

History of Sports Museology in Türkiye

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Introduction

Museums are institutions with missions such as protecting, evaluating, classifying, classifying, and exhibiting the tangible and intangible cultural heritage of all humanity, a nation, an ethnic group, or civilizations that lived in the past, and presenting them to the service of humanity. These places, which are generally non-profit, mostly owned by state institutions and local governments, some of which have private status, naturally focus or differentiate on artistic, archaeological, ethnographic, scientific, historical, geological, military and industrial fields. Looking at thousands of years of history, the empires that have maintained their civilizations within the borders of the country have left ancient cities, battlefields, trade routes and ports. For this reason, Anatolia bears the traces of very rich different cultures.

It is seen that the first museum initiatives in what is now Turkish territory date back to the Seljuk period. “As it is understood from the engravings of Leon de Laborde, a French traveler, the Seljuks placed architectural pieces, reliefs and sculptures dating back to ancient times on the walls on Alaeddin Hill in Konya” (Yücel, 1999: Engin, 2021). Subsequent developments in museology coincide with the last times of the Ottoman Empire. The development of sensitivity towards the protection of cultural assets started after the westernization movements in the Ottoman Empire. “In this period, the administrative, cultural and social life of the Ottoman state underwent fundamental changes” (Önsoy, 1989). It can be said that the westernization movement started with the destruction of the Janissary Corps during the reign of Mahmud I. Westernization meant sending ambassadors and intellectuals to the West and redesigning the country accordingly. In addition to all the negative aspects of these initiatives, which tended to eliminate tradition and some customs and traditions, there were also positive aspects. The information and impressions gained by the statesmen of the period during their travels in Europe seem to have been influential in the beginning of the first Turkish museology. In this sense, it can be said that the initiatives that were deemed necessary and the impressions made towards western culture were positive in terms of the development of the understanding of museology.

In the Republican period, it is seen that the understanding of conservation and collecting has gone further. The increase in the number of museums and their differentiation according to their fields of interest, and the adoption of the concept of public exhibition, led to an increase in institutional studies. The increase in archaeological excavations and the establishment of new museums in the regions where they belong with the understanding of protecting and exhibiting the artifacts have been important steps in the history of Turkish museology. In addition to all these initiatives, the protection of the artifacts under the soil and the initiatives based on the law were the achievements of the Republic.

Aim of Study

The aim of this study is to summarize the history of sports museology in Türkiye.

Museum and Museology

The structures where rare artifacts and objects from the past or the current period are located and exhibited are called museums. “A museum is an institution where objects that best visualize natural phenomena and human works are preserved and used to enlighten people and increase their culture and knowledge” (Mairesse, 2020). “Museums are institutions where cultural heritage is preserved and passed on to future generations, repaired, exhibited, used for educational purposes and entertaining the public” (Mercin, 2003), while Abrak, with a similar statement, said, “The concept of museum can be defined very basically as places where the cultural heritage of societies is preserved. The roles it has assumed over time and the changes in its mission are remarkable in terms of representing the movement of museology” (Abrak, 2018). Museums are cultural formations that reveal the artifacts of ancient civilizations and thus the social life of that period and help people who define them to connect with their current lives. In addition to conveying information about the values of past civilizations, they also help people eliminate different prejudices. Because individuals who learn about the culture of their own and other civilizations act with respect and tolerance. They exhibit positive behaviors in establishing cultural ties by discovering commonalities between civilizations. In this sense, we see that museums have versatile services. These services are also listed in Article 4 of the Regulation on Internal Services of Museums titled Definition of the Museum. Accordingly; “It is a permanent institution that identifies cultural assets, reveals them with scientific methods, examines, evaluates, protects, promotes, exhibits them permanently and temporarily, raises the public’s education on cultural and natural assets, increases their artistic taste, and is effective in developing their world view”. Madran, on the other hand, in his article titled “The End Point of Centuries of Changing Definitions: What is a Museum?”, Madran states that at the Extraordinary General Assembly of the International Council of Museums in Prague in 2022, the new definition of a museum was defined as “A museum is a permanent non-profit institution in the service of society that researches, collects, preserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums promote diversity and sustainability. They offer a variety of experiences for education, enjoyment and knowledge sharing. They work and communicate ethically and professionally, with the participation of communities” (Madran, 2022).

Oruçoğlu, on the other hand, defined the memory-oriented relationship between museology and the visitor. “The museum’s display of its collection and the visitor’s visit to the museum is a mutual act of memory preservation and development” (Oruçoğlu, 1999). It is seen that behaviors on preservation, ownership and transfer are gained. Perhaps the most important gains of the new understanding of museology are these dynamics.

“Since ancient times, human beings have collected many natural or man-made objects because they are rare, because they are sacred, because they find aesthetic, because they are a measure against oblivion, because they want to transmit information and objects to the next generations, or for examination and research” (Uçar, 2019). “It is known that objects and artifacts were first seen in Paleolithic tombs, and in Ancient Egypt and Mesopotamia, valuables were exhibited in temples, tombs, sanctuaries or palaces for religious purposes or as a symbol of a show of power of the ruler’s spoils captured in wars (Yücel, 1999; Uçar, 2019).

Museology in the Ottoman Period

We see that the pre-Ottoman Anatolian Turkish states did not destroy the ancient settlements of past civilizations and created their own sports and social areas. We know that in the big cities of the Seljuks, the princes built sports fields. It is known that the princes and the people of the palace and from time to time the people also practiced sports in these places. In this sense, we can say that the works of the civilizations that ruled before them were not damaged. Respect and protection have caused the behavior of carrying it to the future. It is understood that they exhibit some artifacts from the past in a kind of collecting. “On the city walls and gates in Konya and on the facades of the Seljuk Caravanserai (Kadın Han) between Konya and Ilgın” (Eyice, 1990), these ancient artifacts were preserved. These artifacts belong to the Byzantine and Roman periods, and our museums still host these artifacts today. “These collections, which were formed with an understanding of conservationism stemming mostly from respect for ancestors, adherence to traditions and sensitivity to aesthetic values, have gradually developed especially since the 16th century, and have become famous and valued worldwide” (Eyice, 1990; Gerçek, 1999; Pasinli, 2002; Özkasım and Ögel, 2005). “During the reign of Sultan Mehmet the Conqueror, valuable war tools and equipment were collected at the Hagia Irene Church in Sultanahmet” (Engin, 2021). The storage of attack and defense equipment captured in the war without being distributed can be seen as the first efforts of collecting. After this period, the first steps of specialized museology rather than mixed works are seen, moving towards an understanding that goes beyond collecting. “In 1726, the weapons were organized and the foundation of the weapons museum was laid under the name Darü-l Ešliha (old weapons)” (Shaw, 2004; Engin, 2021) And again, the rulers of the period made some attempts with the experiences they gained abroad. One of these was Ahmet Fethi Pasha. “Ahmet Fethi Pasha constantly expressed the lack of a museum in Turkey thanks to the museum examples he saw during his European travels. The European museums that impressed Pasha strengthened his idea of establishing a museum in Istanbul day by day. Thus, as a first step, museum activities were initiated with the transformation of Hagia Irene Church into a museum. Thus, the Hagia Iri Church became the first example in terms of forming the nucleus of the idea of museology in Turkey” (Engin, 2021). Ahmet Fethi Pasha’s personal efforts were appreciated and important steps were taken in the name of museology. “This warehouse-like space, which was closed to visitors at the time and could only be visited with special permission, was labeled as a “Museum” for the first time in 18691 and officially turned into a directorate (Gerçek, 1999). This was the first official institution established as a museum. “The establishment of the “Museum-i Humâyun” in Istanbul was an important step towards modern museology in the Ottoman Empire” (Hisar, 1933; Evcin, 2024). In 1870, when the number of artifacts in Hagia Irene increased, it was decided to move the artifacts to the Tiled Pavilion built during the reign of Sultan Mehmet the Conqueror due to the narrowness of the space. In 1880, the Tiled Pavilion was restored and opened as the Museum-i Hümayun. After Osman Hamdi Bey was appointed as the director of the Museum-i Hümayun, Turkish museology in today’s sense began (Altunbaş, Özdemir, 2012: 11)

Museology in the Republican Era

With the establishment of the Republic of Turkey in 1923, the deputies, especially Atatürk, made speeches about the establishment of museums and the protection of cultural heritage. The Directorate of Turkish Antiquities was established in May 1920 under the Ministry of Education. “After the end of the War of Independence, the directorate was renamed the Directorate of Hars (Culture). The Directorate of Hars aimed to ensure the development of the museums opened in various provinces of Anatolia and the collection, storage and protection of all kinds of artifacts of cultural heritage (Yücel, 1999). “In the government program of 1923, the need to establish a national museum in Ankara was also on the agenda among the works to be done” (Yücel, 1999). “In addition to the

construction of new museums in the Republican Era, in 1924, in accordance with Article 9 of Law No. 341, it was decided to transform the palaces that had been transferred to the nation into museums. Topkapı Palace became the first palace to be converted into a museum with the decision of the Council of Deputies. It was also decided to place the palace under the command of the Directorate of the Museum of Antiquities” (Koşay, 1973).

With the Law No. 677 on the “Closure of Dervish lodges, lodges and tombs” published in the Official Gazette dated December 13, 1925, various items found in these places were transferred to museums. Most of these artifacts, especially those reflecting folk culture, were moved to Ankara and transferred to the Ankara Ethnography Museum, which was opened in 1928. These materials constitute the basic works of the museum. “In addition, the Mevlana Tomb in Konya was re-functionalized as a museum in 1927 as the Mevlana Dervish Lodge and Tomb together with the objects in it” (Engin, 2021). While all dervish lodges, lodges and tombs were closed down, the Mevlana Tomb was transformed into a museum on the orders of Atatürk. “With the establishment of the Society for the Study of Turkish History in 1931, the Turkish Archaeology Institute affiliated to Istanbul University in 1934, and the Faculty of Language and History-Geography in Ankara two years later, archaeological studies and historical research gained momentum, and some of the experts trained in these scientific institutions were employed in museums” (Arık, 1953). The development of museology in Turkey has not only involved the exhibition of artifacts, but also measures have been taken to protect the artifacts that exist and are under the ground. “The artifacts obtained through archaeological excavations in different regions of Turkey were taken under protection and efforts were made to prevent the smuggling of antiquities” (Ünar, 2013). In fact, until the proclamation of the Republic, especially in the late Ottoman period, the smuggling of some archaeological artifacts abroad could not be resisted and even caused these cases with official permission. Incidents such as the giving of the lid of Selim III’s sarcophagus, which was found upon the request of the British Ambassador, with an official document were consented to. Many artifacts such as the temple of Zeus in Pergamon, the Agora gate of Miletus, the Temple of Athena, the Lion of Cnidus during the reign of Abdülmecit, which were dismantled piece by piece and taken to Germany during the reign of Abdülhamid II, were taken away from the lands where they belonged. After the proclamation of the Republic, these attempts were not allowed and efforts were initiated to bring the artifacts smuggled abroad back to Anatolia and the first artifacts were returned in 1980.

Sports Museums in Türkiye

“These global, cultural and sporting movements, such as the movements in painting, music, literature, art and architecture that came with the ancient Olympic Games, have led to the establishment of sports museums around the world. As human activities became more and more diversified, it became increasingly important to document and classify them accurately. With this understanding, the first sports museums began to emerge in the late 19th century (Grulich, 2006; Arıkan, 2020). Although the same concerns were not felt at the beginning of the 19th century, we see that some institutions and societies accumulated materials on the sports branches they were interested in and pioneered sports museums in Turkey with collecting initiatives. On February 19, 1932, People’s Houses were established in 14 provinces, especially in the capital city. The idea of carrying out sports activities under this roof was the beginning of a new era. “In 1938, on August 30, which coincided with the anniversary of our Great Victory, a national sports club was founded in the halls on the upper floor of the Beyoğlu Republican People’s Party, bearing the name of the Archery Sports Association” (Kunter, 1943). This organization not only taught traditional archery to young people, but also preserved the materials, documents and traditions of archery from the past. It ensured its transmission to the Republican generation. Although there is conflicting information about the establishment, founding

members and aims of the organization, according to Kunter, the establishment took place as follows. “The Okspor Club, Mr. Vakkas Okatan, Necmettin Okyay, Bahir Özok, İbrahim Özok and the late Kemal Gürses gathered together old bow shooters and ensured that young people could benefit from them, and a small museum of archery was also established in the center of the institution” (Kunter, 1943). “This museum consists of a small room. It seems that the museum was created with the archery materials that were in the possession of those who started the institution and the archery materials they collected from around and left from their elders” (Tuzcuoğulları and Alıncak, 2023).

“At the headquarters of the Turkish Sports Association in Ankara, a library consisting of works written on ancient Turkish sports and all kinds of documents pertaining to our sports history and a national sports museum collecting materials belonging to our national sports had been established” (Güven, 2010). Güven states that these museum works, which were also contributed by Aydın Deputy Adnan Menderes, the Vice President of the Turkish Sports Association, could not be continued after Atatürk’s death.

Efforts to establish a sports museum were also made by the Ministry of Youth and Sports, and the exhibition was planned to take place in the grand foyer of Ankara Atatürk Sports Hall. This initiative is very important, but it was done in a hurry and without the necessary infrastructure, so it did not reach the desired level. “In the 100th Year Sports History Museum, trophies, plaques, plaques, medals and other gifts received as a result of the competitions held by our federations on various dates in our sports history were collected and brought together. ... The 100th Year Sports History Museum failed to achieve its goal because it was rushed without the necessary infrastructure, equipment and planning with the relevant field experts. The various medals, plaques and mattresses, which were temporarily received from their owners for display in the museum, were taken back by some of them over time due to the failure to provide appropriate service to the museum. Thus, this museum, which was opened without being organized according to the modern museum concept, failed to achieve its goals” (Güven, 2010).

Istanbul Okmeydanı is an open-air museum that reflects the sports culture of an era in terms of standing stones and their inscriptions. Originally, this was the area where the archers of Sultan Mehmet the Conqueror practiced during the siege of Istanbul, which was later transferred to the Archers Foundation. Founded by İskender Pasha during the reign of Beyazıt II, the lodge was later expanded by Silahtar Mustafa Pasha and finally restored by Mahmud II. “The Foundations Administration, the owner of Okmeydanı, took a keen interest in this matter during the Republican era and had the historical value of Okmeydanı examined, collected very important documents and submitted the situation to the Prime Ministry with a report. The Prime Ministry, appreciating the historical importance of Okmeydanı, accepted the restoration of Okmeydanı to its former and honorable past and started to have it examined by a commission. This commission started to work in Ankara and after listening to the explanation given by Halim Baki Kunter and examining the documents he presented, it was decided to start the work with the transfer of 48 families settled in Okmeydanı to another side and the determination of the menzil stones in the square” (Güven, 2010). We see that these efforts did not yield results. Eleven of the 37 stones once located in Okmeydanı were restored in 2022 and started to be exhibited in the garden of the Istanbul Archers Foundation.

In this century where every stage of life is based on economy, sports clubs have naturally shown a tendency towards branding and corporatization. Managements are trying to mobilize the dynamics that can carry out the visions of their clubs. “Today, while sports clubs aim to increase their income items, they simultaneously adopt goals such as appealing to large masses, increasing brand value, and maintaining their popular position in society” (Abrak, 2018). In fact, club administrations are important non-governmental organizations that bring traditional culture together with popular culture. Centuries-

old clubs carry all tangible or intangible elements of sports from tradition to the future and present them to the new generation with new models. It is possible to feel this in every environment of big clubs. Inside the stadium, in their restaurants, sometimes in the locker rooms, sometimes in the stands and in the slogans and anthems that have been chanted from those stands, perhaps since their foundation, and of course in their museums. Some clubs use this richness very well in terms of marketing. “Billions of people from all corners of the world become a part of this value, going to matches, shopping in the brand’s shops, benefiting from experience areas such as the museum, stadium tour, restaurant, café” (Abrak, 2018). In terms of sports museology, it can be said that the work of sports clubs is more permanent and serves its purpose. It has been experienced that a number of problems such as bureaucracy and the management of donors delay the official structuring. In such an initiative, collectors and private institutions and individuals need a strong environment of trust for their donations. If an Olympic champion or his heirs are to donate his medal, then the structure must be very solid and inspire confidence. The fact that this was tried and failed in the 1980s shows that this path has been closed to some extent. As it is known, many objects collected from the contributors at that time were demanded back because the initiative was not at the desired level. In such an environment, it will not be easy to build trust again. Private clubs are more fortunate in this sense. It has been observed that they carry out this process in a healthier way with the decisions they take in their boards of directors or general assemblies and the commissions they assign. “The museums of sports clubs constitute a meaningful example of the concept of sports museology, although not completely. The museums of Fenerbahçe, Beşiktaş, Galatasaray Sports Clubs in Istanbul and Şamil Ekinçi Museum of Trabzon Sports Club in Trabzon are exemplary among the works in the field of sports museology on behalf of Turkey” (Arıkan and Güven, 2022).

Accepted by clubs all over the world is the concept of stadium museology. Stadium museums are organized by the three Istanbul clubs Fenerbahçe, Galatasaray and Beşiktaş. Trabzonspor and Karşıyaka Sports museums were established with the understanding of non-stadium museums. Experiencing the atmosphere of the stadium and exhibiting the objects in the place where they belong are considered more important for fans to visit. In order to create a sense of belonging in the fans, it is more appropriate to position the club’s units (museum, TV, store, etc.) in and around the stadium. Thus, clubs can have wide opportunities to develop museums and museology. They can create educational areas for fans and especially for child fans. They can organize social activities that can attract women to the sports environment in these areas. They can carry out joint activities and projects for museology in other boards and commissions of the clubs.

Although almost all of the other clubs do not have a museum approach, it is observed that they preserve their trophies, plaques and other materials, exhibit some of them in the club building and foyer areas, and preserve some items in their archives. These initiatives have emerged through personal efforts and have traditionally been handed down from administration to administration.

Fenerbahçe Sports Club Museum

The Fenerbahçe Museum is located in an area of 980 square meters under the marathon stand of the Şükrü Saraçoğlu Stadium. Although the current museum displays 480 plaques, plaques and trophies, most of the old objects of the club, which has a history of 117 years, were destroyed when the wooden clubhouse in Kuşdili burned down in 1932. On September 9, 2023, Vefa Küçük, speaking at the Fenerbahçe Statute Amendment General Assembly congress, said: “On May 3, 1918, the president of that day, Sabri Toprak, visited our club and wrote the following in the club’s memory book... This memory book was later lost in 1932 when the clubhouse burned down and in 1944 it was left by unknown people on the desk of Kemal Konan, the sports director of the evening newspaper of that day, and today it is exhibited in our museum” (Küçük, 2023).

This memoir is one of the most important pieces of the museum. “After the opening of the social facilities at Fenerbahçe Cape, the trophies, plaques and honors won for many years were exhibited in the showcases there. The new Fenerbahçe Museum was officially inaugurated on October 19, 2005, after nearly a year of hard work under the leadership of Sertaç Kayserilioğlu, Chairman of the Fenerbahçe Sports Club Museum History and Archive Board” (Wikipedia, accessed on 30.10.2024).

The museum is designed in a structure with a historical narrative and different sections belonging to different branches. These sections are; “The birth of football in the world section, the section where the first founding meeting of the club in 1907 is animated. The sections where the uniforms, shoes, clothing types and the oak balls used by the club in every period are exhibited. The section where Atatürk’s visit to the club and the moment of signing the club’s book of honor are reenacted. The section where the moment of smuggling weapons to the front during the occupation period is reenacted with mummies. A special section where the “Harrington Cup” was exhibited with original photographs during the occupation years. A special section where the first two newly discovered charters of the club (1329/1913 and 1339/1923) are exhibited. The sections where the trophies, mattresses and special medals symbolizing the achievements of the club in all its branches are exhibited. Sections where documents, certificates, old membership cards, old licenses and photographs found since the foundation are exhibited in a historical order. Sections where old match and lottery tickets donated by private individuals are presented. A section where the phases of the stadium are presented with photographs and models. Cinema room and books containing information about the history of the club” (Fenerbahçe Sports Club, accessed 20.10.2024).

Fenerbahçe also has a second basketball-related museum. This museum was opened in 2022 inside the Ülker Sports and Events Hall. The museum, which is the only basketball-related museum in Turkey, exhibits jerseys, trophies, trophies and medals used until today, as well as some documents.

Galatasaray Sports Club Museum

The Galatasaray Museum was first opened in Kalamış in 1912 by its founder Ali Sami Yen. “However, when this museum building was seized by the British after the war, Ali Sami Yen handed over all the materials in this first museum to Salih Arif Bey, the high school principal at the time. The decision was taken by the General Assembly on May 15, 1919. Thus, the Galatasaray Museum moved to its place in the high school where it would remain for many years” (Galatasaray, accessed on 01.11.2024). In addition to some of the equipment and uniforms used by the students in classes, the museum also contains “some of the trophies won since 1905, Metin Oktay’s jersey and many photographs and sports objects. In addition, there are important documents and objects from the history of Galatasaray High School and the Club, from the cup Atatürk drank coffee from when he visited Galatasaray High School to his signed photograph, the UEFA Cup and the Super Cup won in 2000” (Galatasaray, accessed on 01.11.2024).

Today, the museum is located in the Ali Sami Yen Sports Complex RAMS Park on an area of 2100 square meters. The museum has a total of 774 trophies, medals, and statuettes, most of which are on display, and an 80-seat movie theater. Some of the trophies and plaques are currently housed in Galatasaray’s Beyoğlu Museum. “Galatasaray Sports Club officially has 85 trophies in football, 1 in women’s football, 37 in men’s basketball, 37 in women’s basketball, 34 in men’s volleyball, 14 in women’s volleyball, 35 in athletics, 22 in wheelchair basketball, 23 in women’s rowing, 38 in men’s rowing, 39 in men’s water polo, 3 in women’s water polo, 37 in men’s swimming, 18 in women’s swimming” (Wikipedia, accessed on 15.10.2024).

Beşiktaş Gymnastics Club Museum

Beşiktaş Museum is located in İnönü Stadium on a 1650 square meter area consisting of two floors. “It was registered with the approval of the Ministry of Culture and Tourism dated June 28, 2007 and numbered 112603” (Beşiktaş, accessed on 22.10.2024). The museum, which was later renovated, took on a contemporary look and opened its doors to visitors in 2017. During this renovation, the Gate of Honor was kept in the same shape and the stadium gained a modern look. “The museum includes the chronology of the Club, information areas, objects and digital applications where visitors can obtain information about the period from 1902 to the present day in areas separated by ten-year time intervals where they can travel from the past to the present” (Beşiktaş, accessed on 22.10.2024). “In addition, in the 370 square meter storage area, objects belonging to non-football branches are classified, recorded and carefully preserved to be exhibited at the end of the Museum’s renovation and expansion projects” (Wikipedia, accessed on 13.10.2024). Trophies and all other materials are grouped according to periods and types and exhibited in separate compartments within the understanding of museology. “In the exhibition area, a total of 420 objects are exhibited in the exhibition corridor and exhibition hall area. Each of the 30 glass panes along the exhibition corridor reflects an important period, document or athlete in the Club’s history” (Wikipedia, accessed 13.10.2024).

In addition, technologically speaking, there are important action sections in the museum. “The bench, short documentaries area, digital information kiosks, virtual game environments, stadium mappings, decibel room, karaoke room, photo booth and a virtual application that provides a roller coaster experience. In addition, the fact that augmented reality and virtual reality fictions are applied in various areas in the museum constitutes the most original examples of digital narratives in the museum” (Abak, 2018).

Trabzonspor Museum

Trabzonspor Museum is located on the second floor of the Sadri Şener Social Facilities building. “Named after Şamil Ekinci, the museum was opened on September 23, 1996. The museum, which was previously serving at the back of Sadri Şener Facilities, was newly organized and opened on the second floor of Sadri Şener Social Facilities. Approximately 1000 trophies, plaques and plaques are exhibited in the museum” (Wikipedia, accessed on 24.10.2024). “The most interesting trophy in the museum is the half cup won by Trabzon İdmanocağı in the Turkish Amateur Football Championship in 1958. In the Turkish Amateur Football Championship Finals organized by the Football Federation in 1958, the Football Federation declared both teams champions after the Ankara Havagücü and Trabzon İdmanocağı teams had the same points and averages and both teams refused to play a separate match, and the trophy was divided in half and given to both teams in halves. Now half of the cup is in Trabzonspor Museum and the other half is in Ankara Havagücü Museum” (Türkiye Kültür Portalı, accessed 24.10.2024).

Karşıyaka Sports History Museum

The Karşıyaka Sports History Museum was first established on Fazıl Bey Street in Karşıyaka in 2010 with the efforts of Dr. Bülent Zeren. This museum served mainly for the preservation and storage of materials and documents belonging to the club. In 2022, with the support of Karşıyaka Municipality, the museum was reopened in a building in Mavişehir in a modern structure “Dozens of historical materials including information, documents, photographs, trophies, mattresses, sports equipment, badges, pennants and various objects that convey Atatürk’s ties with the club were included. The success stories and values of the club were reflected in the museum with memories, writings and news in the press” (Karşıyaka Municipality, accessed on 01.11.2024). After Zeren’s death, this building closed its doors and the materials inside were preserved until 2022. “The materials collected by the late Dr. Bülent Zeren in his own office and the objects

personally controlled and provided by the Historical Board chaired by Ahmet Diker formed the source of the museum. Ekrem Güçsav, the symbolic name of Karşıyaka, was among the names that pioneered the establishment of the museum with the objects, classification and evaluations he provided” (Karşıyaka Municipality, accessed on 01.11.2024).

Conclusion

Although the foundations of collecting-based museology date back to the Seljuks, we see that the real foundations were laid in the Ottoman period. It is likely that the establishment of some official institutions and the development of this understanding coincide with the late Ottoman period of westernization. As a result of the travels, meetings and experiences of important personalities abroad from time to time, it became clear that such a structure should be established in the country. After these efforts, with the declaration of the Republic, discussions and opinions in the parliament yielded results and important decisions were taken and measures such as museology, artifact evaluation, protection and prevention of smuggling were taken. For this purpose, the relevant institutions were strengthened and some laws were enacted to protect the artifacts already found and the artifacts under the ground. It is seen that institutional initiatives related to sports museology came much, much later. However, it has been observed that these initiatives did not yield results, were rushed, and wanted to be concluded with studies far from expert opinion. As a result, our country still does not have a modern sports museum built by the state. Although the examples that exist in many European countries have been voiced, spoken, written and cited as examples by interested scientists, it is sad that we still do not have such a museum. Despite all these, it is seen that club museums, which date back to before the foundation of the Republic, have closed this gap to some extent. However, apart from Istanbul clubs, Fenerbahçe, Galatasaray and Beşiktaş, there is no stadium museology. In addition, if we look in terms of segmentation and separation, we see that only these clubs exhibit objects related to other branches other than football. It is also an important detail that Fenerbahçe Sports Club has a separate museum for basketball. In many other clubs, it is seen that they act with an understanding of collecting in a collecting style, far from the understanding of museology.

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