conviction or cultural origin. Thus football can be compared to an universal language, not actually being one but rather playing the role of one.

Sport in general and football in particular are found to be ascribed many other aspects than the mere sporting aspect in both media and academic literature as it is being discussed in terms of and is compared with political, military, sociological, artistic, popular cultural, and religious subjects.

It is obvious that sports, politics and nationalism are closely connected and football is no exception. National identity is important to any regime in various degrees and examples from the world of football illustrate its evidence. The fascist regime of Italy established football (*calcio*) as a fascist game in 1926 in order to generate a sense of national identity and to improve the regime's status in international politics (Martin 2004:2).

When Iran beat USA in the 1998 World Cup the game had been preceded by diplomatic approaches of understanding from the Clinton administration, but as media and politicians tried to exploit the game as a political issue the players themselves did not share this angle but approached the game on a more practical level (Delgado-Internet source #6):

“This is a game that will determine the future of our planet. It’s the single most important event ever staged in the history of the world. Other than that, it’s just a soccer game” – Alexi Lalas US full back (ibid).

Iran won 2-1 in their first World Cup victory ever and despite the attempt to minimize the political discussion around that game it is still remembered as the “Win over the Great Satan”.

Aspects of War and Peace are not to be underestimated in football. There is a fine line between politics and war which became evident in the World Cup qualifications round in 1969 when the game between Honduras and El Salvador ended in riots which was the spark for a six day war known as the “Football War” (Kapuściński 1988). A similar spark can be found in the conflict in Yugoslavia when on the 13<sup>th</sup> May 1990 (known as the Day that Yugoslavian Football died) riots between the Croatian team Dinamo Zagreb and the Serbian Red Star Belgrade lead to the “Patriotic War” (Podnar-Internet source #7). This armed conflict on the Balkan resulted in UN sanctions on Yugoslavia which made the FIFA ban their national football team from international competition so they had to withdraw from the European Championship in Sweden 1992 (their replacements Denmark won the tournament).

If conflicts can be derived from identity, peace can be derived from fellowship as the fairytale type stories of the Christmas truce in 1914 when English and French troops met their German enemies in the No Man's Land between the trenches singing carols together, exchanging gifts and played football against each other (BBC-Internet source #8). In terms of the military aspect, one can argue the similarities between the football pitch and the battlefield with the two sides fighting for victory under the tactical leadership of their general-like manager. Tactics, defense and offensive are all words that

stem from the military. Violence is sadly a dark side of football as we have football riots that have become political conflicts, but football related violence is rarely of political proportions.

Sociology has shown an extensive interest in the culture of the football supporters, particularly the hooligans and publications on rivalry, violence and hooliganism are common in the sphere of academic literature on football.

Football's relationship with religion is also a dear topic for scholars (Engstrand 2003) that draws parallels to the supporter's support of a team to something that basically can be described as worship and devotion. Football is said to have quasi-religious qualities that could learn people about morale and ethics.

“All that I know most surely about morality and obligations, I owe to football” - Albert Camus 1957 (in Moore 1997:125).

For religious people the faith is crucial when it comes to football, whether you go to a cathedral before the season like the Spanish club Valencia (Engstrand 2003:40) or if you cross yourself every time you go off and on the pitch like Brazilian Valter Tomaz Jr of ÖIS or if you as a Boca Juniors supporter want to meet the afterlife in a Boca Juniors coloured coffin with the emblem on the lid (GP 060410).

To state that football is one of the great popular cultures is not exaggerating, alongside fashion, music, film and television. Although to some football is more than just a popular culture and they wouldn't feel comfortable with this label although sociologist Richard Giulianotti puts it: “No other form of popular culture engenders football's huge and participatory passion among its devotees” (Giulianotti 1999:xi).

So the size of football could mean that it is not a part of popular culture but rather seen as a part of the phenomenon Sport, that is independent of other aspects of culture, although it can be appreciated in similar ways.

“Football is a fine art” - Gunnar Gren (Gren & Gren 1993).

The present beauty of the game is often discussed in terms of art and great footballers are described as artists, goals can be worthy of framing. However:

“Football is great not because of its similarities to other pursuits but because of its differences to them. In the end if people cannot recognise that greatness it's because they are idiots. Admittedly this is not much of an argument, but it has worked pretty well for modern art over the past half century” (Pearson 1996:7 in Moore 1997:125).

## **2.3 The Nature of Museums**

“No two people will find the same thing in a museum, or in a museum visit” (Kavanagh 1994:4).

Stemming from the Temple of the Muses, developing into the great national museums of 18<sup>th</sup> century to land in current issues of identity and globalisation via being an informal classroom suiting the curriculum, museums have had a healthy shift in meanings and functions. That would be a highly personal and generalizing interpretation of museum history and roles. So what is it all about? This?:

“A museum is a non-profit making permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purposes of study, education and enjoyment, material evidence of people and their environment.” - ICOM (International Council Of Museums) Statutes art.2 para.1, 1974.

That is rather a lot of ground to cover and there doesn't seem to be a uniform conception what a museum is although the attempts to define it.

Susan Pearce states that: “Collections are the heart and soul of any museum. Holding and interpreting the human and natural heritage is what museums are all about (Pearce 1994:62).”

There are probably many museum professionals and academics that would challenge this statement simply because people perceive museums differently. Gaynor Kavanagh puts it

eloquently in flawless and undisputable words: “Museums work around and through three elements: collections, space and people. The balance varies, but without these three no museum can exist” (Kavanagh 1994:4)

Out of the purposes stated by ICOM it seems evident that education is the main function of museums presently (Moore 1997:19) as making the museum exhibitions appropriate destinations for school groups in terms of creating lectures that suit the curriculum is crucial to advocate the museum’s existence and often public funded budget. However, museum visits outside school tend to be more of a social experience or a way to spend leisure time, (Falk & Dierking 1992:11, 14; Falk & Dierking 2000:75) not generally governed by the opportunity to learn. So, the purpose of enjoyment must not be understated and the notion that museums deal with traditionally high-culture recreation must be challenged.

There seems to be trend of museums developing into arenas for social issues and political debate. Many museums have become more aware of their power to communicate multicultural discussions and are making political stands and in doing so rejecting their position as objective knowledge mediators thus making them more accessible and honest to the public although it might risk losing their core audience.

“Museums’ heightened role as educators presents them with the added responsibility and obligation to research, explore, and present pressing environmental and social issues factually and to offer possible solutions” (Glaser & Zenetou 1996:244).

That being the trend, to be fair most museums still deal with the traditional collecting, preserving and displaying. However, the trends must be seen as refreshing and as a part of a well-needed dialogue in the museum community in terms of power, ethics and accessibility.

"Good things don't end with 'eum,' they end with 'mania' or 'teria.'" - Homer Simpson (The Simpsons episode 5F13, Internet source #9).

## **3. The Nature of Football Museums part I.**

### **- Research Findings**

Football's meaning and size of audience makes it a natural museum topic which curatorial staff at museums have begun to understand. Football objects and themes can be featured in exhibitions on social issues, like in the exhibition on HIV/AIDS in the Museum of World Culture in Göteborg, or in the exhibition about leisure time in the Göteborg City Museum. Other museums have produced exhibitions on fan culture, like in Liverpool (Moore 1997:123) or jubilee exhibitions for a local team, like the centenary exhibition in the Aberdeen Art Gallery to celebrate Aberdeen FC's 100 years (Kane 2003:44). However, museums that are totally devoted to football or a football club also exist.

Hence, a football museum can be defined as a museum that is devoted to the game of football or a particular football club. This chapter deals with the establishment and audience of the football museums as gathered from the answered questionnaires. Sources elsewhere are referenced.

### **3.1 Types and Location**

“It is clear that museums cannot be created about anything anywhere. But a museum on almost any topic can be created somewhere.” – John Urry (in Lumley 1994:63).

Unsurprisingly football museums shouldn't be seen as a uniform concept simply because that different types are easily identifiable. Separated by their content and their stakeholders there is an apparent difference between a national museum and a club museum. Maybe not so in types of objects but obviously on narrative focus where the club museum is restricted in its content to its club's activities, whereas the national museum deals with a broader national perspective (and sometimes international) often including more social aspects of the sport (Kane 2003:40).

Commencing with national football museum, questionnaire research has confirmed such museums in Scotland, England, USA, and Canada (although it has a regional focus on Ontario). They are not all National Museums in terms of being state funded but they all have a national focus in their content. The same national aspect is assumed for the museums in Uruguay, Finland, Norway, Japan and Italy. A national football museum is also noted to be in the planning in Brazil (Internet source #10).

Club museums are found mainly in Europe with a strong emphasis in England holding eight museums out of the total twenty with Germany in second with four. Holland, Sweden, Scotland, Italy and Spain holds the rest in Europe and two club museums have been located in South America, namely Buenos Aires, Argentina for Boca Juniors and Montevideo, Uruguay for Peñarol.

Supposedly there are more club museums at a planning stage (Stephens 2002:27), for instance in Dortmund for Borussia (Internet source #11).

There are other types of football museums although the national and club are the most common. For instance a regional football museum that deals less with national issues and more the clubs, history and heritage of a certain region. The Canadian museum has got a regional focus but still consider itself a national museum.

Stadium museums are also a kind of regional museum but only one case is noted, in Milano the San Siro Museum, but I have chosen to classify it as a club museum (they did not respond to the Questionnaire.) as it deals with the two clubs that use the stadium as their home ground: Internazionale and AC Milan.

There are even cases of web museums, an understated type of museum, but the level of elaboration of these sites left too much to one's imagination resulting in the mere noting of their presence without being able to investigate them further.

For a full list of the football museums see appendix 2. This is by no means a list that claims to be a total as language barriers and any museum's absence from the web are plausible factors that may have affected the researcher's findings.

As for physical location, the majority of the football museums are found inside a football stadium. Naturally the club museums are found in the club's home stadium. National museums however are not tied to such locations although the Scottish Football Museum is located inside the National stadium Hampden Park. The National Football Museum in England is found at the stadium of club team Preston North End in the English northwest although there are instances of museums not placed in football stadiums.

### **3.1.1 Not a Football Museum**

There are other organisations, institutions or attractions that deal with similar topic as the football museums. One is clubs' visitors' centre, for instance the Celtic Visitors' Centre in Glasgow that used to be called Celtic Museum, but due to a shift in content because of smaller facilities they now only offer visitors a stadium tour which includes looking at club memorabilia in the boardroom (Maura McColgan personal correspondence 060428). Wray Vamplew argues though that there is little difference between these visitors' centres and football club museums (Vamplew 1998:269).

Another is the Hall of Fame-concept. Now, many football museums include a Hall of Fame among their exhibitions, the two Northern American national football museums are even called: 'The National Soccer Hall of Fame and Museum' in the USA, and 'The Soccer Hall of Fame and Museum' in Canada. There are however other institutions that are just a Hall of Fame of footballers, like the 'Football Association Premier League Hall of Fame' in London that closed after just six months after its inauguration in 1999 due to low visitor numbers (Stephens 2002:26).

## **3.2 Initiating Football Museums**

There is an obvious close relation between the initiators of the museum and the museum itself. The museums are often initiated by the club board or the parent football association although individual initiatives cannot be underestimated as private persons are noted as initiators as well as club employees and members. The role of politicians in

this issue is marginalised as only the National Soccer Hall of Fame and Museum in the USA were initiated by politicians of the responding museums.

There was an early thought in the research that the timing of the establishment was governed by outer circumstances like stadium refurbishment, club or FA anniversaries or tournament hosting (like the World Cup or the European Championship). Responses cannot pinpoint any such correlations although individual cases are found. Sometimes for instance the establishment of the museum is in itself a part of a stadium refurbishment.

The time elapsed between when the decision was made to establish the museum and the actual opening varies greatly. Diagram #1 illustrates the responding museums period between decision and opening. There is an apparent difference between the national and the club museums where the phase between decision and opening is much shorter for club museums. This shouldn't however be regarded as a measuring stick for efficiency, but instead as an indicator of the level of difficulty and underlying dimensions in preparation and execution of the club versus the national museums. The project of launching a club museum, based on the club's own collection, alongside the collections of members and supporters, where the club's history is well known (many football clubs have extensive archives and appointed club historians) and the venue is set to the home stadium can be seen as more simple than launching a national football museum that is made to appeal to the general public often with politics involved as well as distribution of public funds. Finding a good location for the national museum can also be problematic, as both the US and the Scottish National have changed venues since their opening and with the English National in Preston were involved in a tug-of-war between Liverpool, Carlisle and Sheffield for the museum (Stephens 2002:25).

As described by Kevin Moore, director of the National Football Museum in England, marketing research with focus groups to investigate the potential audience was a part of the preparations (Moore 2004:64). Whether this work was extensively time consuming is not clear, it is however essential to a national museum to conduct this kind of research prior to opening and content development. More so than for club museums whose potential audience is quite obvious, but more about audiences later on.

### **3.2.1 Prior Exhibitions**

“We put together a temporary exhibition at Bradford’s Industrial Museum, such was the response that we decided that it had to live on at the football ground itself.” – David Pendelton of Bradford City’s historical society “Bantamspast” (outtake from questionnaire).

Exhibitions on football have proven to be a popular feature in museums. Many regional museum include anniversary exhibitions when their local club comes of age, others include football exhibitions when there is a big tournament approaching, like the case of the exhibition ‘Faszination Fußball’ that has been put up in the Museum für Völkerkunde in Hamburg in connection with the World Cup 2006 in Germany (Internet source #12).

These exhibitions often attract a larger audience than usual; The Contemporary Centre for Arts in Glasgow put on an exhibit about the history of the Scottish Football League in 1983 and it broke attendance records with 30 000 visitors in six weeks (Kane 2003:10); and enjoys great popularity like the temporary exhibition “Football Crazy” at the Liverpool Museum in 1984 who received loans from the three professional clubs on the Merseyside: Liverpool FC, Everton and Tranmere Rovers (Moore 1997:123).

Two of the responding museums – The Bradford City and the Scottish National – stated that their museums evolved from prior exhibitions. The Bradford City centenary exhibition in Bradford’s Industrial Museum, as explained in the quote above, evolved into the physical museum at their home ground Valley Parade. The foundation of the Scottish Football Museum began as a section in the Museum of Transport in 1994 before they moved to their current location at the national stadium Hampden Park in Glasgow.

It cannot be proven but it is likely that there are more football museums that have evolved from exhibitions in other museums.

### **3.2.2 The Funding of Football Museum Establishment**

“Anybody thinking of setting up a new museum should consider how it could be sustained over time. The climate for setting up a new museum is difficult, public money is not easily available and existing museums are finding it increasingly hard to meet revenue costs.” – Museums Association (Internet source #13)

If you are thinking about establishing a museum the British Museums Association nearly encourages you not to. Their statement is probably fairly accurate for most museums and cultural organisations but what about football museums? As many of the club museums are private museums they are not in the running for getting a share of public funds. Before an attempt is made to explain the financial aspects of football museum establishing, it has to be made clear that the responses have proven to be very individual and generalisations are hard to determine. There are however some factors that cannot be overlooked.

The close relationship between the club itself and their museum is apparent in terms of funding as well. In three cases (Barcelona, Manchester United & Liverpool) the cost of establishing the museum was covered by the club’s own budget.

In cases where the club didn’t provide the whole sum, corporate sponsors and private donations are, as for many other museums, crucial for the finances like the Schalke museum where corporate sponsors provided 50% of the museum establishment cost, alongside the club’s 50%.

Private donations from individuals, supporters and fans were even more important to the establishment of the Bradford museum as it covered the entire expenditure.

None of the responding club museums received any state funds or money from local government.

It would be argued that a museum with national perspective is entitled public funding and in most cases this would be true. Here the Canadian national museum is more similar to some of the club museums as it is solely funded by the parent FA. The

National Museum of USA was funded by a variety of resources; a large sum came from private donations and apart from small percentages from corporate sponsors and local government, the rest was state funded.

The English National Museum experienced a similar mix of funding bodies. Smaller percentages of the total cost was covered by private donations, corporate sponsors, the local government and the FA whereas the lion's part of the budget was given by the National Lottery Heritage Fund after applying for money for this project. They didn't receive any state funding in contradiction to their counter-part in Scotland who ideally for a National Football Museum got all their money for the establishment from state funds.

### **3.3 The Purpose and Motivation of Football Museums**

"The past is history"- Dave Bassett, English football manager (Internet source #14)

The purpose and motivation are close terms, and they are used differently here. The motivation stands for what the motivation was to establish the museums whereas the purposes deal more with the purposes of the museum's activities. The Questionnaire offered an open-ended question when it came to the motivation and a list of alternatives for the question about the purposes. They are found in appendix 1, Q5.

The motivation for establishing national football museum is based on the idea that football is important to the nation's culture. Whether this idea is generally accepted by the public or defended by the museum does however vary.

The English who can claim the birth of modern football have a national museum that addresses the important part that football plays and has played in English life, as well as being the biggest world sport. They found it urgent to establish a museum that was devoted to the past, present and future of English football.

As for the early development of modern football, Scotland walks hand in hand with England, and they also claim a rich heritage in association football and the central importance of football in Scottish Culture.

The both northern American national museum display a different picture of motivation for the museums' establishments. In Canada, where football hardly can be called the country's number one sport, sport life is dominated by Ice Hockey. The museum finds football being ignored by the media and their best footballers are unknown to the public. By establishing the museum they hope to inform the public about their players and the long national history of football in Canada. Quite to the contrary to the two British museums, the Canadian wishes to make people aware of the game rather than just riding on a wave of national interest. Imagine an Ice Hockey museum in England.

The National Soccer Hall of Fame and Museum in the USA had a more practical approach in the motivation for establishing the museum; as already mentioned the museum was initiated by municipal politicians who originally aimed to develop a tourist destination in Oneonta, New York.

The club museums are seemingly all about history. Manchester United, Liverpool and FC Barcelona state that the communication and promotion of the club history were the original motivations for establishing the museums. For the club museum of Bradford City, history is also the central theme and the establishment of the museum was almost making a statement in terms of accessibility and big-club dominance. By making the museum free of charge the volunteer historical society "Bantamspast" that run the museum hope to make the history of the club available to as many people as possible. They consider themselves the first museum to be of many from the so-called lesser clubs. "Every club has a wonderful story to tell. The life blood of the game – the loyal supporter who follows his hometown club through thick and thin. Not for us the transient glamour of Manchester United or Barcelona," as David Pendleton of Bantamspast puts it.

The Hamburg SV museum also had an aspect of accessibility although more practical in their motivation for their establishment as they sought to show their collection and archives to the public. Schalke 04 wanted to support to the club image as their greatest

motivation, thus putting themselves in a wider picture of being a part of concept, the club and brand of Schalke 04.

Moving on to purposes of the football museums. What do they regard as being the purposes for their activities and exhibitions? See Diagram #2 for a full view of the answers of all responding museum. It is notable that the incorporation of education targeted to school children is well-founded among the football museums as a whole. One can imagine them being dear destinations for school field visits.

There is an obvious overlap in the alternatives given in the questionnaire, and to exhibit the material culture of football in terms of both historical and contemporary objects to communicate the history of football or the history of a certain club seem to be what football museums do, or aim to do anyway. That is in many ways their main purpose

The main purpose for nearly all club museums is to communicate the history of their club. The exception is Schalke 04 who points out the coordination of guided tours and events on match days as their main purpose.

None of the club museums thought of addressing the social issues of football as one of their main purposes. That side of a wider perspective on the game was attended by the national museum in Scotland and England.

The only museum who considered being a community centre for football fans, former players, managers and officials was the club museum of Bradford City. Mind that the other museums might serve as this but they do not think of that to be a concrete purpose.

What shouldn't be underestimated in this discussion is the case of the museum aiming to be a tourist destination. Of the responding museums only the US national museum was established to attract tourists but stats show that most football museums experience that one of their main purposes is to be a tourist destination. Whether or not they attract tourists is to be explored when we look at the football museum audience.

All the national and some of the club museums have articulated their purposes in a mission statement and collecting policies which are correlating with the questionnaire responses.

### **3.4 Governing and Financing Football Museums**

There are many different forms of museum organisation and governance. Again, football museums is a realm that holds many variations and again one can see a difference between the national and the club museums, both in the governance and finances of running the museum.

In four cases (Barcelona, Liverpool, Manchester United & Hamburg), the club museums are a part of the whole club, functioning merely as a sub-department of the club. They are not however similar in terms of the operative finances. FC Barcelona has a close connection to their museum and all revenues made in the museum goes into the club who provides for all museum costs. For Liverpool and Hamburg, their activities are financed and dependent on their own profit. The running of Manchester United's museum is financed by the club but they also claim to be dependent on their own profit as well as the profit of the club that have become a business corporation.

The Schalke museum is governed as business company but still get more money from the club and private donations than from their own profit.

The Bradford City Museum really stands out in this group; it is the only of the responding club museums that is governed as a non-profit organisation. As mentioned, they are determined to make the history of Bradford City available to as many people as possible which means that they are not in it for the profit at all. In financial practice this means that the staff all work as volunteers without any pay and whatever funds they receive they spend on expanding the museum. The running of the Bradford club museum is totally financed by private donations.

The non-profit organisations are much more common when it comes to national museums. Both the Canadian and the US national museums are governed this way and whereas the Canadian get all their operative finances from their parent FA the US doesn't get any but relies on a mix of funds from the state, the museum profits, private donations and corporate sponsors. The local government that provided some funds for

the establishment does not finance the running of the National Soccer Museum and Hall of Fame in any way.

The two national museums in the United Kingdom both have a combined style of governance in their organisation. In Preston the English National Museum combines the non-profit organisation with being both a charity and a trust as well. In Glasgow the Scottish Football Museum is governed as a charity and a trust. Unlike their transatlantic counterparts their activities are dependent on the museum making a profit. In Preston the economic sources for the running of the museum come from all the alternatives; local government, corporate sponsors, private donations, funds from the FA and the museum's profit and other commercial activities. It is also noted that they get funds from the state, a source they didn't get any funds from when the museum was established. In contrast the Scottish Football Museum who got their entire budget for the establishment from the state does not receive any money at all from there when it comes to their operative budget. Instead they are funded by a relatively even division between corporate sponsors, FA budgeted funds and the museum profit.

The profits from the museums are not entirely admission, shop and café. Many stadiums hold facilities for conferences, corporate events and private gatherings.

### **3.5 The Audience of Football Museums**

**"Marge:** They have fun things to do at the museum on Saturday.

**Homer:** Whoa, whoa, Marge. I'm not spending my Saturdays at a museum. Unless... museums don't have foosball do they?"

- from the Simpsons, episode 3G02 (Internet source #15).

The dissertation format leaves this discussion to the experiences of the responding museums. It would naturally be favourable to conduct visitors' surveys at selected museums but many museums have a clear idea of what their visitors profile look like. This is also a subject that appears in literature. As mentioned, the forming of the national football museum in Preston, England was preceded by marketing research with the

museum's potential audience where focus groups were formed as well as visitors' surveys undertaken at the Manchester United museum. Out of the visitors at the Manchester United museum 70% did not generally visit museums and the majority only visited the museum as a part of the stadium tour. Museums in general were by many thought of as boring and elitist. The results from the focus groups showed that the ability to activate children was important to families, making sure that the children weren't going to be bored. The fact that the national football museum would deal with the negative aspects of the game got positive reactions as well as placing football in a wider context. The latter was especially appreciated by women realising that it would not just be a museum for the fans. It was also an obvious risk of marginalising women, although women's growing interest in football, which could lead of only having the male side of a family visiting (Moore 2004:65).

The questionnaire asked the museums for the status of their current visitors profile and whether they would like this to change. With the risk of sounding repetitive, the responses were quite individual but certain factors are accounted for. First, the museums at Liverpool, Manchester United, Barcelona and Schalke all claim to have a varied visitor's profile and do not think that there is any need for a change.

Naturally all the club museums have a large portion of their natural visitors; fans, members and supporters. A substantial part of the total visitors' number is generally made out of family groups with children and as we have seen the focus on education has also attracted school groups of various forms. None wanted less families or pupils and students visiting. The US national wanted more students visiting and the relatively newly opened Bradford City museum seeks to expand their school programme project.

Considering the audience's geographical origin, Hamburg, Bradford and Preston state to experience a great share of local visitors whereas Manchester United, Liverpool, Scotland and especially Barcelona have a great deal of international visitors in terms of tourists. During the warmer summer months and the off-season Barcelona have an 80% share of international visitors (between October-February the number is rather 80% national visitors). The former three museums all state to want and welcome a larger amount of national and international tourists visiting.

The gender balance is unsurprisingly dominated by males although many state to get their fair share of female visitors even if it is common to wish for a more equal percentage. Bradford has a 75% share of male visitors whereas the national museum in England has a 55%-45% split between male and female visitors.

Known as the “People’s Game” football has traditionally been seen as a working-class sport. Whether or not this can be regarded by as a correct assumption (Russell 1999:17) it is notable that Bradford City experience that most museum visitors are working class. The English National Museum also has a high percentage of visitors from lower social backgrounds, actually the highest percentage of any other national museum in the UK.

The context of the museum visits is not only about people just visiting the museum, although that is a major part of the total picture. People do come and visit the museum as a single event but the ways and context of the visits are diverse. With many football museums being located inside the stadiums it is very common to pay the museum a visit before kick-off on match days. And why not pay a little more and get the stadium tour as well? Many museums, but certainly not all, give guided tours of the stadium and offer a special price on the stadium tour and the museum admission which is a very common visit context. The front end marketing research of the English National Museum at the Manchester United Museum found that the vast majority only visited the club museum as a part of the stadium tour (Moore 2004:65). That is also the most common visitor context of the Schalke 04 museum and second to the Scottish National and Barcelona museum.

To some extent the museums also get visits when there are other events at the stadium, like concerts or other sporting events.

The focus on education and children’s interest in football is noted as eight out of the ten responding museums get school field visits to various degrees. Some museums and stadiums have adjusted their facilities to hold conferences corporate events to generate income which also means an increase in visitors. Only the Canadian, the US and the Bradford City museums of the responding museums don’t get any visitors through corporate events or conferences.

The quantity of museum visits is also a matter that varies greatly (see Diagram #3). In general football museum visits a year is between 100 000 and 20 000. An interval where we find eight of the responding museums (research was able to obtain these figures from other sources than the questionnaire). At the undisputable top we find the club museum of FC Barcelona with over 1 153 753 visitors in 2005 which stands out an amazing number with Manchester United as the second most visited museum with 230 000 visits (more than 920 000 less than FCB). At the bottom of this table we find the Canadian National Museum that in an Ice Hockey crazed country with irregular opening hours get 2000 visits a year. However the notion of not having admission and with increased funding and being able to be open on a daily basis that figure is destined to increase. Approximate annual visitor numbers are available from twelve football museums with a total visitor number of 1 879 416, that's 725 663 excluding Barcelona. An average of 156 618 per museum, 65 970 excluding Barcelona, a year.

## **4. The Nature of Football pt.II**

### **- The Museological Context – Key issues**

There are various indicators that point out the differences between club and national football museums. One difference is that club museums are argued to be one-sided in their content displaying a far too glorious image of the club, often being uncritical celebrations of a subjective and official history (Moore 1997:131; Kane 2003:40). Michelle Kane states that this is in great contrast to the social history approach of the UK national museums (Kane 2003:40) although the Arsenal Museum has addressed the drug abuse of midfielder Paul Merson and alcoholism of defender Tony Adams (Vamplew 1998:275). I do not wish to set up the national and the club museums against each other in terms their quality, such a statement would require visits and in depth analysis of their exhibitions. It would be unfair and academically reprehensible to state this when I haven't been there myself. The content of the individual football museums has been avoided and is not dealt with in detail. However, it would also be wrong not to bring forward the views above. In due time and in another format I hope to address these issues as well. A difference is however indicated in terms of connection to the rest of the museum world as all the national museums (with two club museums) were a part of a museum network or association. Four club museums had no such contacts. It doesn't say anything about content but indicates how the museums perceive themselves. This chapter deals with football museums' place in a museological context, which indirectly addresses the purposes and motivation for establishing football museums.

#### **4.1 The People's Game taking people to the Museums**

"The Museum is for everyone, football fans and non-fans alike. People without a keen interest in football will enjoy finding out why so many people are so passionate about the game." – The National Football Museum in England is answering the question 'Who is the museum for?' in their mission statement.

It would seem unlikely that anyone not interested in football would visit a football museum. Research shows that those that do are fans, supporters or members of a certain club but there are other ways of paying a visit. Museums have always been connected to their focus on education (Hooper-Greenhill 1994:137) and the football museums have not ignored this factor as most of them attract school group visits. Naturally, this is not an exclusive situation for football museums as it is common among museums to have this kind of emphasis on their activities. Museum education is often linked with school groups but one mustn't neglect that the sense of museums being places of learning should also deal with adult learning which is very different from children's learning. Adults have more experiences to relate the information with and are a much less homogenous group than a class of eight-year-olds (Jensen 1994:114-5).

The aim of being a tourist destination would help in dealing the adults as a homogenous group. Museums depend greatly on tourist visitors but their relation seems to be under explored. The US national football museum was established to be a tourist destination where the economic benefits of the town Oneonta, New York must have been accounted for. In exploiting the magnetism of the nearby attraction the Baseball Hall of Fame, Oneonta aims to attract visitors to their town via the football museum (Ambrose & Paine 1993:10).

It is hard to argue that Oneonta has the same football-fame as Barcelona, Manchester, Liverpool or Buenos Aires who would get tourist visitors to their museum simply because of their clubs successes. The FC Barcelona museum for instance, gets 80% international visitors during the summer. Some are surely club members but all are unarguably tourists and as Barcelona is a city known for many things, one of which is the team FC Barcelona, visiting the museum would be something that you do as a tourist when there are no games played.

“While debates over football and class will keep academics in conference papers for years to come, there can be no argument that the game has always been a decidedly male preserve and a location for the expression of, and experimentation with, a variety of masculine identities.” - David Russell 1999:17

“Women should be in the kitchen, the discotheque and the boutique, but not in football”  
- Ron Atkinson, English Manager (The Rough Guide to Cult Football 2003:16)

“Football is all very well as a game for rough girls, but it hardly suitable for delicate boys” - Oscar Wilde (The Rough Guide to Cult Football 2003:6)

Sport and football has traditionally been regarded as a male phenomenon and even if women are showing an increasing interest in the football there is a difference in the gender balance among the football museum visitors. The museums can certainly put more effort in trying to make their exhibitions more appealing to female visitors without risking alienating the men. Women are and have been struggling in the football world (Giulianotti 1999:157) and the museums have to make sure that they are on the right side of the campaign to a more equal society of football. Eilean Hooper-Greenhill states that the familiar picture of museums’ visitors profile in the UK have been static for some time, where there is a slightly bigger proportion of men than women visiting museums (Hooper-Greenhill 1994b:136) and the football museums might just be confirming that perception although the 75% male visitor dominance at the Bradford City museum cannot be ignored.

As mentioned by Russell, the debates about football and class will keep scholars occupied; it is also traditional to look at football as a working-class sport. This is however a very simplified view, sociologist Richard Giulianotti states that football has always been a classless sport in southern Europe and that in South America and southern England it is the old upper middle-class elites who are still controlling the game (Giulianotti 1999:147).

Instead it can be argued that football is the most popular sport among the working-class, which was the dominant class in size in for instance Glasgow, Napoli, Göteborg, Marseille and northern England (Giulianotti 1999:157) which could explain its connection to the lower classes. In many football rivalries among clubs one is made out to be working-class and the other upper-class, like Flamengo and Fluminense in Rio de Janeiro, or Boca Juniors and River Plate in Buenos Aires.

The majority of the visitors in the Bradford City club museum are working-class and the National Football Museum in England experience a higher percentage of visitors from lower social backgrounds than any other national museum in the UK which is admirable. The familiar visitors' profile of Eilean Hooper-Greenhill shows unsurprisingly that the lower socioeconomic groups and the unemployed are under-represented in proportion to their number in the population while the higher socioeconomic groups are overrepresented. She also points to differences between various types of museum where art museums get the most highly educated and aristocratic visitors whereas multi-disciplinary and historical experience a "more democratic audience" (Hooper-Greenhill 1994b:136).

The audience of football museums should not be seen as an opposite pole to the visitors of other museums, even if 70% of the visitors at the Manchester United museum did not generally visit museums, (Moore 2004:65) but the football museums can be seen as places that attracts new audiences, and perhaps their negative view on museums will change which is something for other organisations of culture and heritage to capitalize on.

## **4.2 Collecting Football and its Material Culture**

"Football is much harder if you don't have the ball" - Sven Göran Eriksson, Swedish Manager of the England National team (Internet source #14).

"The museum allows objects to survive in ways unintended by their makers, and their value increases, both financially and symbolically, by being placed in a museum collection." - Gaynor Kavanagh (1996:6)

There is a growing interest in studies concerning material culture and the accelerating academic discussion escapes many museum professionals (Moore 1997:53). Museums, which can be seen as the big temples or containers of material culture, seem to be standing firm in the theoretical currents and are still being left to internal discussions in preserving versus displaying. The relation between football and material culture is

superbly described in Kevin Moore's chapter *It's coming home, it's coming home, this football's coming home* from his publication "Museums and Popular Culture" (1997) where he states that many museum curators find that the material culture connected with football is too sparse (Moore 1997:126). He quotes popular author and Arsenal-fan Nick Hornby:

"Football Museums have a handicap that the British Museum or the Science Museum do not. An antique pot or painting is a direct and meaningful articulation of an ancient culture, and a working model of a steam engine is an adequate and instructive representation of the real thing. But football is necessarily about movement, athleticism, fleeting moments and huge crowds; a couple of old medals, a few international caps and a pile of old programmes – the staple of football collections – hardly capture the essence of the game (Hornby 1994:43)."

Without engaging with the issue of what the essence of football is, Hornby is correct in saying that football is about movements and moments. The material culture of the game however is dependent on proper interpretations (Moore 1997:126). There is a wide range of objects that are central to football. There are objects that are associated with the game itself, directly surrounding objects and objects of fan culture. Any football object that has been given a meaning and can be interpreted into a wider context, whether it is social or restricted to football, should be interesting enough for museums to collect. There are however, clear parallels to the traditional museums in terms of objects value where some objects are more valuable and important than others. A trophy and a sock is on very different sides of a scale but can be argued to be both central to the game's meaning. Just like the Laukon group and a decorated Attic vessel is to Greek mythology.

In terms of museological issues, cases of repatriation of cultural objects have been raised and debated, and the world of football has also experienced such a discussion. What Kevin Moore states is one of England's most significant post-war artefacts, the ball from the 1966 World Cup final was the subject for a debate on ownership and repatriation in the prelude of European Championship 1996 which were to be held in England. The ball was taken by German player Helmut Haller after the final whistle with England standing as World Cup winners. Then prior to the Euro 96 English voices were raised, claiming

that the ball would actually belong to England striker Geoff Hurst who scored a hat-trick in the final (traditionally in the UK anyone who scores a hat trick gets to keep the match ball). The ball did come back to England through a purchase sponsored by big corporations after various campaigns in the national press. As it turned out it was another chapter the old England-Germany rivalry. Haller claimed the ball because of what he claimed was traditional German custom that the losers got the ball (and the winners the trophy) and the custom of the first scorer in a final gets to keep the ball, which he was. It was a matter of different football traditions and no one except FIFA who organises the World Cup could really claim ownership over it. Still, Haller took it and sold it thirty years later (Moore 1997:106-134). The scenario is not uncommon to the museum world.

This ball did not end up in a museum at the time but there are objects in football museums of similar significance with the ball being the most central object.

Collecting football objects is not restricted to football museums, more so it is the quest of the private collector. Despite the natural status of being objects of heritage, football objects are not regarded as artefacts, antiquities or masterpieces but rather what is called memorabilia. The Oxford dictionary definition of Memorabilia reads:

“objects kept or collected because of their associations with memorable people or events.” (Internet source #16)

Who could argue that the 1966 World Cup ball or the worn match shirt from your favourite player aren't associated with memorable people or events? Who could argue that they aren't worthy of collecting? Memorabilia are now left to private collectors and can be seen as antiquities of popular culture and are seemingly not interesting for scholars and academics because of their status as antithesis to high culture objects. Prices of football memorabilia are steadily increasing which is potentially problematic for the football museums' displays. A Norwegian billionaire paid one million Norwegian kronor (£85 600, € 128700) for footballer David Beckham's boots at a charity show in December 2005 (BBC-Internet source #17), which is a figure few football museums could match.

The FC Barcelona museum consequently refuses to purchase any objects to their museum as their collections is not only built on the club's collection but also on gifts and loans from fans and supporters. In most cases it is the club or the FA who owns the collections of the museum, if not the museum itself. It is however evident from the questionnaires and logical to the discussion that many objects and parts of the collections are loans and donations from private individuals. The majority of Bradford City club museum's objects are long term loans from individual fans. Other objects are donated and they have been signed over to the Bradford Council's museum service to protect them if a scenario would arise where the club was tempted to sell the objects due to financial difficulties.

Hopefully private collectors think of a football museum as a good repository for their objects as the museum relies on their contributions. Michelle Kane state that sports museum maybe would not exist at all if it weren't for the collecting individuals of memorabilia (Kane 2003:38-9). The English National Museum faced another matter of acquisition where the ashes of former footballer, the legendary centre-forward Tommy Lawton were to be donated by his relatives. Human remains are classic and macabre museum objects and are increasingly becoming subjects of debates on decency, ethics and repatriation claims (Morris 2003:12). The National Football Museum in Preston is not however likely to accept all requests of a similar nature but as Lawton had been inducted in the Hall of Fame the request could be complied (Internet source #18).

All the responding national football museum have collecting policies which was not as common among club museums although it can be argued that they have a clear idea of what they are and are not collecting. It is however easy to get the impression that the football museums are not as object-laden as many include interactives, games and video clips in their exhibitions as well. Surely photographs, films and other archival records and documents could be regarded as essential to football museum collections as a legendary player's boots or a Cup trophy. And what better challenge for the football museums than to set out to collect the intangible heritage of football?

### **4.3 The Need – Nostalgia and Consumer’s Society**

“ -museums need football far more than football needs museums” - Kevin Moore (1997:125)

The Kevin Moore quote above is central to the discussion on football museums in a museological context. So, the popularity of football has the potential of bringing a more diverse and quantified audience to the museums and museums are not in the position to be able to provide football with any audience boost to the same extent?

Football and museums have been ideologically kept apart because of their unnatural but apparent positions on a scale where football has been defined as low-culture whereas museums deal with high-culture (Moore 1997:123) especially art and history museums (Miles & Zavala 1994:71). The image might be static but the process and will to incorporate cultural diversity in the museums, both in terms of popular cultures (Moore 1997:4) and of history and ethnography (Merriman & Poovaya-Smith 1996:176) is found in the literature. The suitable quote of the former director of Museums and Galleries in Walsall, UK, Peter Jenkinson reads: “We should work hard to break down notions of high and low, pop and posh” (Jenkinson 1994:53).

“I can't even remember when the Seventies was.” - Robbie Keane, Ireland and Tottenham striker (Internet source #15)

On the other side we find football’s need for museums, which according to Moore isn’t as great as the other way around. But museums have a considerable place in the football world, in terms of promoting history and trademarks. The history displayed at football museums, especially at club museums have often been described as being one that promotes the past highlighting successes, wins and past glories. Discussing history only in positive terms creates an ideal image of the past commonly known as nostalgia.

Mark Bushell, now head of PR, at the National Football Museum in England, has written his dissertation about the UK heritage industry, nostalgia and football terrace culture, in which he aims to establish whether football supporters have developed a need for

nostalgia as a result of the commercialism, globalisation, bourgeoisification and the social and economic disruptions that has affected football in recent years. The aftermath of the three arena disasters at Bradford, Heysel and Hillsborough in the middle and late 80's led to what is known as the Taylor report. This report recommended all-seat arenas which led to extensive refurbishments among the stadiums in the UK where more than 75% predated the First World War. This meant huge costs, as the clubs had to pay themselves, and some clubs were forced to share home grounds. When the FA Premier League was created in 1992, the top teams received a £304 million TV contract with British Sky Broadcasting which was the starting point for an escalating market and enormous sums of money in television revenues.

The clubs have been developing in to business companies with shareholders demanding profits and with ridiculous player salaries, from the £15-20 000 a year, fifteen years ago to £30 000 a week for the top players. Needless to say, the fans have been marginalised and have to pay a high price to be loyal to their teams. Chelsea raised the price of their season ticket almost eight times in six years and prices with other clubs have also been raised several hundred per cent (probably more now since 2000 when Bushell wrote his dissertation) and the loyal supporters are declining in attendance for corporate sponsors and wealthy fans who experience football as leisure (Bushell 2000).

The trend is not as clear in other countries but it is apparent that the business aspect of football is rapidly increasing on the expense of the sport and all the smaller clubs. The past, for many fans and supporters does seem like a better place and the times before Heysel, Bradford and Hillsborough are remembered with affection. Football museums can indeed be argued to function as a place for nostalgia where fans and supporters can be taken back to the days of old.

'That was in the past - we're in the future now' - David Beckham, England and Real Madrid midfielder (Internet source #19)

However, the increasing the commercialism of sport and specifically football indicates that football museums and nostalgia are just cogwheels of a larger consumer culture. The division of "real fans" and "inauthentic consumers" can be discussed in terms of duality

in being each other's opposites. Although Gerry Crawford, author of *Consuming Sport: Fans, Sport and Culture* (2004) argues that fan culture needs to be viewed in a wider context of consumer culture. "That is to say, rather than considering 'fans' as opposed to 'consumers', consider fans *as* consumers" (Crawford 2004:34-35).

So as a fan or a supporter, you would consume football or your favourite club, which has an economic ring to it. A theologian would certainly name it 'worship' instead. There are as a fan numerous ways to consume football, whether you watch matches live or on TV or if you purchase a piece of club or FA merchandise, it is always possible to spend some cash or time on your favourite game. Nostalgia is argued to be in itself an instrument of sport consumerism and is often used as marketing tool in selling sport to fans and supporters, football is no exception (Crawford 2004:75).

Crawford discusses the consuming and authenticity aspects of the sport venues, where he notes that even if large sums of money is spent on high class and ultra-modern stadiums there are still some that look back at older stadiums to create a feel of an older and style venue thus trying to capture the sense of authenticity (ibid.).

Richard Giulianotti thinks that the football museums (those that are inside the football stadiums) are a part of this phenomenon, which he labels as the 'museumification' of sport venues. "Responsible parents will in future be able to take their children, to see or experience what an all-standing, packed terracing was 'really' like" (Giulianotti 1999:83).

Of the responding museums only one (Hamburg SV) thought that "make people consume football in another way" (as the questionnaire alternative read) was a purpose of their museum. Most club museums stated that the main purpose of the museum and the greatest motivation for the establishment of the museum was to communicate and promote the club history. Now, why is that important? The answer in commercial terms would be: to improve and support the club as a trademark. In the business world a solid trademark is the Alpha and Omega.

The fans and supporters should not be seen as passive consumers simply swallowing anything their favourite club tries to make them purchase. As experienced at the former Celtic FC museum, one major role of the museum was to provide a service for the fans (Kane 2003:41). So, it must also be considered that fans demand is an important variable when football museums are established.

Going back to the needs; museums need the popularity of football to attract more visitors and a more diverse audience but football need museums to be able to communicate history and enable the fans and supporters to experience nostalgia, creating a sound trademark and securing an image of identity and success. This is mainly true for the club museums but can to an extent be applied to national museums as well.

#### **4.4 Reflections**

Football is football and is a part of sport and if it is popular we need to label it “popular culture” to make it comprehensible in academic and cultural circles. Despite my reluctant attitude to this labelling it can be used in the discussion on football museums in the museological context. And why not try to look through the other end of the spyglass?

For football’s quasi-religious aspects, the stadium is compared can be compared to a temple where the worshippers, the fans, got to for their mass, the match. Even without that setting, the image of the football museum located in a stadium, playing the role of a shrine inside a cathedral is pertinent. A treasury of the temple like the shrine of St. Cuthbert in Durham Cathedral. A place for holy artefacts and sacred objects. The Cup, the medals and those boots whoever scored a hat-trick in the final with. They are tangible objects but their value and existence are dependent on the belief of the worshippers. The decomposing wood of St Cuthbert’s coffin, the splendour of the Christian treasures, the Cup trophy and the boots are there to ensure the belief and create a historical perspective of greatness so that the worshippers and fans can behold them in awe. But if people were to stop coming to the mass or match who would care about that old stuff?

Why do people visit football museums? Why do people attend football matches or museums? It all comes down to identity, whether it is on national, regional or club level. Museums are founded to be a common place for the public to learn about their place in the world, and feel pride of their heritage.

#### **4.4.1 Reflections on Identity and Locality**

"It is important to look at the museum as that building and space that represents a testimony to human memory, a shared experience and a representation of identity or identities. Traditionally museums have been seen as pillars of heritage, representation of national identity and pride, a collection of the rare, buildings of wonder and in a sense a fortification of the untouched" (Abungu 2002:37).

The club identity is self-evident. The team, the kit and the opponents define who we are both as players and as fans. It seems established that fan identity is much more imperishable than that of the player. The supporters who also can define themselves with team colours and their difference to the other teams have been academically described as the football tribe (Morris 1981). What the fans bring to the discussion on identity is the so-called terrace culture which includes chanting and songs. As noted by Bushell most fans have experienced football at an early age, around age four they were watching it on television and attending their first live game before age ten. In the majority of the cases it had been their father who had been responsible for their interest and choice of team (Bushell 2000). This establishes a loyalty to the club that has a profound effect on the supporter's identity. Growing up with a club, the same as your parent establishes the notion that "I am the club". You and the club are inseparable.

Argentinean researcher in social studies Pablo Alabarces notes a crisis of football identities in Argentina. Changing social and economic structures have led to social exclusion where Argentinean football practices a symbolic and material imperialism. The escalating exchange of players between the smaller and the big clubs and the foreign markets makes the old image of a club's loyal and symbolic player seem like a nostalgic comic book feature. Responding to this situation the supporters now claim to be custodians of the club identity and spirit. The fans and supporters are loyal and faithful, unlike those treacherous players, Machiavellian managers and corrupt journalists and FA officials (Alabarces 1999:80-1).

So, club museums also serve as a collective historic identity that in a variable world of match results and changing team squads, stand firm securing the official past and future

identity. The case of Bradford City which is a pioneering museum in the sense of being one of the lesser clubs is refreshing judging from the discussion above and Bradford's notion of "every club has a story to tell"; truly all football clubs should have a museum of their own.

National identity is similar but can be regarded as more subtle in certain parts of the world. Both museums and football are important to a nation. As Professor Patrick Boylan of City University, London puts it:

"Museums certainly can be, and in many cases already are, the deepest embodiment and expression of the cultural identity of any nation or more local territory" (in Glaser & Zenetou 1996:205).

We have already looked in chapter 2.2 on the nationalist perspectives on football and it cannot be ignored that both football and museums can be used as tools for governmental propaganda. As described by Sugden and Tomlinson who writes about football and post-colonialism:

"Football, because it means so much to so many people, is also a vehicle for the acquisition of power and the expression of status in the international community. In the postcolonial period, football has been a major source for both these levels of expression of national identity and autonomy" (Sugden & Tomlinson 2003:175-6).

The national football museums have indeed an aura of unification, as the identities of the various clubs' supporters, can come together in a national context, supporting the national team and behold the historic perspective on a national level. Although many loyal club fans have a hard time supporting their national team if 'their' players aren't in the national squad.

The Scottish Football Museum faces a complex of problems somewhat unknown to the museum world. It can't be opened on match days due to security reasons. One of the reasons is that the police cannot guarantee safety among the visitors as they fear clashes between Rangers and Celtic fans. When was the last time you saw a fight between

visitors in an art museum? The museum's visitor number would, however get a deserved boost if they were able to welcome visitors on match days.

National museums also have an advantage of not being restricted in their audience like the club museums. Very few club museums would get visitors that supported the rival team. It is beyond the realms of possibility to see a Celtic fan visit a Rangers museum and vice versa (Kane 2003:52).

The locality aspect in terms of identity of the football museum is important. It seems central that the museum has a natural place in its environment and the football stadium seems to be an excellent location to optimize the number of visitors and gives it relevance in the museum context. Many museums are linked with heritage sites and city museums may be located inside historic houses. Football museums set in modern arenas provide the link to history and heritage, even more so than those located in older stadiums. As Hampden Park was rebuilt the incorporation of objects from the old stadium in the museum created a link, emphasising that "this is still Hampden" and they established a site of heritage although the old stadium had been demolished.

Football plays a great cultural role in the UK, England is stated to be the spiritual home of the game and the first international game was between England and Scotland. If we consider the aspect of timing isn't it odd that The National Soccer Hall of Fame and Museum in the USA opened some 15-20 years before the national museums in England and Scotland? It is argued in Michelle Kane's dissertation that the development of technology played a practical part in the timing of football museum establishment, alongside the already mentioned increasing commercialism. Indeed, many football museums incorporate new technologies and media in their exhibitions. Ged O'Brien of the Scottish Football Museum believes that such a museum wouldn't have been possible twenty years ago due to the innovations in information technology (in Kane 2003:15-6). Such a museum was perhaps not founded but a football museum was opened in 1981 in the USA in a country where the game seemingly doesn't play a major role in their national culture. The key factor is certainly found in a more elaborate sport heritage culture in that very region. With the National Baseball Hall of Fame just down the road, this was the model for the Soccer Hall of Fame and Museum.

The establishment of the national football museums in the UK addressing social issues was probably not delayed from the 1980's, as Gaynor Kavanagh suggests that the political climate in Thatcherism Britain did not encourage museums to adapt a greater scope for social comment to the same extent in for instance the Social Democratic Sweden (Kavanagh 1994:3). It was during this period that Britain experienced something of a crisis in football and to single out one single cause of the Scottish and English national football museums wasn't established sooner is a feeble attempt of academic accuracy. The combination of factors would carry such an effect.

#### **4.4.2 Reflections on the other side of the museum spyglass**

If we look back at the quote from Nick Hornby on the material culture of football, he says that collectors' objects of football doesn't capture the essence of the game as an antique pot does an ancient culture (Hornby 1994:43). Kevin Moore argues and I would concur that this stated relationship cannot be regarded as true (Moore 1997:126). With a BA in Archaeology, I would state that a single ancient pot doesn't say much if anything about an ancient culture. It needs interpretations and references just like football objects do. Although Moore uses a rather obvious and charged football artefact for his discussion, the 1966 ball, which can have a range of meaning ascribed to it, his arguments are valid and worthy of consideration among both museum professionalism and those interested in football.

Even if we're not supposed to, a glance can be thrown at the content and the mentioned notion of club museums inclination of communicating an over-romanticized and uncritical history. The big wins are dominant and the big losses forgotten. Who wants to remember a lost game or a horrible season? It must be regarded as true (and I know this being an ÖIS fan) that losses and relegations are as much a part of a club's heritage as the wins and promotions.

The notion of a museum that is using history to promote a proud identity is certainly not novel. The traditional colonial museums of the West might be changing but the ring of cultural superiority is still present (Simpson 2001:1). But the pride at museums need not be obnoxiously over-stated like the great museums of imperialism, now self-labelled

“universal museums” (O’Neill 2004:190). Smaller, regional and city museums also are important to local identity and “civic pride” (Jenkinson 1994:53). Guess what? The same is argued for football clubs that generate a spatial identity and “civic pride” (Giulianotti & Armstrong 1997:6).

The British Museums Association states in their National Strategies for Museums (1991) that: “Museums foster a sense of identity with, and pride in, the community” (MA 1991:7 quoted in Moore 1997:18). So, in that line of argument, who would need an exhibition on hooliganism? The hooligans? It is certainly nothing for a local community to take civic pride in. Maybe they should be proud of their museum that would tackle such a charged issue?

Club museums receive critique that they are not objective enough to a suitable extent (Moore 1997:124) but which museum can claim objectivity?

I would argue that the accused simplicity and angled stories of the club museums should serve as a museological micro cosmos. Museum professionals and academics that look at these museums with sceptic critique should consider turned tables and look at their own or other institutions and ransack if they are not themselves trapped in the same complex of problems.

Imagine that we use a spyglass to examine the football museums; to turn it around and look the other way is at the museum world is a refreshing exercise.

Just consider the case of commercialism as a leading factor in the creation of football museums (Kane 2003:15) with the notion of the audience – especially the fans – as consumers (Crawford 2004:34) and the presence of sponsors in the exhibitions (Stephens 2002:26). Although ICOM’s code of ethics (§2.9) urge museums to use great care when it comes to commercial support and corporate sponsors, to ensure that standards and objectives are not compromised (ICOM 1999:281) there is an increase in the financial awareness of museums of maximising income to cover the expenses (Harney 1994:132-40). As articulated by Craig Black, formerly Los Angeles County Museum of Natural History:

“...museums are going to have find ways to earn more of their income because I don't see the corporate and private support increasing enough to do it” (Craig Black in Glaser & Zenetou 1996:229).

The sponsors of football clubs and automatically their museums are not very different from the sponsors of the Metropolitan Museum of Art that pay ridiculous sums to gain certain services from the museum (Harney 1994:137-8). There are also cases of exhibitions at the Met's Costume Institute that have been used in advertisement purposes for promoting perfume and clothes (Shaman 1995:102). The increase of commerce and consumerism in the world of art is symbolised by the idea of appreciating art by its financial value. The huge sums of money that, for instance five van Gogh canvases for \$210 250 000 (Shaman 1995:103), are being paid for art works are not only indecent, almost provocative, but is also sustaining the image of art museums and galleries as being leisure destination of the so-called elite. As already mentioned in chapter 4.1 it is statistically established that art museums and galleries attract a more exclusive audience, in terms of income and higher education, than other museums (Hooper-Greenhill 1994a:62).

It can be argued that football club museums are more honest in their commercialism. If there is a redundancy in commerce, shops and sales, this appeals to the fan to support their team by purchases in the team shop. It is a way for the little fan to do their part in helping the team to successes. The sponsors are presented so that fans and supporters know which brand to choose when in doubt. Buying a sponsors product helps the club. It is a simplistic approach but in strained terms it is true. Drinking Carlsberg while watching Liverpool down the pub is since many years back, natural (as Liverpool is sponsored by Carlsberg).

Museum shops alongside its cafés have become increasingly important to museums as they produce revenues that are essential for the museums' activities. Now they are a part of the museum experience, an extension of the museum where the visitor can purchase collectibles or a souvenir (Harney 1994:135). Similar to football club museums, the museums can also have supporters who buy items in the shop to support their museum,

making sure it stays open and can produce new exhibitions, like a symbolic gesture of individual sponsorship.

“Now, no tour would be complete without a visit to Edison's boyhood gift shop” (Thomas Edison Museum Tour Guide from ‘The Simpsons Episode 5F21, Internet source #20).

There is a tricky relationship between museums’ eagerness to make revenues in various ways and the notion that the museum should be a non-profit organisation. The old investment phrase of ‘you must spend money to make money’ has gone one step further in the museum world: You must spend money (marketing), to make money (attract visitors, admission, shop, café) to spend money (salaries, exhibition production, storage, preservation and rent). Corporate sponsors on exhibition halls and package deals will probably be more common museological features in the future but one must remember the Code of ethics paragraph above. Could a museum on social history address the issue of a company’s reluctance to pay their taxes if they had sponsored the museum’s exhibition hall?

Which is also tricky for club football museums; could the Liverpool FC museum address the issue of football’s relation with alcoholism and drinking problems when they are being sponsored by Carlsberg? Could a club that receives sponsor deals from Nike (like Manchester United, Valencia or FC Basel) address issues of child labour? (Boggan-Internet source #21)

That is where the national museums would enter the discussion; both the English and the Scottish national football museums aim to address social issues and the social history of football and try to take put the game in a wider context. Those are the kind of museums where hot and charged topics would be addressed. There is where their strength and potential is. As described by Moore the aim to put football in a wider social context was particularly appealing to women, when realising that the National Museum at Preston wasn’t to target football fans as visitors (Moore 2004:65). This is not saying that men are not interested in social issues, rather that women are not as into football as men, and it is not saying that the content of national football museums do not risk

compromising their objectives due to their relationship with sponsors. It is, however, saying that national (or even a regional football museum without a single club focus) football museums have a better opportunity in dealing with the tough issues and that such a perspective would attract a more diverse audience. Something for any museum to consider at times.

### **4.4.3 The Potential**

Like any museum, football museums, need to put themselves in a wider social context and take a place in the public debate in order to be urgent and meaningful. Club museums might have a narrower focus in the promotion of the team's history but national museums and other football museums with a general scope in content, have a golden opportunity to be the natural arena where any present and pressing issues about football and its role in society can be addressed in a suitable milieu.

## **5. Conclusion**

The nature of football's significance to so many people certainly qualifies it as a theme worthy to be included in the museum world. This has been somewhat understood by museum professionals as football has been exhibited both in exhibitions on football themes and about wider social issues. Research has found thirty football museums around the world, but this is by no means an absolute figure. Geographically most are found in Europe, with the lion's part in the UK, they are also found in North and South America and Far East Asia.

Football museums are a part of a larger museum family of sports museums, that are to an extent also found world wide, regarding that museums are a western phenomenon. They focus on sports in general - often they address the sporting heritage of a nation or a region/city -, or a particular sport, club or competition. These themes are also represented by the football museums, where the majority are football club museums followed by national museums. These two types differ in various senses.

The club museums are established mainly to communicate and preserve the club's history and image. They are often initiated by the club board or members of the supporter community and there is often a close relationship between the club museum and the club itself, both in terms of governance and finances. The clubs who keep museums are often successful and can be described as being financially reliable but this doesn't mean that the museums can't provide for themselves as many are being run by their own revenues. It is also quite common that they receive sponsorship funds from the club's sponsors. An interesting example is the Bradford City museum that is being run by volunteers and refuses to charge admission for accessibility purposes and where the objects have been signed over to Bradford Council's museum service, so that the club won't be tempted to sell them if economic strife would come upon them.

It is suggested by literary sources, that the museums are a part of an escalating consuming trend in football and the increase in commercialism, corporate sponsors and ticket prices risk alienating the fans, where the museum is selling nostalgia to the fans and supporters and at the same time promotes the club as a trademark plus making the

stadium, as most club museums are located in the home ground, an attraction to visit on non-match days, both for fans and tourists.

National museums, that are not club specific, approach the history of football in general and national terms. They are to an extent reliant on the parent football association, although not to the same degree as the club museums are on their clubs, and with their public scope they also receive public funding to cover some expenses either on the establishment or the running of the museum. The national museums are also targeting tourists as consumers of their institution and also have sponsors, much like any national museum. The two UK national museums also address social issues of football, placing football and its history in a wider social context which is not included among any of the responding club museums.

In terms of audience football museums attract a wide range of people and annual visitor numbers differs greatly. The club museums are somewhat limited in the sense that they are firstly targeting their fans and supporters, and the attendance figure is dependent on their fan-base to a certain degree. National football museums are also affected by the significance that the game plays in their society's culture. Canada and Finland are not on the same level as the UK for instance. Football's traditional notion of being a working-class sport is in some cases apparent in visitors' profiles as the National Football Museum in England attracts more visitors from the lower social groups than any other national museum in the country. It is also traditional that football is a typically male sport and this is also represented in the museums' visitors' profiles. However, literature review shows that women's interest in football is increasing and that women are more interested in the social context of the game, which indicates that a football museum that incorporates social issues are more likely to get a diversified audience. Not only for football fans but everybody and perhaps those that aren't in to football can get the phenomenon explained by crisp interpretations of the game's material culture.

The majority of the responding museums also had an educational aspect where they welcomed school group visits, which is in line with most other museums thus establishing the idea of the museum as an educational institution.

In the wake of football's growing popularity football museums have the potential of attracting a more diverse audience than normally visit museums. As football also affects

more people on a social and political level, football museums are the ideal forum for debates and discussions that deals with various aspects of the greatest sport in the world.

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"We Blew It' Nike Admits to Mistakes Over Child Labor" by Steve Boggan

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## **Appendix 1**

### **Football Museum Questionnaire**

Pontus Forslund, University of Gothenburg

Name:

Title/Occupation:

Name of Museum/Institution:

City/Country:

#### **Q.1**

Are you a:

A. National Museum

B. Regional Museum

C. Club Museum

D. Other:


#### **Q.2**

Who initiated the museum?

A. Club Board

B. National/Local Football Association Board

C. Politicians on National Level

D. Politicians on Municipal Level

E. Private Person

F. Business Company

G. Other:


#### **Q.3**

Does the Museum have a mission statement?

A. Yes

B. No


(if yes, please include a copy)

#### **Q.4**

Does the Museum have a collecting policy?

A. Yes

B. No


(if yes, please include a copy)

**Q.5a**

What is the purpose of your museum? (tick those that apply)

- |  |                          |
|--|--------------------------|
| A. Display Material Culture of Football  | <input type="checkbox"/> |
| B. Exhibit contemporary Football objects   | <input type="checkbox"/> |
| C. Address Social issues of Football   | <input type="checkbox"/> |
| D. Communicate the history of Football   | <input type="checkbox"/> |
| E. Exhibit Historical Football objects   | <input type="checkbox"/> |
| F. To make people consume football in another way  | <input type="checkbox"/> |
| G. Communicate the history of a certain club   | <input type="checkbox"/> |
| H. To be a community center for football fans and former players, managers and officials | <input type="checkbox"/> |
| I. To be a Tourist destination   | <input type="checkbox"/> |
| J. Educate school children about football  | <input type="checkbox"/> |
| K. Other:  | <input type="checkbox"/> |
- 

**Q.5b**

Out of these alternatives above, which is the main purpose?

Answer :

**Q.6**

When was the decision made that the museum should be established?  
(month-year) Answer :

**Q.7**

When was the museum opened? (month/year) Answer :

**Q.8**

Did the establishment of the museum coincide with any of the following?

- |  |                          |
|--|--------------------------|
| A. An Anniversary (Club or Association)<br>- details (if ticked)           | <input type="checkbox"/> |
| B. The Hosting of a big Tournament<br>- details (if ticked)                | <input type="checkbox"/> |
| C. A Stadium refurbishment/rebuilding<br>- details (if ticked)             | <input type="checkbox"/> |
| D. A big Football victory (Cup or League)<br>- details (if ticked)         | <input type="checkbox"/> |
| E. A big Football defeat (Relegation or Cup loss)<br>- details (if ticked) | <input type="checkbox"/> |

**Q.9**

Who provided the funding for the establishment of the museum? And to what degree in percentages?

**A. State Funds in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**B. Grants from the Local Government in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**C. Corporate Sponsors in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**D. Private Donations from individuals, fans in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**E. Funds from the budget of the Club or Football Association in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**F. Other, details, in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**Q.10**

Who provides the funding for the running of the museum? And to what degree in percentages?

**A. State Funds in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**B. Grants from the Local Government in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**C. Corporate Sponsors in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**D. Private Donations from individuals, fans in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**E. Funds from the budget of the Club or Football Association in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**F. The Museum's Profits on Activities, Shop and Admission in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**G. Other, details, in %**

100  99-75  74-50  49-25  24-10  9-0,1  0

**Q.11**

Who owns the Museum's collection of objects?

Answer :

**Q.12a**

What is your current visitors profile?

Answer :

**Q.12b**

Would you like to change this visitors profile in terms of gender balance, age and geographical origin (ie regional, local, national) ?

Answer :

**Q.13**

What is your approximate annual visitor number?

Answer :

**Q.14**

Are your activities dependent on the museum making a financial profit?

A. Yes

B. No

**Q.15**

Are your activities dependent on the parent Club/Football Association making a financial profit?

A. Yes

<input type="checkbox"/>
<input type="checkbox"/>

B. No

**Q.16**

In what context do your visitors attend the museum? (please order in numbers, 1 being the highest)

A. Just visiting the museum

B. Part of Stadium tour

C. In connection to a football match

D. In connection to other stadium event

E. School field visit

F. Corporate event

G. Conference

H. Don't know

I. Other:

---

<input type="checkbox"/>

**Q.17**

Are you a member of a Museum Association or Network?

- if so please state which:

--

**Q.18**

How is the museum governed?

A. As a Non-profit Organisation

B. As a Private Company

C. As a Subdepartment of club or association

D. As a Charity

E. As a Public Company

F. As a trust

G. Other

---


**Q.19**

What was the greatest motivations for establishing the museum?

Answer :

**Q.20**

If you have any additional comments please write them below

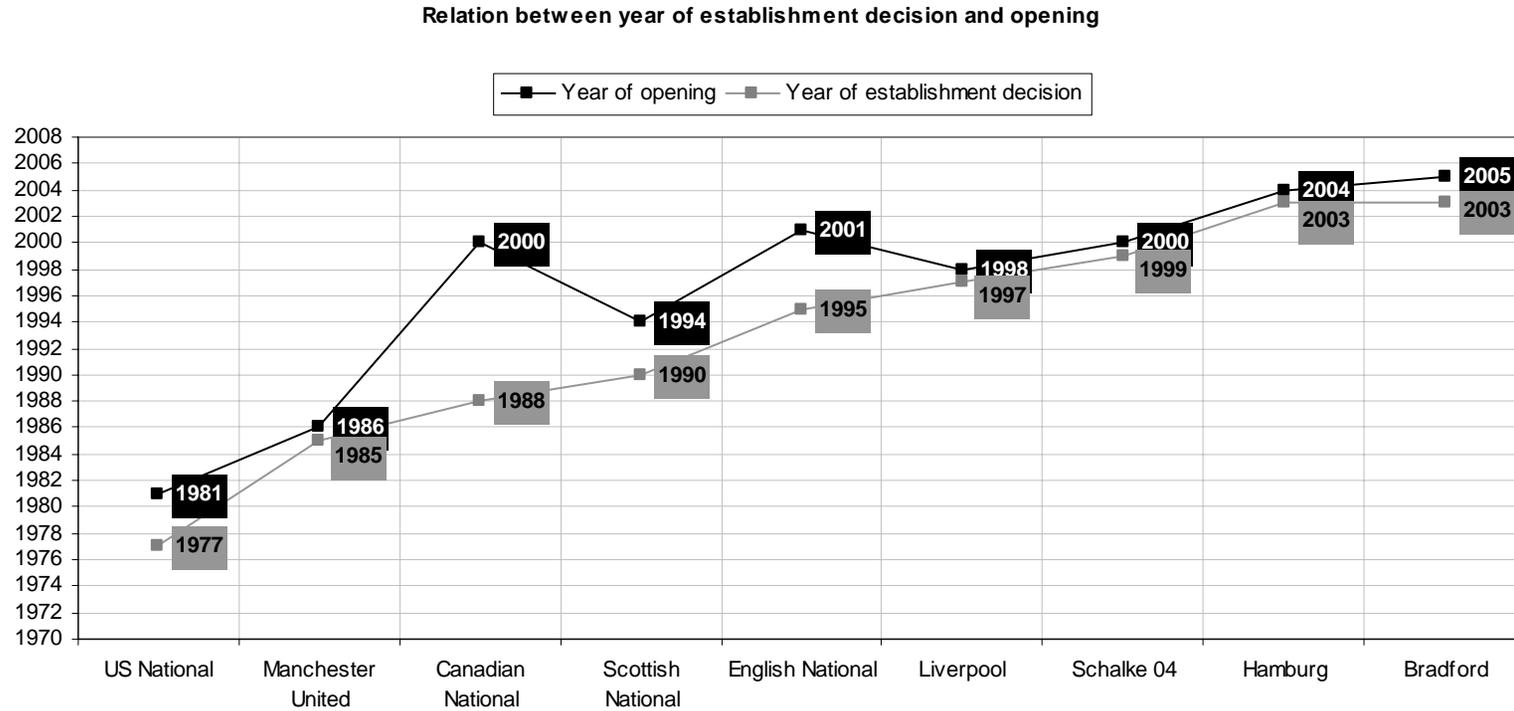
**Thank you!**

## **Appendix 2**

<b><u>Location</u></b>	<b><u>Name</u></b>
Amsterdam (NED)	Ajax Museum
Arsenal (ENG)	Arsenal Museum
Barcelona (ESP)	The FC Barcelona President Núñez Museum
Bradford (ENG)	The official Bradford City Football Club Museum
Bremen	Wuseum - Werder Bremen Museum
Buenos Aires (ARG)	Museo Boquenese (Boca Juniors)
Degerfors (SWE)	Degerfors Fotbollsmuseum
Dumfries (SCO)	Queen of South Museum
Firenze (ITA)	Museo del Calcio
Glasgow (SCO)	Scottish Football Museum
Hamburg (GER)	HSV-Museum
Japan	The FIFA 2002 World Cup Memorial Japan Football Museum
Köln (GER)	1. FC Köln Museum
Korea	2002 FIFA World Cup Museum
Liverpool (ENG)	Liverpool Football Club, Museum & Tour Centre
London (ENG)	West Ham United Football Club Museum
London (ENG)	Chelsea Museum - "The Centenary Museum"
Manchester (ENG)	Manchester United Museum & Tour Centre
Manchester (ENG)	Manchester City Museum and Stadium Tour
Milano (ITA)	San Siro Museo (Internazionale & AC Milan)
Montevideo (URU)	Museo del Futbol
Newcastle (ENG)	Newcastle United Museum
Oneonta, NY (USA)	National Soccer Hall of Fame and Museum
Ontario (CAN)	Soccer Hall of Fame & Museum
Oslo (NOR)	Fotballmuseet
Penarol (URU)	El museo del Club Atlético Peñarol
Preston (ENG)	National Football Museum
Gelsenkirchen (GER)	Schalke Museum
Tampere (FIN)	Suomen Jalkapallomuseo (Finnish Football Museum)
Torino (ITA)	Juventusmuseum
World Wide Web	Deutsches Fussball Museum
World Wide Web	Australian Online Soccer Museum
World Wide Web	Barnsley FC Museum

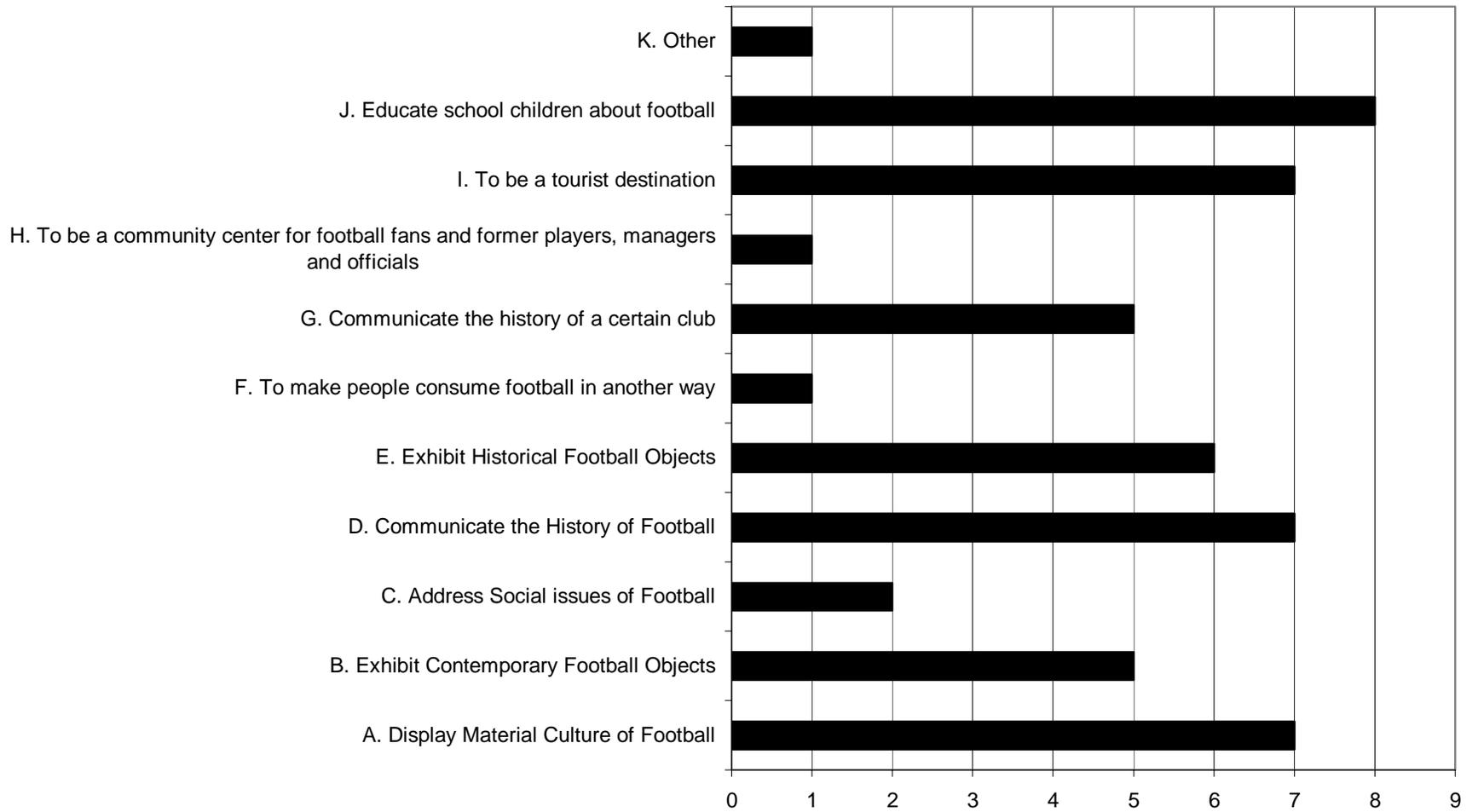
## Appendix 3 – Diagrams

### Diagram #1



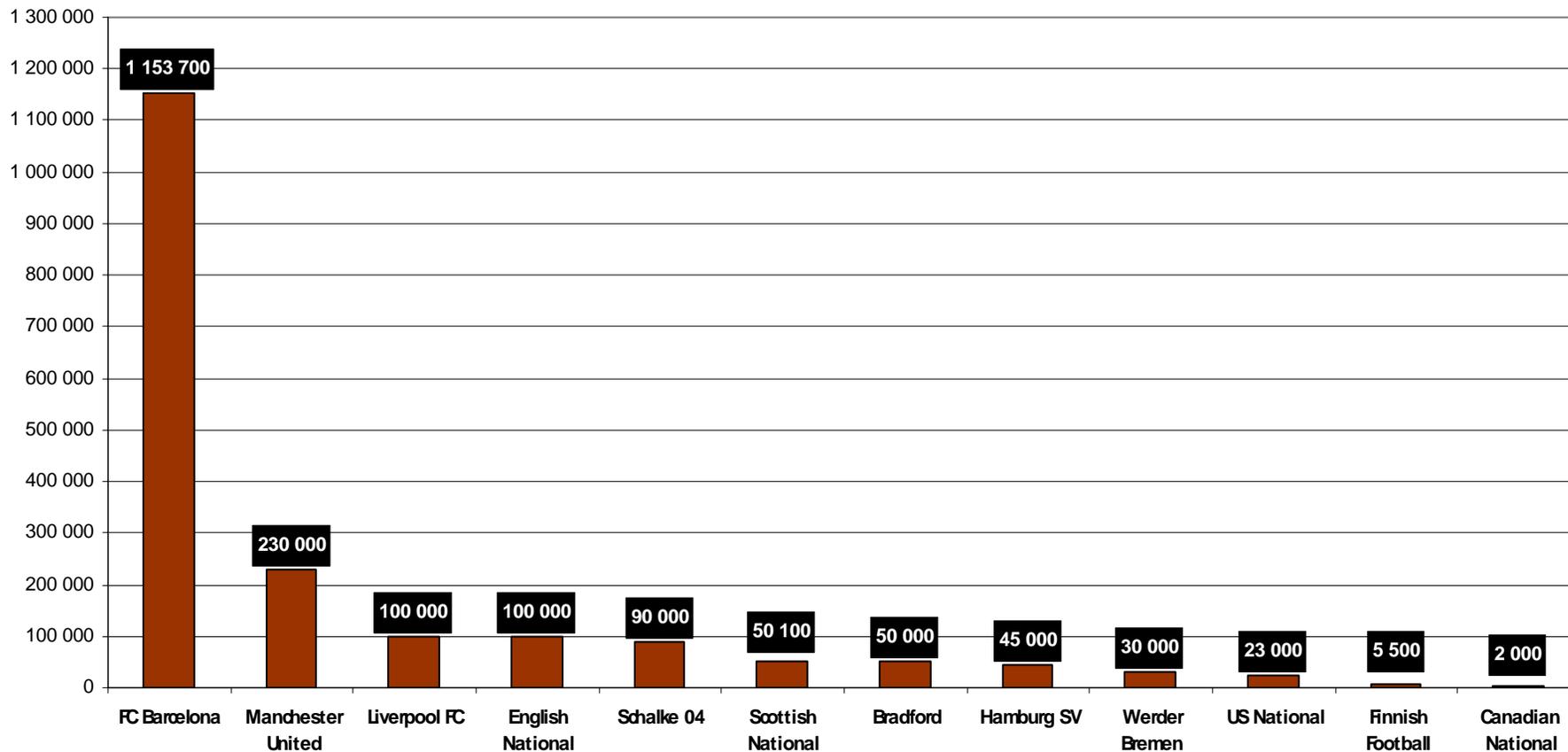
**Diagram #2**

**Purpose of Museum**



### Diagram #3

Approximate annual visitor number



## **Appendix 4**

### **Questionnaire respondents**

<u>Name</u>	<u>Museum</u>
Stephen Done	Liverpool Football Club, Museum & Tour Centre
Stefan Ehrenteit	Schalke Museum
Juan Pedro Fortes	The FC Barcelona President Núñez Museum
Jack Huckel	National Soccer Hall of Fame and Museum (USA)
Colin Jose	Soccer Hall of Fame & Museum (CAN)
Richard McBrearty	Scottish Football Museum
Dirk Mansen	HSV-Museum
Kevin Moore	National Football Museum (ENG)
David Pendleton	The official Bradford City Football Club Museum
Mark Wylie	Manchester United Museum & Tour Centre