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The editorial board of IJHMS would like to express their deepest gratitude for the esteemed reviewers, listed alphabetically below, who voluntarily reviewed the papers of the first volume and willingly shared with us their valuable insight and expertise:

Editorial Note

In 2011, Helwan University, through the Faculty of Tourism and Hotel Management, started an academic partnership with Brandenburg University of Technology in Cottbus, Germany and in 2012 both universities launched the joint master program in «Heritage Conservation and Site Management» (HCSM) in cooperation with the German Archaeological Institute (DAI) as the first program of its kind at Egyptian state universities (www.heritage.edu.eg). The program was funded by the German Academic Exchange Service (DAAD) and aimed to address the acute lack of qualified personnel in the Arab cultural heritage sector with the help of German expertise. HCSM - currently accommodating its sixth intake – was followed in 2014 by the double degree master program «Museum Studies» (MMS – www.helwan.edu.eg/museumstudies) between Helwan University and the University of Würzburg (Germany), again funded by the DAAD. In 2016, the faculty started a Bachelor program in «Heritage and Museum Studies» and a PhD program in the same field in the academic year 2017/2018. In March 2017, a new academic department was established to embrace all these initiatives under the name «Department of Heritage and Museum Studies» as the first of its kind in Egypt. In the same year the Center of Heritage and Museum Studies (CHMS) was established as a specialized center to offer training and capacity building in both fields.

Through all these activities and initiatives over the last 8 years, Helwan University has managed to integrate Heritage and Museum Studies as new academic disciplines for the first time in Egyptian higher education and quickly became a local and regional center of excellence, extending the help and expertise to other Egyptian and Arab universities.

The International Journal of Heritage and Museum Studies (IJHMS) is the latest step in these efforts and represents another milestone in being the first specialized journal of its kind in Egypt. In this first edition, we mainly offered the opportunity for students of the different HMS programs to publish their research. In future editions, the journal is open to all scholarly contributions in both fields from all around the world.

I would like to take this opportunity to express my appreciation to Prof. Doaa Kandil (First Editor) for her valuable efforts and contributions in making the first volume now available to the scientific community and Dr. Mary Meissak (Second Editor) for her efforts in editing this first volume. I also wish to extend my sincere gratitude to Prof. Maissun Qotb, Dean of the Faculty of Applied Arts, HU, for having designed the journal cover and to the colleagues who complimentary reviewed the papers.

With kind regards,

Prof. Hosam Refai
Editor-in-chief

A Dream Has Come True

After a long journey of hard work that took almost two years, the first volume of the International journal of Heritage and Museum Studies (IJHMS) comes to light safe and sound. I take a personal pride in launching, editing and most of all laying down the foundation of such journal which is considered one of a kind in Egypt.

IJHMS is a scholarly peer-reviewed journal that provides an advanced forum for scholars where they can publish high impact researches capable of making a remarkable difference not only to academia community but also to the wider world.

The high standards which IJHMS adopted reflect its strict commitment to quality and its endeavour to make a worthwhile contribution to this new and rather fertile field of research in Egypt and the entire Middle East region.
Therefore, and in my capacity as the editor of IJHMS, I invite serious scholars to enrich our newly-born platform with their scholarly works and rigorous academic arguments.

Prof. Doaa Adel Kandil

First Editor

Contents

A Study on the Surroundings of Sednaoui El-Khazendar Historical Building in Khedival Cairo and Proposals for Improvement and Development

Ahmed Elyamani[1], Nourhan Mohamed Ali[1], Naglaa Abdel-Maksoud[1] and Aya Adel[1]

Abstract

This research is a part of an integrated study of Sednaoui El-Khazendar building in Khedival Cairo dating back to 1913. In the first part of this study, presented in another paper, the building was inspected, the causes and symptoms of damage were identified and proposals for conservation and re-use were developed. In this paper, the studies carried out on the building's surroundings are presented. This area suffers from the random spread of street vendors, traffic overcrowding, high pollution, lack of appropriate road signs and many neglected or misused historical buildings. Among the proposals given to solve these problems and improve the situation are: the reorganization of the existence of street vendors imitating similar cases in other countries such as France and Italy; the reuse of the neglected historical buildings in an integrated way that goes along with the proposal of reusing Sednaoui building itself and adding sufficient traffic signs in streets.

Keywords

Sednaoui El-Khazendar, Khedival Cairo, Historical Buildings, Street Vendors, Development.

Introduction

Egypt has a unique architectural heritage, and the governorate of Cairo, being the capital, has acquired the lion's share of this heritage. Specifically, Cairo down-town, known as Khedival Cairo, owns a large number of historical buildings dating back to the end of the 19th c. and the beginning of the 20th c. The Khedive Ismail who ruled Egypt from 1863 to 1879 dreamt to convert Cairo to "Paris of the East". He studied in Paris and admired it so much, thus, he asked the French planner and architect Haussmann, the planner of Paris, to achieve his dream[2], and he had what he wanted where Cairo was in his time and many years after one of the most beautiful and well organized cities in the world. Architects from France, Italy, Greece and other European countries designed its buildings following the latest architectural styles. These buildings are still vibrant in the center of Cairo, but facing neglect, misuse and lack of maintenance[3].

Unfortunately, the lack of maintenance is one of the main causes of deterioration of a large part of the Egyptian architectural heritage[4]

This research deals with an important part of khedival Cairo, the surroundings of one of the most beautiful commercial buildings at the time, the building of Sednaoui El-Khazendar, which dates back to the early 20th century. This building was one of the most important commercial centers in Cairo until the revolution of 1952 and the nationalization of many foreign buildings in Egypt. In a previous detailed study[5], the building was inspected and proposals for conservation and reuse were developed. The

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current study focuses on the surroundings of the building. This building is located near one of Cairo's most crowded squares nowadays, Attaba Square. The building's surroundings are currently suffering from a number of problems. The most noticed ones are the heavy spread of street vendors around it and the high levels of noise pollution and traffic. The study was based on site visits, as well as a survey investigating the opinion of street vendors, the residents, and the visitors in order to identify the real problems and find practical solutions to achieve the desired improvement for the surroundings of this important historical building.

Sednaoui El-Khazendar History and Description

Samaan Sednaoui was the owner of a small shop in El-Azhar area. After his elder brother, Salem, had arrived to Egypt and participated in the shop, their trade expanded more. Therefore, they decided to transform the small shop into a large building with architectural design similar to 'Galeries Lafayette' in Paris and called it after their family name: Sednaoui, and because it was located in El-Khazendar square, it was known as Sednaoui El-Khazendar[6,7] Figure 1.

Figure 1. Sednaoui El-khazendar from outside showing main entrance (left) and from inside showing entrance hall, upper floors and central skylight (right).

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[6] Amira El-Noshokaty, "Remembering Sednaoui," *Ahram Online*, April 30, 2015.

[7] Samir Raafat, " Sednaoui," *Cairo Times*, May 29, 1997.

Nubar Pasha palace in 1865	
El-khedival hotel in 1874	
El-khedival hotel in 1894	
El-khedival hotel in 1898	
El-khedival hotel in 1900	
El-khedival hotel in 1902	

Figure 2. Construction development of the area of Sednaoui El-kazendar structure (surrounded by red circle) since 1865 to 1902.

Liverpool hotel in 1903	
Liverpool hotel in 1903 (focus)	
Liverpool hotel in 1907	

Figure 3. Development of Liverpool hotel (surrounded by red circle) since 1903 to 1907.

It was officially opened in 1913, and afterwards, its branches in Alexandria, Mansoura, Tanta and all the governorates of Egypt were opened until it reached 72 branches in 1961. After the 1952 revolution, all the branches were transformed into the ownership and management of the public sector in what was called nationalization[8].

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[8] Samir Raafat, " Sednaoui," *Cairo Times*, May 29, 1997.

Sednaoui El-khazendar in 1912

Sednaoui El-khazendar in 1947

Sednaoui El-khazendar in 2017

El-Azbakia ancient site which became El-khazendar square
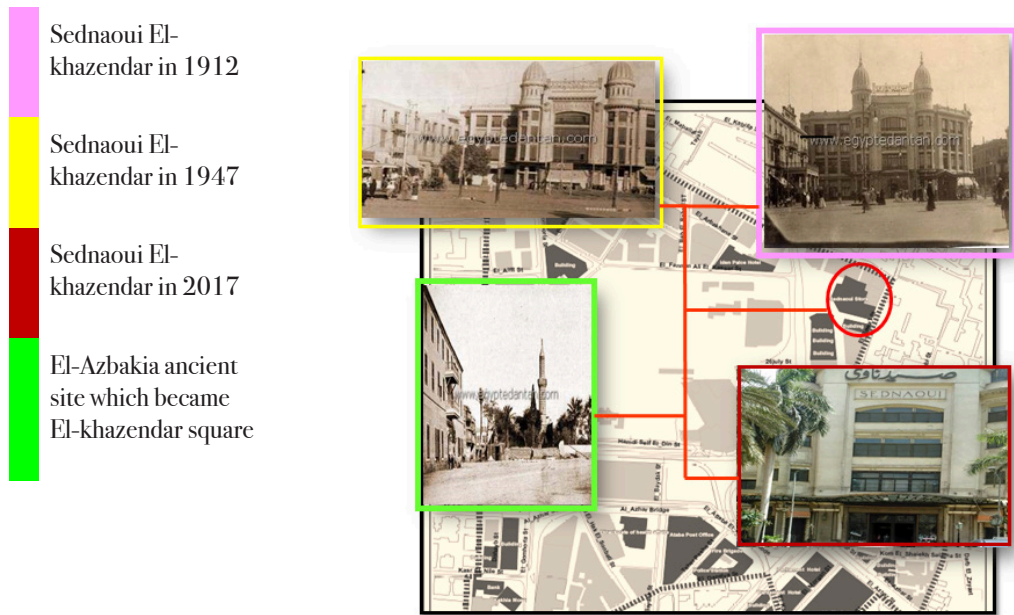
Figure 4. Development of El-khazendar square and Sednaoui El-khazendar (surrounded by red circle)
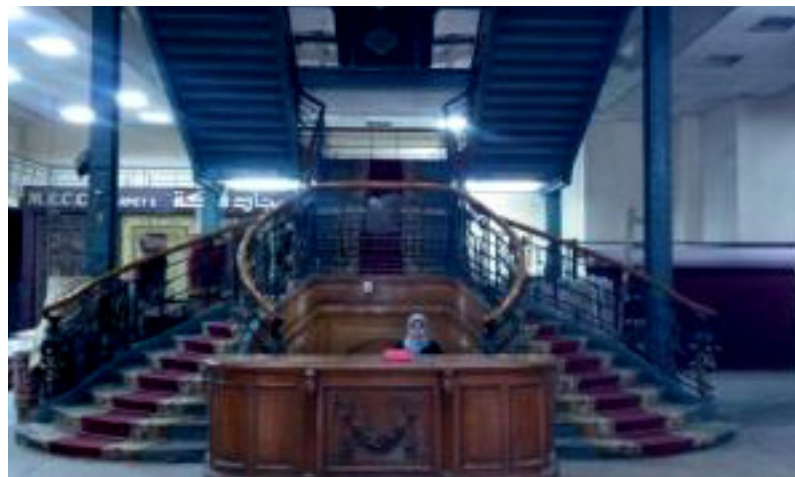
Figure5. Honorary stair in ground floor.

The area on which Sednaoui building was built has undergone many changes. The palace of Nubar Basha (Minister of Finance of Khedive Ismail) was built in this area, which was later turned into the Khedivial Hotel and evolved over the years to become Liverpool hotel which was demolished in 1911 and Sednaoui El-Khazendar was built instead of it, Figures 2-4[9]. The building which was considered an architectural and commercial landmark in the 1920s is located in the heart of the commercial city around Al-Azbekiya Park. The building's architecture belongs to the Baroque style which was employed in many other commercial buildings in Paris at that time.

Sednaoui consists of a basement, a ground floor and three typical floors (first to third). It is composed of steel beams rested on steel columns. The floors are made of reinforced concrete. The outer walls are made from stone masonry. Its spacious courtyard, located at the building's middle (Figure 1, left) is distinguished by its magnificent design making Sednaoui one of

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[9] Samir Raafat, "Sednaoui," *Cairo Times*, May 29, 1997.

the most beautiful shops of the 20th century. It was designed by the famous French architect George Parcq who made Sednaoui as a replica, although slightly larger; of the famous French center 'Galeries Lafayette'. Sednaoui El-Khazendar was opened on November 3, 1913. Sednaoui can be considered as one of the best models of European architecture in Khedival Cairo and due to its unique architectural design, the Egyptian government, represented in The National Organization for the Urban Harmony, registered it in accordance with law No. 144 of 2006 as a building of distinct value with No. 03220000021[10].

It is worth mentioning that in 1952, Sednaoui was exposed to fire with many other buildings that were burned in the famous accident of Cairo fires[11]. Perhaps this is why the two famous masonry domes that were on the facade of the building were destroyed. The pictures of the building in the 1970s show their absence, while they appear in the images of the 1930s and 1940s. The two domes were rebuilt in 1989, when the building was conserved and renovated, but this time they were built with stainless steel neglecting the authenticity of historical construction materials. More recently, on May 3, 2016, more than half of its façade was burned in a series of fires in the Attaba commercial zone[12].

It has four facades; two of them are visible, the main (west) overlooks El-Khazendar Square and the other overlooks El-Qatawi Street. The two others are not visible because of the construction of new buildings around Sednaoui. The total height of the building is 28 m and its area is about 1900 m². The central part of the building is covered with a skylight that adds natural beauty to it when the sun passes through the colored glass (Figure 1, left). There is a small garden in front of the building which makes a buffer zone around it. The ground floor has an honorary stair that reaches the entire upper floors and is a highly emblematic architectural element, Figure 5.

The current function of the building is the same as the original since its establishment; the sale of various goods such as clothing, shoes and household items. But it seems that this is no longer the optimal use of the building at the present time and over the past years because the type and the models of the presented goods are old, and the prices are high compared to those of the street vendors who are spreading around the building. Thus, this led to the total loss of the commercial value of the building, causing customers to abandon the building which became more like a museum of exhibits rather than a commercial place.

Description and problems of the Surroundings of Sednaoui El-Khazendar

The surroundings of Sednaoui building (Figure 6) includes the streets of El-Kassar, 26ᵗʰJuly, El-Gomhorya, Hamdi Seif El-Din, and El-Ruwayi. As can be noticed, the building's location is distinct as it is the meeting point between El-Muski and Al-Azhar regions (on one hand) and Cairo downtown (on the other). The first two areas are characterized by their old and popular character, and their style is dominated by the old Islamic style; while the downtown is distinguished by its modern European-style buildings.

There are various activities in this area (Figures 7-8) including: the commercial ones in several streets (such as Mohammed Ali Street, Al Ruwayi Street, and others); the cultural ones represented in many theaters (such as the National Theater, the Puppet Theater, and Al-Tale'aa Theater) and many bookshops (spread along Al-Azbakeya wall selling many books in various fields and languages). This is considered one of the important destinations for Egyptian intellectuals. Also, there are many heritage buildings (such as the Eden Hotel), administrative buildings (such as the Tax Authority and Cairo Governorate buildings) and modern service buildings (such as the Egyptian Post Office and Central of Al-Attaba), Figure 9. The area is easy to access as it's close to Al-Attaba Square as well as the Cairo Metro and the public transport station of Al-Attaba.

The area is currently suffering from the spread of street vendors, causing problems such as the difficulty of pedestrian and vehicular traffic, high levels of noise pollution, the disappearance of many facades of historic buildings in the area, the theft of electricity from light poles and the spread of garbage. The region also suffers from air pollution from exhausts gases. The lack of slopes that facilitate mobility for people with special needs are also noticed.

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[10] " Listed Buildings ," Urban Harmony, accessed October 30, 2018, **http://urbanharmony.org/placedetails.asp?id=19.**

[11] Mohamed Anis, *Cairo fire* (Beirut: Arabian Association for Studies and Publishing, 1972), 29-36.

[12] Hanan Hagag, "Being fired for the second time: Sednoui was badly affected by neglect and random markets," *Ahram newspaper,*May 17, 2016, **http://www.ahram.org.eg/NewsPrint/514228.aspx.**
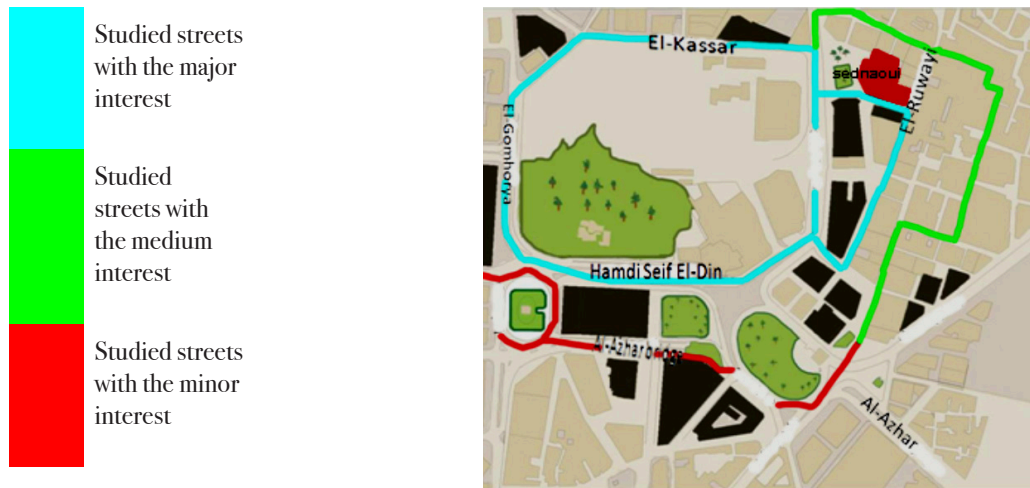
(a)

(b)

Figure 6. (a) Map of the borders of the zone under study, and (b) Arial photo of the zone under study (adopted from Google maps).

Figure 7. The extensive commercial activities and the spreading of street vendors and overcrowding in the surroundings of Sednaoui.

Fencing club

El-Taleah theater

El-Attaba garage

National theater

Puppet theater

Figure 8. Some culture and service buildings within the borders of the zone under study.

In order to propose improvement for the region, a study of its condition was carried out. Since the problem of street vendors is the most influential one on the Sednaoui building, a survey was carried out in May 2017 for the number of street vendors in the area and the types of goods they sell and its presentation as shown in Table 1. It is clear from the widespread of street vendors in all streets around the building of Sednaoui that the goods are clothing, shoes, bags, electrical appliances, etc. The vendors' presentation of goods relies on floor mattresses on the ground directly or hanging them on the walls of the gardens in the area or inside small kiosks.

In addition, a survey was done for the opinion of the residents of the region, visitors and street vendors to identify their point of view concerning their problems and their suggestions for improvement. The results are summarized in Table 2. The table shows the important role of street vendors in explaining the various problems related to the region. In addition, a set of initial suggestions were presented to solve these problems and through the survey with the people of the region, as shown in Table 3, the criticisms to these proposals were obtained.

Continental Hotel

Eden hotel built in 1905

Telecom Egypt Opera central

Sednaoui

Opera garage

Ibrahim Pasha statue
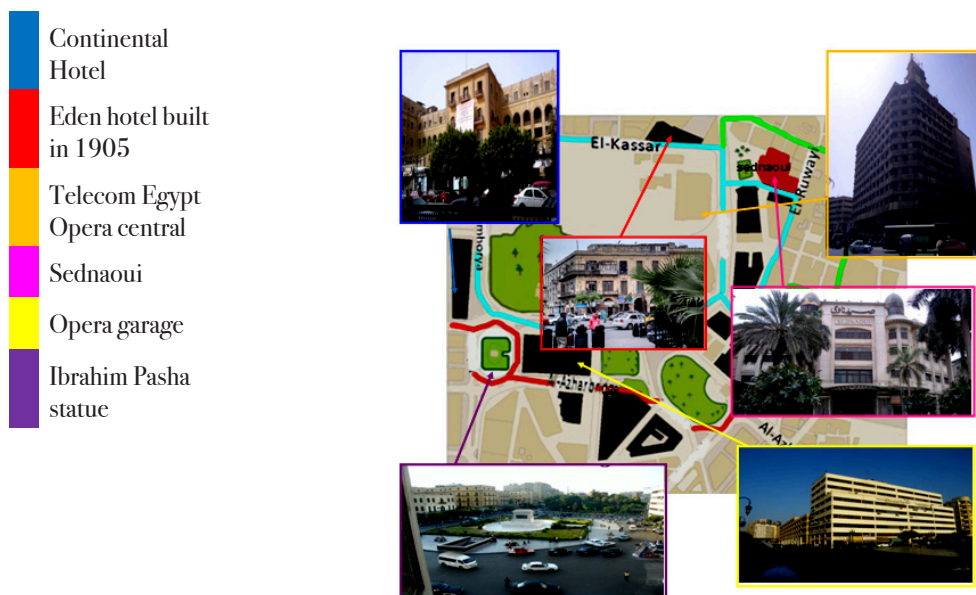
Figure 9. Historical and modern structures and squares in the surroundings of Sednaoui.

Table 1. Survey of the number of street vendors, the areas they occupy, types of goods and the way of presentation.

The area occupied	Number of street vendors	Goods	Presentation
Hamdi Seif El-din st.	88	Various small products (sweets, wallets...)	On the wall of the pedestrian tunnel in one direction
The garden in front of the Opera garage	45	Clothes	Hanging on the metal fence of the garden
El-Gesh st.	36	Small kiosks to sell drinks and fast food	Kiosks inside the pedestrian area
From Tiring building to Bank Misr	27	Shoes and bags	Floor mattresses
From Bank Misr to Al-Andalus hotel	175	Shoes and bags	Floor mattresses
Between Al-Attaba garage and Sednaoui	113	Shoes and bags	Floor mattresses
El-Kuttawist.	75	Shoes	Tables on the right and left of the street

Table 2. Survey of the opinions of the street vendors, the residents, the visitors and the shops' sellers about the region's problems and reasons

Problem	Possible reasons
Overcrowding and road block	Heavy existence of street vendors
Bad traffic	Miss-organization of street vendors
Refrain about buying from shops	Low prices of goods of street vendors
Absence of water and electricity for street vendors	Absence of permits for street vendors
The presence of garbage in the streets	Lack of effective garbage collection system in the region

Table 3. Survey of the opinions of the street vendors, the residents, the visitors and the shops' sellers in the proposal to solve the problems of the region

Proposal	Criticism
Setting up kiosks for street vendors	Block the vision of shops and they need large areas
Allocating street vendors in Sednaoui building	The building cannot accommodate them due to their great number
Buying shops for street vendors	Shops' prices are very high
Removing the fence of Sednaoui and creating new places for street vendors	Disfiguration of the external facades of the building
Demolishing some new (non-historical) buildings to enlarge the streets	Difficulty in obtaining demolition permits and high cost of compensation for the owners
Relocating street vendors to another location	The presence of manufacturing workshops in Bab Al-Shariya near the area, and the consumers will not prefer to go the new places far from the area

A Proposal for the improvement of the surroundings of Sednaoui

The surroundings of Sednaoui have main strength and weakness points. The core objective of upgrading the surroundings of Sednaoui is to improve its condition by exploiting its strength points to the extent possible to overcome the weaknesses. Thus, this will be reflected in an improvement of the environmental and the social conditions of the region's residents and visitors. In addition, the economic returns of region's residents will increase. The outlines of the proposal for improvement are shown schematically in Figure 10. In the following paragraphs, a more detailed explanation of these outlines is given.
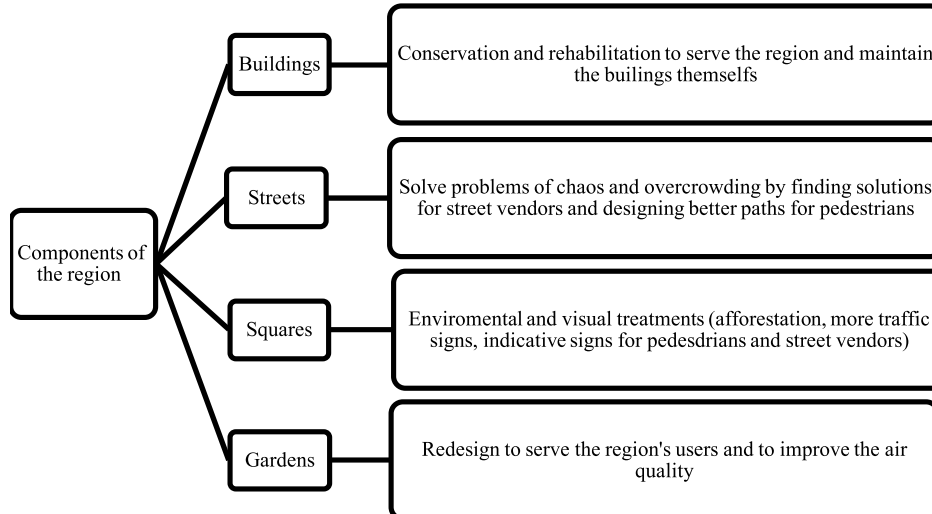
Figure10. Outlines of the proposals for improvement and development of Sednaoui's surroundings.

Street vendors solution

To find a suitable solution to the presence of street vendors in the surroundings of Sednaoui and to avoid problems resulting from them, as mentioned before, we have been guided by what has been achieved in several countries that had the same problem. In Paris and in the Latin Quarter, one of the most crowded neighborhoods, the municipality has allocated several ways to display the products of the vendors (Figure 11). There are iron boxes to display, store books and protect them from sun and rain. These boxes are arranged on the side of the sidewalk so as not to hinder the movement of pedestrians. In addition, some of the side streets have been allocated for pedestrian traffic only and open tables with beautiful truss roof to display the goods in an organized way, spaced apart enough to allow movement while shopping[13].

In Italy[14] and Turkey, we find that the idea of mobile carts for street vendors contributed to solving their problems, Figure 12. This proved to be a good idea to the street vendor who can move freely with his goods and increase selling opportunities. These carts are suitable for selling food and drinks. Unifying the shape, color, and size of these carts is essential in order for it to act as a landmark of the city and a tourist attraction. In Brussels[15], the capital of Belgium, the Grand Place is dedicated on Saturdays to be the weekly market for various products such as flowers, clothes, household items and many other things. The idea of assigning one day per week for sale activities is a very good commercial idea. On one hand, the customers wait for this one-day market which increases the selling opportunities for street vendors. On the other hand, these markets are open on weekends only. Hence, closing one street for allocating the market does not affect much the traffic that is already less dense on weekends than on weekdays.

(a)

(b)

(c) (d) (e)

Figure 11. Several models of street vendors' goods in the Latin Quarter of Paris. (a) and (b) the way to sell and store books; (c), (d) and (e) the way to sell manual products.

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[13] "The Latin Quarter: cheap eats in Paris, France ," Food Punk, accessed October 30, 2018, **http://foodpunk.ca/2011/10/10/the-latin-quarter-cheap-eats-in-paris-france/.**

[14] "Our trip to Italy ," Silogic Systems, accessed October 30, 2018, **http://www.silogic.com/Italy2004/Italy2004-4.html.**

[15] "Grand-Place of Brussels ," Brussels, accessed October 30, 2018, **https://www.brussels.be/grand-place-brussels.**

<div align="center">

(a)   (b)

Figure 12. mobile carts (a) in Turky and (b) in Italy.

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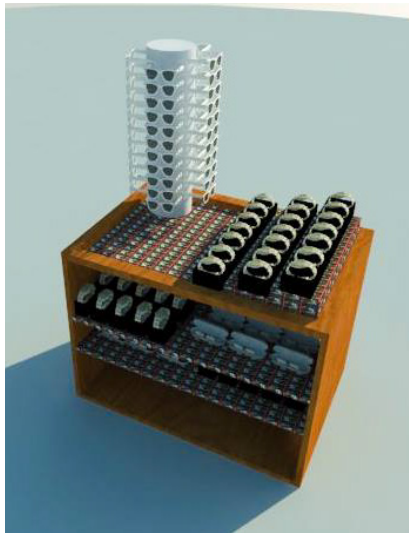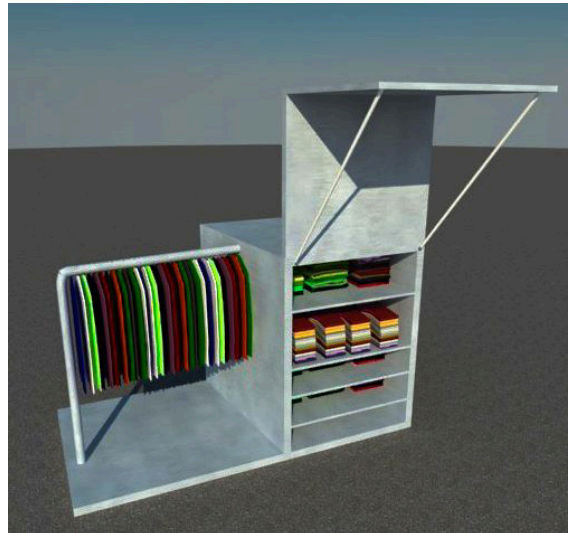
(a)   (b)

Fig.13. Two proposals to display and store of street vendors' goods(a) Sunglasses, watches and the
like(b) Clothing and textiles

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In this context, two proposals for presenting the goods of the street vendors are shown in Figure 13. One design is for presenting clothes and textiles and the other for goods like shoes, sunglasses, watches, and similar goods. The designs are suitable for both presenting and storing goods, since-they do not require large spaces. Some buildings in the region can also be used after rehabilitation as commercial centers that can accommodate a large number of street vendors as will be mentioned in detail in the next section.

Buildings

There are many buildings in the surroundings of Sednaoui which if rehabilitated and reused, could contribute significantly to solve the problems previously mentioned. Most of these buildings are in good condition and do not require much effort or a large budget to be repaired. However, they suffer from neglect and are not good employed and some are completely abandoned. Their reuse has many benefits for the region and for the buildings themselves, as well as for the people who live in or visit. Also, it allows maintaining the building and raising its value and prolonged its life time. A suitable use was made for each building based on its previous function and the needs of the region to reach the main objective of turning the region into a rich integrated urban area with its various services.

The ideas for the reuse of any of these buildings are based on the international conventions governing the restoration,

rehabilitation, and reuse of archaeological buildings such as the Charters of Athens (1931)[16] and Venice (1964)[17], Nairobi (1976)[18]. Some of these buildings have large areas and can be reused as an educational and cultural center for the habitants of the region. Others are characterized by their several floors and large areas. The floors could be reorganized using light weight partitions into small shops and they could acco`mmodate a large number of street vendors, Figure 14.
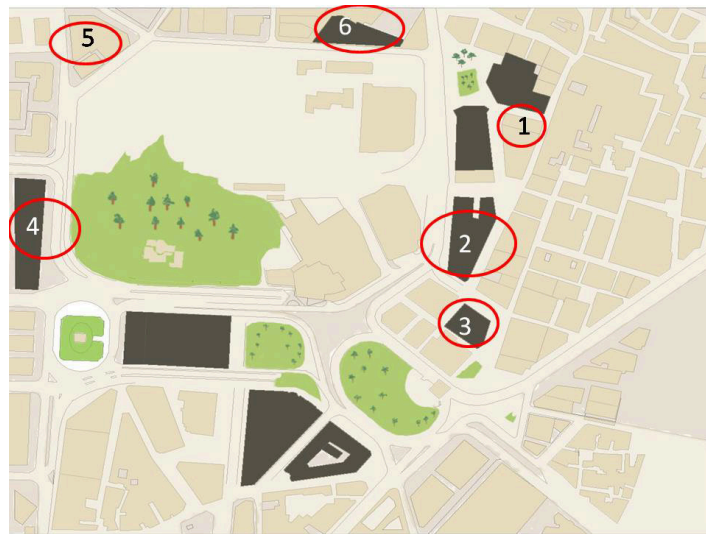
Fig. 14.Numbering of buildings in the region that can be rehabilitated and reused

Streets

There are many streets in the area under study and each street contains many important buildings in addition to various activities, green areas and residential buildings. Since those streets are the link between all of these components, their style and appearance must be maintained through the control of traffic, the placement of suitable signs, the visibility of street name tags, the presence of traffic lights, the availability of parking areas, putting the necessary ramps and paths on all sidewalks to take into account the movement of handicapped people (Figure 15), and the placement of mobile public toilet cabins with a concern to clean them daily.

Fig. 15.Partition of the floor to small shops using light weight to help solve the problem of street vendors.

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[16] Le Corbusier, The Athens charter (New York: Grossman Publishers, 1973).

[17] Matthew The Hardy, The Venice Charter revisited: modernism, conservation and tradition in the 21st century (Newcastle upon Tyne, UK: Cambridge Scholars, 2008).

Figure 16. Add an earlier ramp to the pavement (on the left) and adjust the slope of the pavement after its collapse (on the right).

Conclusion

Sednaoui El-Khazender building is a unique architectural heritage piece in Khedival Cairo. The building and its surroundings are suffering from several problems. This paper discusses the problems of the surroundings. The main faced problem is the heavy existence of street vendors around the building. For this reason, surveys were carried out to identify the number of street vendors and the types of goods they sell. By studying how other countries like Italy and France have solved this issue, suggestions were determined to the case of Sednaoui surroundings. The existence of several neglected buildings around Sednaoui could contribute significantly to solve this issue too. The buildings floors could be divided into small shops to accommodate a large number of street vendors. Finally, the streets in the surroundings can be improved mainly by adding sufficient traffic signs and ramps for handicapped people. The current study represents the main framework of improvement of Sednoaoui's surroundings, more specific and detailed studies should be carried out in the future.

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Ancient Voices from the Philae Island: The Heritage of Speaking Stones

Ahmed Mansour [1]

Abstract

Ancient inscriptions are an important component of the cultural heritage which helps us understand the development of societies. Such inscriptions reflect both personal and official interactions with past events. Many different ethnic communities visited Egypt and then left their inscriptions in different scripts and languages in various parts of the country. Questions that arise here are: Why did these communities visit Philae Island? And what is the heritage of ancient inscriptions on Philae Island?

This paper tries to give a contextual overview and a reasoning of the heritage of ancient inscriptions that were left by different peoples who lived or visited Philae Island. In addition, this paper will try to establish a step forward in the history of writing and its development in Egypt through the ages. Shedding light on the content of such inscriptions would help better understand the historical, social and religious aspects of Philae, and thus improve management of the cultural heritage of the island. Finally, it should be noted that this contribution is not intended as a catalogue of the inscriptions left on the island; it will however highlight the island's rich cultural heritage, which may serve as a determining factor in any future restoration processes of the island's facilities. In other words, this paper suggests a different and innovative approach to a historical study of the island, and that is through a reading of its inscriptions.
The paper is divided into three parts: firstly, the historical impacts on the development of the island buildings and their decoration, followed by a survey of ancient inscriptions, and thirdly, an analysis and commentary.

Keywords

Philae complex, history of writing, demotic, Greek, Coptic, graffiti, Meroites, Isis worship, virtual museum.

Part One: Historical Impacts on the Development of the Island Buildings and their Decoration

Philae Island is located at the first Cataract, to the south of the Aswan Dam. It included the last pagan temples in ancient Egypt, which were later closed and transformed into churches in the sixth century CE. From the earliest times, Philae Island was oriented to the south, and the main entrance to the island was from the south. Actually, the present island is not the original Island of Philae. The original Island of Philae was submerged underwater after the construction of the high dam in the 1960s; therefore, the Philae complex was dismantled and relocated to Agilkia Island, as part of a wider UNESCO project. (Fig. 1)
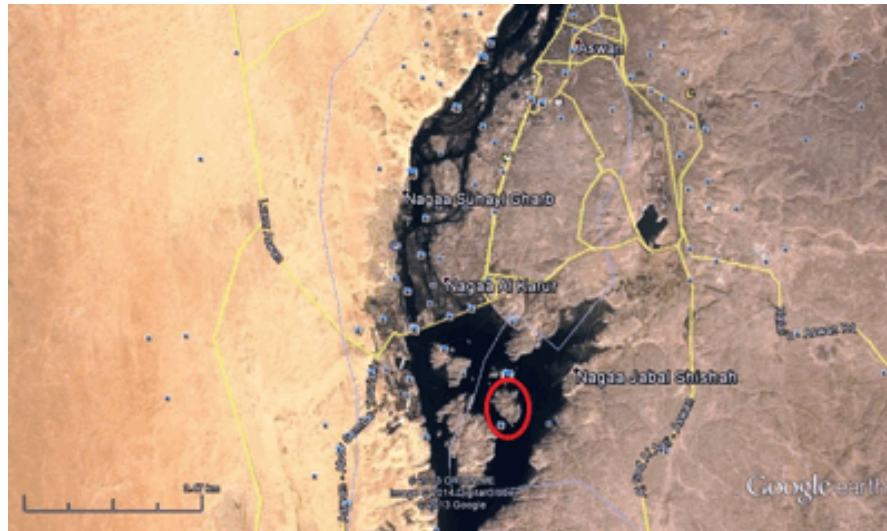
Fig. 1 A General View of the First Cataract Area, where it shows the Philae Island.
After Google Earth.

and Kush) to visit the island.[2] The Ptolemaic era witnessed large construction activities, representing two-thirds of the temples of the island. The expansion of the Philae buildings in the Ptolemaic era was related to economic benefits, since the southern border of Egypt was enlarged by 75 miles/120.7 km (12 schoenoi), and thus the Dodekaschoinos became a sacred region of Osiris. (Fig. 2)

Fig. 2 A General View of Ancient Egypt during the Ptolemaic Period, including the Dodekaschoinos borders. After:
A.K. Bowman, Egypt After the Pharaohs, 332 BC-AD 642. From Alexander to the Arab Conquest (Berkeley, 1986), p. 10.

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[2] Sylvie Cauville, Mohamed Ibrahim Ali, *Philae Itinéraire du visiteur* (Leuven, 2013), 3.

The dedication of Dodekaschoinos to Osiris is represented in two places on the island:

- The temple of Osiris and Arensnuphis:[3] There are three registers that decorate each door of the Ptolemaic part of the temple. At the bottom of the door, Osiris is depicted receiving the land domain from Ptolemy VI. According to Cauville and Ali, the land domain is usually represented at the bottom of the wall of the temple. The land domain refers here to the great land 'Dodekaschoinos'. Among the remarkable scenes of the eastern wall of the temple of Osiris and Arensnuphis is the dedication of Dodekaschoinos to Isis instead of Osiris. The text reads 'Offering the domain to his mother the Powerful, Isis who gives the life, the mistress of the Pure Island, the sovereign of Philae, twelve *schoenoi* at the west, twelve *schoenoi* at the east from Takmopso to Aswan'.[4]

- The Dodekaschoinos stela (29 July 157 BCE = year 24 of Ptolemy VI). It is a granite block of 200 kg, which indicates the large domain of the priests of Isis. At the right part of the stela, the king offers to Osiris and Isis the territory of Dodekaschoinos. At left, the king receives the scepter of surveillance. The text of the stela confirms the donation of the Dodekaschoinos–120 km to the priests of Isis. It is probable that the city El-Maharraqa corresponds to the ancient toponym of Takompso.[5] (Fig. 3)

Fig. 3 The Dodekaschoinos Stela. Taken by the author.

Under Ptolemy V and his wife Cleopatra I the temple of Imhotep was founded around 187 BCE. On the western part of the temple, Ptolemy V is figured, performing some funerary tasks for Imhotep, purifying him with water and incense. An interesting hieroglyphic inscription gives us important personal details about Imhotep and his family such as the day and the month of Imhotep's birth. It corresponds to the 16th of the month of Epiphi. He was born at Memphis; his mother's name is Kheredet-ankhet, and his wife is Renpetnefret. The two ladies are figured behind him. His wife raises his right hand as a sign of protection.[6] (Fig. 4)

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[3] Cauville, Ali, *Philae Itinéraire du visiteur*, 33.

[4] Cauville, Ali, *Philae Itinéraire du visiteur*, 45.

[5] Cauville, Ali, *Philae Itinéraire du visiteur*, 186.

[6] Cauville, Ali, *Philae Itinéraire du visiteur*, 82–85.

Fig. 4 Imhotep is represented as deified, before him Ptolemy V offers to him the natron, while Imhotep's mother and wife stand behind him.
After: http://www.temples-egypte.net/philae/imhotep/scenesImhotep.html

During the Roman rule of ancient Egypt, many buildings were added, among them the so-called 'Gate of Hadrian'. It is actually a passageway.[7] The importance of this building is that it is the latest cultic building on Philae with appropriate temple reliefs. The reliefs date to between 117 and 180 CE. Furthermore, the gate is important as it faces Biga Island and served as a departure point for the bark procession of Isis to visit Osiris at the Abaton. Among other things, the Abaton decree with regulations concerning the cult of Osiris on Biga Island is already recorded on the walls of the gate.[8] (Fig. 5)

Fig. 5 Gate of Hadrian. Taken by the author.

[7] Cf. G. Haeny, 'A Short Architectural History of Philae', BIFAO 85 (1985), 215–216.

[8] G. Hölbl, Altägypten im Römischen Reich: Der römische Pharao und seine Tempel, Vol. II: Die Tempel des römischen Nubien (Mainz, 2004), 96, fig. 129.

Diocletian ordered the borders of Egypt to be set at Elephantine rather than the Dodekaschoinos.[9] The region fell in the hands of the Meroitic kingdom until the beginning of the Fourth century and the Noubades and Blemmyes invaded it only after Meroe's fall, around 330/350 CE. Instead of the Noubades, it was to the Meroites that the Romans offered control upon the Dodekaschoinos.[10]

By the fourth and fifth centuries, Christianity started to extend to different parts in Egypt. Thus, Philae received the first Christians who started to convert some parts of the island into cultic places for the new religion (see below).

Part Two: Survey of Ancient Inscriptions: Type and Context

In the spaces on the island that were disputed between different ethnic and religious communities, languages became power. Each group of followers considered graffiti a tool that reflected the piety of the visitors and the holiness of the temple. Therefore, the decline of indigenous rule of ancient Egyptian kings didn't fundamentally mean the end of the culture of ancient Egypt. On the contrary, many examples show cultural continuities with the preceding era. The criteria according to which example of the inscriptions are chosen, depends on the historical, religious or political importance. Besides, some examples are mentioned for the sake of its significant date (the last demotic graffiti known in Egypt, as an example).

Demotic Inscriptions

Demotic is the most cursive form of the ancient Egyptian scripts, and it would endure for over a thousand years. In the earliest period, Demotic was used for legal, administrative and commercial purposes. Under the Ptolemies, the use of the script was extended to all kinds of texts, but the introduction of Greek gradually removed Demotic from public life. After Greek became the dominant script in public use, Demotic was pushed to the sidelines and eventually restricted to the religious context of the temple.[11]

What makes the Isis temple at Philae so important for this study is that all of the very last dated Demotic texts are found there. When the pilgrims reached the temple of Isis and offered their homages to Isis, they were keen to leave graffiti[12] on the pylon and the walls of the forecourt.[13] A highest percentage of Philae graffiti can be found at the Isis temple, and it represents 35% of all of the graffiti at Philae.

Notes on the Demotic inscriptions on the island

It is surprising that the Demotic graffiti of Philae (450 examples) was still being written in the fourth and fifth centuries. It seems that Demotic stood as a sacred script. After the collapse of the Meroitic Kingdom in the fourth century, few graffiti survived from the Dodekaschoinos as few persisted in using the script for a long time, under special circumstances.[14]

Cruz-Uribe mentioned that graffiti could be found in an area of the temple that is not active. The non-active areas of the temple were those not in use for daily or regular religious activities. The visitors to the temple were not allowed to tour the entire temple areas, but were restricted to certain parts of the temple, such as the main gates and courtyards.[15] Therefore, once an area was no longer in regular use for religious purposes, it became a good candidate for graffiti. For example, the graffiti near the sanctuary would indicate that those areas of the temple were not in official use over time.[16]

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[9] Cauville, Ali, *Philae Itinéraire du visiteur*, 6.

[10] See Eide, T., Hägg T. et al., 1998, Fontes Historiae Nubiorum III, 1188-1193.

[11] Dijsktra, *Religious encounters*, 57–58.

[12] For examples of the proscynemes, Cf. Bernand, *IG* I 207-208, no. 21; 209, no. 22; 331–332, no. 61.

[13] Bernand, *IG* I, 46–47.

[14] H. Stephen, J. Baines, J. Cooper, 'Last Writing: Script Obsolescence in Egypt, Mesopotamia, and Mesoamerica'. *Comparative Studies in Society and History* 45(3) (2003), 433.

[15] Cruz-Uribe, in: Bács, (ed.), *Studies in Honor of Ernö Gaál*, 179.

[16] Frankfurter, *Religion in Roman Egypt*, 27f.

The Last Demotic Graffiti Known in Egypt

It is accepted that the latest known Demotic inscription was recorded in the temple of Isis on Philae Island, and it dates back to the fifth century CE.[17] It is Ph. 377, and dates to 11 December 452 CE. It is located on the roof of the pronaos to the Isis temple on the south side (under the light fixture from the Sound and Light show).[18] This short Demotic graffito commemorates the festival of Osiris in the month of Choiak and also the transport of the statue of Isis from Philae to Biga at ten-day intervals. The graffito reads: 'The feet of Panekhatekhem'. Perhaps it belonged to another pair of feet behind it, which have now disappeared.[19] (Fig. 6)

Fig. 6 The Last Demotic Inscription. Courtesy of Cruz-Uribe(†).

Smith gives an important notice that many of the writers of latest graffiti at Philae were members of the same family. It is probable to find graffiti for three generations of the same family on the island or in the Dodekaschoinos.[20] A group of thirty-six Demotic graffiti were left by Meroites, distinguished by their names. Among these graffiti, there are seven examples written by persons who had signed at Philae and were found in other sites in the Dodekaschoinos: at Dakka, Maharraqa, Biga and Kertassi.

On the other hand, we should also refer to a couple of royal decrees of Philae, partially inscribed in Demotic. The two decrees are incised side-by-side on the southern wall of the external western façade of the Mammisi in front of the Temple of Isis. The decree on the right hand is the most recent, yet, the two decrees are contemporaneous as they date to the reign of Ptolemy V Epiphanes (186-185 BCE).[21]

The first –earlier- decree relates decisions that were taken by an assembly of the priests, during their meeting in the Temple of Isis at Alexandria on the 6th of September 186 BCE. This decree describes the victory of Ptolemy V over rebels in the south of Egypt, and lists the favors offered by the king to the priests. Meanwhile, the second decree relates the decisions that were taken by the assembly of priests, during their meeting at Memphis on the occasion of the installation of the Apis bull in the twenty-first year of the reign of King Ptolemy V.

Additionally, it should be emphasized that the longest Demotic inscription on the island is Ph 416. It is twenty-six lines in length, covering an entire block of stone.[22] It was incised on the 10th of April 253 CE. It relates historical events that happened

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[17] Griffith, *Catalogue of the Demotic Graffiti of the Dodecaschoenus* I (Oxford, 1935), 102–103 and 106, nos. 365 and 377.

[18] Griffith, Catalogue *of the Demotic Graffiti*, 106, no. Ph. 377. Personal communication with the late Prof. Cruz-Uribe in 2017. I would like to thank the late Prof. Uribe for providing me with a copy of this graffito.

[19] Griffith, Catalogue *of the Demotic Graffiti*, 106, no. Ph. 377.

[20] M. Smith, *Following Osiris: Perspectives on the Osirian Afterlife from Four Millenia* (Oxford, 2017), 456–457.

[21] Cauville, Ali, *Philae Itinéraire du visiteur*, 151–152.

[22] Griffith, *Catalogue of the Demotic Graffiti*, 112-119, Ph. 416.

over a period of two years. This inscription tells us that Sasas,[23] son of Paesis, was sent from the side of the King of Meroe to Philae to give homage to Isis in order to help faraway people. Pasan brought 10 talents of silver (about 273 kg.). (Fig. 7)

Fig. 7 The Longest Demotic inscription on the Philae Island. Taken by author.

The obsolescence of Demotic at Philae is also an important indicator of the end of the ancient Egyptian religion as an institution, as the temple was the center of knowledge and learning, and with the gradual death of Egyptian religious practices (as Egypt converted to Christianity), the status of the traditional languages then in use changed. Fewer and fewer individuals would have been able to read and write Demotic and Greek scripts–the former languages and scripts of priests who practiced traditional cults in Egypt, and the reason was that Egyptian priests were gradually replaced by Nubians.[24]

Greek Inscriptions

Contrarily to Demotic inscriptions, the number of Greek inscriptions seems to have been fairly stable during these same five centuries. There was an interest in inscribing the graffiti in Greek language during the Roman period, particularly during the first two centuries of our era, and then Greek was less used during the third century for the sake of Demotic. This is explained by the dominance of the Meroïtes of the Island. The Meroïtes preferred to use Demotic rather than Greek.

The approximate number of Greek inscriptions from Philae is 361. The two French scholars Bernand assembled two collections of the Greek and Latin graffiti from Philae, covering the Ptolemaic (I) and Roman (II) eras.[25] Indeed, there are two places that remained devoid of Greek inscriptions: the Mammisi and the 'Meroitic Chamber', between the first and second pylon. According to Dijkstra, it was forbidden for laymen to enter the inner parts of the temple precincts or inside the Birth house; thus, priests would have inscribed demotic inscriptions on walls of the Birth house.[26]

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[23] See J. Pope, 2009, 'the Proskynema of a Meroïte Envoy to Roman Egypt (Philae 416)', Enchoria 31 (2008/2009), 68-103. The name is now read Sasan (note a, p. 74).

[24] E. Cruz-Uribe, 'The Death of Demotic Redux: Pilgrimage, Nubia and the Preservation of Egyptian Culture', in: (eds)., H. Knuf, *et al.* (Leuven, 2010), 499–506. 507

[25] The first volume contains a general introduction, meanwhile the second volume starts with a series of brief introductory sections on the location of the graffiti of Roman date, and the categories into which they fall. This volume shows the interest of the epigrams, particularly those of the professional poet, Catilius, and that of Serenus, which, uniquely, seems to show some religious feeling.

[26] Dijkstra, *Religious Encounters*, 61.

Notes on the Greek Inscriptions

The Greek pilgrimage inscriptions are frequently called 'proskynemata'. It is a Greek word derived from the verb proskunew, 'fall down and worship'. This term 'proskynemata' appeared in Egypt for the first time in the middle of the second century BCE. The word is the adaptation of an ancient Egyptian custom to leave a name before a god (introduced by demotic rn-f mne ty, 'may his name remain here', or rn nfr mni ty, 'may the good name remain here'.[27] Thus, the later Demotic formula *tA wšt.t* was derived from the Greek προσκυνήμα.[28]

The first pylon was reserved for the temple priests, and thus included a large number of Greek and Demotic graffiti. The most ancient Greek graffito on Philae Island is IG50, which dates back to the reign of Ptolemy XII (17 August, year 26 CE). It is placed on the left side of the gate of the first pylon.[29](Fig.8).
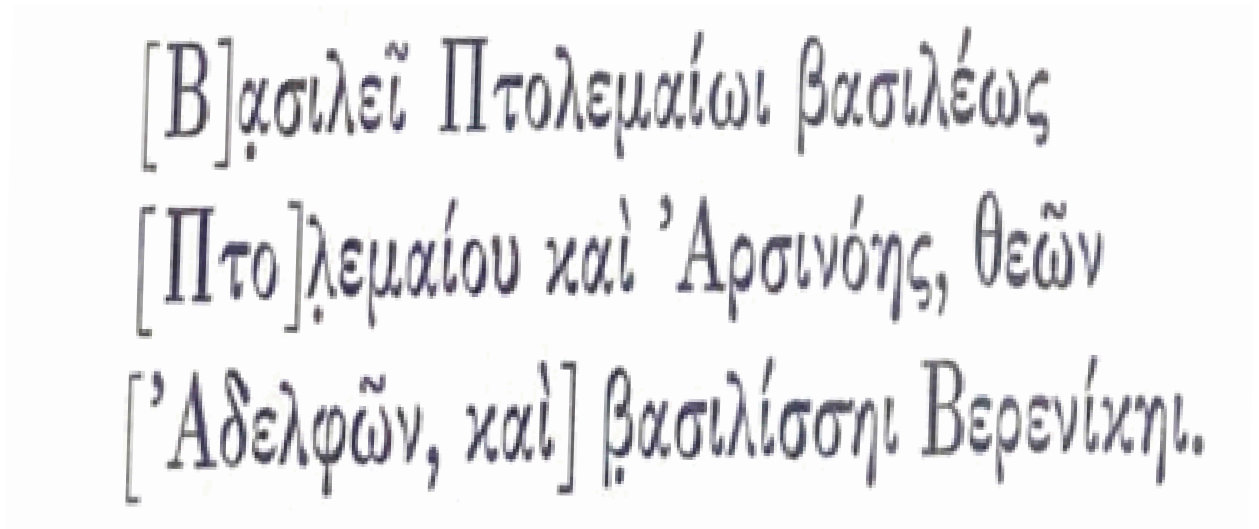
Fig. 8 The most ancient Greek graffito on Philae Island. After, Les inscriptions grecques I, p. 279.

One more interesting Greek inscription on the first pylon (southern pylon, southern façade, western mole) is IG61.[30] It dates back to 10 March, year 44 BCE. This inscription was made five days before the assassination of Caesar at Rome. It was left by a certain person named Ision, the son of Callimachus, who also left an inscription, dating back to 14 May, of the year 62 BCE.[31] (Fig. 9).

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[27] Dijkstra, *Religious Encounters*, 63.

[28] W. Helck, 'Proskynema', *LÄ* IV (1982) 1125.

[29] Bernand, *IG* I, 297.

[30] Bernand, *IG* I, 331-332.

[31] Cauville, Ali, *Philae Itinéraire du visiteur*, 99.
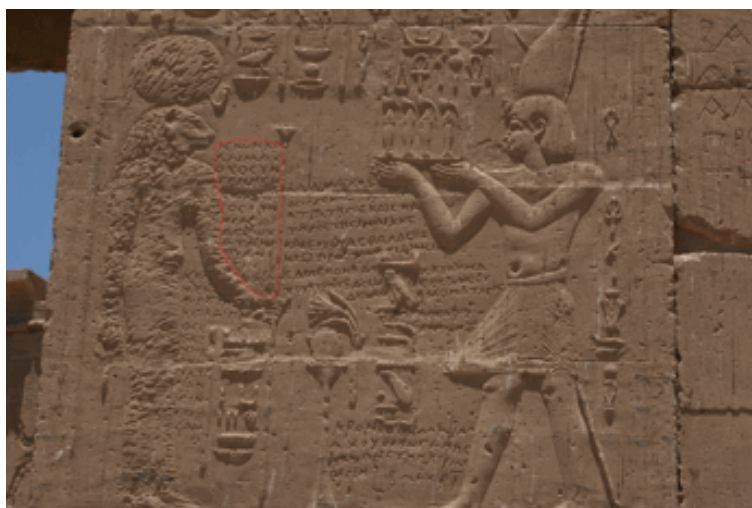
Fig. 9 IG61 which dates back to 10 March, year 44 BCE, i.e. five days before the assassination of Caesar at Rome. Taken by the author.

Demotic Inscriptions vs Greek Inscriptions in Philae

In the Ptolemaic period (323-30 BCE), there was a tendency to use Greek writing more than Demotic. There are eighty-four Greek inscriptions as opposed to twenty-eight in Demotic. In the first century BCE there are sixty-one Greek inscriptions and only fourteen in Demotic. However, this preference changed later. The Demotic inscriptions were attested from the first to fifth centuries CE, and were more frequent than Greek inscriptions. The high number of Demotic inscriptions seems to coincide with the greater involvement of the Meroites at Philae. Although the Meroites used Demotic as a model for writing their own script (Meroitic cursive), it was apparently more common to use Demotic at Philae.

In the Roman period, Greek pilgrimage inscriptions followed a fixed set of formulae. The most common opening formula is proskynema, followed by the name of the pilgrim and accompanied by his or her father's name and function. Then the pilgrim mentions the deity to whom the proskynema is addressed. He mentions in the inscription a vow for the good, and emphasizes his piety 'out of piety'). The proskynema may end with the date.[32]

Finally, the analysis of the Greek and Demotic inscriptions at Philae shows that the ancient Egyptian cults did not continue unaffected at Philae in Late Antiquity. The inscriptions, usually consisting of pilgrimage inscriptions, significantly decrease in quantity. The location of the inscriptions also shows a contraction in Late Antique cultic activity, for they are found ever closer to the main Temple of Isis.[33]

Meroitic Inscriptions

The Meroitic kingdom flourished from c. 300 BCE to 300 CE. The Meroites came to Philae as pilgrims to worship Isis, and also as political envoys who served as diplomats for their king in Meroë in his dealings with the Roman rulers of Egypt.

The earliest examples of Meroitic cursive inscriptions, recently found by Charles Bonnet in Dukki Gel (REM 1377-78),[34] can be dated to the early second century BCE.[35] The latest text is still probably the famous inscriptions from Kalabsha, which mention king Kharamadoye

(REM 0094), and date from the beginning of the fifth century CE.[36] In Philae, the inscriptions left by Meroites span the first to the third centuries CE. They are inscribed in three scripts: Demotic, Greek and Meroitic. Inscriptions attributed to

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[32] Bernand, *IG* II, 8–14

[33] Dijkstra, *Religious Encounters*, 66.

[34] REM is the acronym of Répertoire d›épigraphie méroïtique. It was created by the French scholar Jean Leclant, who is an expert researcher of the Kushite culture and the Meroitic script. REM consists of three volumes; it is the standard corpus of the best known and catalogued examples of the Meroitic script. It includes examples of both the hieroglyphic and cursive scripts. The texts are arranged by number. In total there are currently over 2000 entries in REM.

[35] C. Rilly, 'Les graffitis archaïques de Doukki Gel et l'apparition de l'écriture méroïtique', Meroitic Newsletter 30, (2003) 46–48.

[36] On the Meroitic inscriptions in Egypt, Cf. A. Mansour, 'Meroitic Inscriptions in Egypt' in: K. Azab, A. Mansour (eds.), Journey of Writing in Egypt (Alexandria, 2010), 130–135.

Meroites comprise thirty-six in Demotic, two in Greek and thirty-one inscribed in the Meroitic cursive script.[37]

The Meroitic inscriptions are concentrated in three areas of the temple complex of Philae: the Birth House (Mammisi), the Meroitic chamber and the Gate of Hadrian. The inscriptions which are written in both Demotic and Meroitic are concentrated in the Birth House and on the Gate of Hadrian. We should refer to two important Meroitic inscriptions at the Gate of Hadrian. REM 0119, which belongs to the king Yesbokhe-Amani. (Fig.10)

Fig. 10 King Yesbokhe-Amani's inscription, Philae Island. (REM 0119) Taken by the author.

According to its paleography, it goes back to 350–300 BCE.[38] There is an identical inscription on the opposite wall, and the two inscriptions decorated the pilgrimage passage of the king in the Temple of Isis at Philae. REM 0121 is an adoration inscription dedicated to Isis, by a certain Yebye, who is ascribed as the messenger of Wepwawet. According to its paleography, the inscription dates back to the fourth century CE.[39] (Fig.11)

Fig. 11 An adoration inscription dedicated to Isis, by a certain named Yebye, Philae Island.
(REM 0121). Taken by the author.

The third important group of inscriptions is located in the Meroitic Chamber opposite to the Birth House and between the two pylons. The Meroitic Chamber contains Meroitic inscriptions and pictures dating to the third century CE and shows a procession of Meroitic officials. It seems that the influence of the Meroites in the third century CE was so great that they were allowed to have a separate cultic room on the island.[40]

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[37] S. Bumbaugh, Meroitic Worship Of Isis as Seen Through The Graffiti of The Dodecaschoenus (Ph.D. Diss. University of Chicago, 2009), 7.

[38] J. Leclant, A. Heyler, C. el Naggar, C. Carrier, C. Rilly, Répertoire d'épigraphie méroïtique, Tome I - REM 0001 à REM 0387 (Paris, 2000), 269.

[39] Leclant et al., Répertoire d'épigraphie méroïtique, 271.

[40] Bumbaugh, 'Meroitic Worship of Isis at Philae', in: Karen Exell (ed), Egypt in its African Context: Proceedings of the conference held at The Manchester Museum, University of Manchester, 2-4 October 2009, BAR 2204 (2011), 66–69.

Notes on the Meroitic Inscriptions

According to Dijkstra, a study of the demotic inscriptions has defined a group of thirty-six graffiti left by Meroites. They are pilgrimage inscriptions and are distinguished by the Meroite names. These inscriptions are longer and contain extra personal and religious feelings, such as appeasing prayers.[41] Furthermore, the inscriptions give us a picture of the importance of Isis as well as the communal nature of her worship as celebrated in the month of Khoiak and Isis' Festival of Entry. The inscriptions mention the festivals in which the Meroites participated as well as the rich gifts of gold that they brought from their king. The principal festivals mentioned occurred in the month of Khoiak, the celebration of Osiris' resurrection, as well as Isis' Feast of Entry.[42] The Festival of Entry held great importance for the Meroites. The festival included a visit by Isis to the Abaton on Biga Island in order to pour milk and water libations for her husband Osiris.[43]

Christian Inscriptions

In the fourth and fifth centuries, Egyptian Christianity became more widespread, and by the sixth century, it had become an integral part of Egyptian society. According to Dijkstra there were, probably, at least five churches in Philae: two freestanding churches (the East and the West Churches) and three churches built in or nearby ancient Egyptian temples (the Temple of Isis, the Temple of Augustus and the Temple of Arensnuphis). The freestanding churches were probably the first to be erected on the northern part of the island.[44] (Fig.12)

Fig. 12 The freestanding churches erected on the northern part of the island. Taken by the author.

The ancient Egyptian reliefs were hacked away, and the Isis temple reused as a church dedicated to Saint Stephan in 537 CE. Large crosses have been incised next to the doorways as a sign terminating the pagan cults.[45] The foundation inscription of the church of Saint Stephen is already located on the right-hand side of the entrance to the second pylon. The text reads: "This

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[41] Dijkstra, Religious Encounters, 65-66; Griffith, Meroitic Inscriptions, nos. 95-6, 121-5 = REM 0095-6, 0121–5.

[42] Philae was closely linked with the Abaton: Isis was the deity in charge of reviving Osiris, she was the giver of life, the protectress of Osiris, and therefore she was worshipped in order to expect a good yield in return. In the Gateway of Hadrian on Philae, two Ptolemaic decrees have been recorded in hieroglyphic which give us a clear impression of the cult. One of the most important rituals was the ferrying of Isis across the Nile from the gateway to the Abaton every ten days (the Egyptian week) to unite her symbolically with her husband and to perform the customary rites. Milk and water libations were poured and food was laid down for the dead deity. Although access to the Abaton was prohibited for pilgrims, they could watch the scene of the crossing of Isis from the colonnade that had been built in the reign of Augustus. See: L.V, Žabkar, Hymns to Isis in Her Temple at Philae (Hanover, 1988) 51.

[43] Bumbaugh, in: Exell (ed), Egypt in its African Context: BAR 2204 (2011), 66.

[44] Dijkstra, Religious Encounters, 170.

[45] Dijkstra, Religious Encounters, 126; Bernand, IG II, 251–68

topos became, in the name of the holy and consubstantial Trinity, the house of Saint Stephen under our most God-loving father, Bishop Apa Theodorus. May God preserve him for a very longtime".[46] (Fig.13)
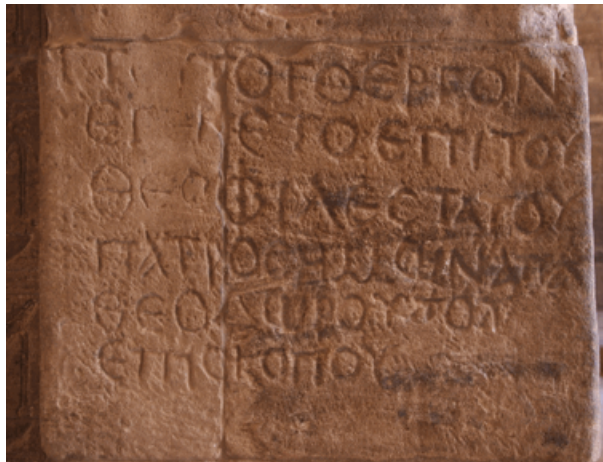
Fig. 13 The foundation inscription of the church of Saint Stephen. Taken by the author.

As visitors enter the interior of the temple, Christian aspects of the church can be seen. Inside the hypostyle hall of the temple, the ankh signs have been replaced by the cross. Moreover, the visitor will find three Christian inscriptions. They were incised on the doorway of the naos. There is an inscription on each side of the door, and one inside on the right-hand side. The one on the left-hand side of the door reads: "+ Also this good work was done under our most holy father, Bishop Apa Theodore. May God preserve him for a very long time".[47]

The other inscription on the right-hand side is similar but slightly shorter than the one on the left-hand side of the door, and it reads: "This work was done under our most God-loving father, the Bishop Apa Theodorus".[48]

Part Three: Analysis, Commentary and Suggestions

Philae has a long history of multi-ethnic pilgrimage. In the Ptolemaic period, pilgrims came from Egypt, North Africa, Crete, Greece and Asia Minor to worship the goddess of Philae. This broad spectrum of visitors probably reflects the sphere of influence of the Ptolemies, who were the first to commemorate their pilgrimages to Philae in inscriptions on the island. Nevertheless, the cases in which ethnicity is indicated are rare, and the names seem to indicate that most people came from Egypt during this period. It is likely that pilgrims came from Nubia also, but there are no pilgrimage inscriptions to prove their presence.

- ### Religious Aspects of the Inscriptions
  The Ptolemaic-Roman cult of Isis and Osiris on Philae attracted numerous pilgrims and visitors,[49] who left hundreds of votive inscriptions and other graffiti in Demotic, Greek, Latin, and Meroitic. Certain visitors were of elevated social status, like Hermias, governor of the Thebaid; apparently also, Ptolemaic kings were among those who traveled to the island.[50] In Hellenistic times, devotees came from as far as Greece, Crete, and Asia Minor. During the Roman Period, we encounter pilgrims primarily from Egypt and Nubia.[51] In the Roman period, the wide spectrum of visitors of the preceding period becomes narrower: in this period, pilgrims only came from Egypt and Nubia.

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[46] Bernand, IG II, no. 200, 251.

[47] Bernand, IG II, no. 202, 260.

[48] Bernand, IG II, no. 204, 367.

[49] Cruz-Uribe, in: Bács (ed.), Studies in Honor of Ernö Gaál, 176–177.

[50] I. Rutherford, 'Island of the Extremity: Space, Language and Power in the Pilgrimage Traditions of Philae', in: D. Frankfurter (ed.), Pilgrimage and Holy Space in Late Antique Egypt, Religions in the Graeco-Roman World 134 (Leiden, 1998), 236.

[51] Rutherford, in: Frankfurter (ed.), Pilgrimage and Holy Space in Late Antique Egypt, Religions in the Graeco-Roman World 134, 236.

Indeed, few places in Egypt have as many pilgrimage inscriptions as Philae. Of the Greek inscriptions made during the first three centuries CE, there are twenty-three out of a total of thirty-six (63.9%) classified as pilgrimage inscriptions, and of the Demotic inscriptions, there are seventy-two out of 102 (70.6%).[52]

It is noteworthy that among visitors of the third century CE were the Meroitic delegations; they donated precious cult objects to the temple. Their strong presence is attested by the Meroitic Chamber room in the second eastern colonnade.[53]

• Tourist and Tourism Inscriptions in Philae

Philae was thought of as an attractive sightseeing place for tourists in both Ptolemaic and Roman eras. Many provincial officials visited Philae as tourists, and left their names on the walls of temples[54] such as Callimachus, who was epistrategos, strategos of the Indian and Red Seas. Additionally, the Prefect at Philae was expected to annually visit the island to celebrate the Nile flood in September.[55]

It is not easy to make specific distinctions between tourists and pilgrims, as some visitors made the touristic pilgrimage. Some inscriptions, such as the repeated epigram: 'Having travelled over the great expanse of the fruitful Nile, I [X], have come to the great goddess Isis, making a mention for good luck on behalf of my parents...', celebrated both Isis and the physical setting of the Island and the Nile.[56]

The graffiti of Philae reflect an important touristic aspect of the seasonal visits to the island. According to Foertmeyer,[57] people preferred to visit Philae in the late autumn and winter, as indicated from the inscriptions. Philae offered neither a cure place nor an oracular response to questions, so people were not obliged to make visits during any specific time of the year.

In more modern times, the Philae Island attracted more people. For example, in the nineteenth century, Pope Gregory XVI (1765–1846, pope from 1831) sent a delegation to Egypt, mainly to Philae searching for alabaster to reconstruct the church of Saint-Paul-hors-les Murs, after its incident.58 Also, the Savants of the French Expedition (1798–1801), visited Philae and left their names.59 This inscription can be found on the upper wall, above the ceiling of the third hall of the eastern part of the Temple of Isis. It is dated to the 7th year of the Republic, 1799. (Fig.14)

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[52] Griffith, Catalogue of the Demotic Graffiti, 9, Bernand, IG II, 8.

[53] Rutherford, in: Frankfurter (ed.), Pilgrimage and Holy Space in Late Antique Egypt, Religions in the Graeco-Roman World 134, 234.

[54] Foertmeyer, Tourism in Grace-Roman Egypt 68.

[55] Foertmeyer, Tourism in Graeco-Roman Egypt, 69.

[56] Foertmeyer, Tourism in Graeco-Roman Egypt, 73.

[57] Foertmeyer, Tourism in Graeco-Roman Egypt, 77.

[58] Cauville, Ibrahim, Philae Itinéraire du visiteur, 209.

[59] Cauville, Ibrahim, Philae Itinéraire du visiteur, 232.

Fig. 14 The Graffito of Savants of the French Expedition, which dates back to the 7th year of the Republic, 1799. Taken by the author.

To conclude, Philae Island revealed, more than 3000 years ago, what today is termed 'multiculturalism'. Thus, the documentation of these ancient scripts assists in adding a vital component to the cultural heritage of Egypt. It can also be clearly seen that there are three groups of visitors to Philae who left graffiti:[60]

1- The Non-Egyptians who travelled to touristic sites along the Nile, such as Memnon, the Pyramids or Philae at the First Cataract. They registered their reactions.
2- The second group is composed of Greek-speaking workers and soldiers, who were charged with particular tasks in the desert and other distant places, and they signed with the name of their titles.
3- The third category included Egyptians and Nubians who made pilgrimages to Philae and left their graffiti.

The Philae ancient inscriptions include firstly the ordinary temple religious texts that were transmitted from traditional temple texts. Secondly, visitors left their graffiti in short and long texts. The graffiti were written in different places in the temple according to the accessibility permitted to the visitors. For example the last Hieroglyphic inscription (394 CE) was incised inside the gate of Hadrian. (Fig.15).

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[60] Foertmeyer, Tourism in Graeco-Roman Egypt, 76.

Fig. 15 The last hieroglyphic inscription (394 CE). Taken by the author.

Thirdly, the commemorative texts that emphasize particular events such as the Dodekaschoinos Stela or the dedication of Dodekaschoinos are also present. Both Ptolemaic kings and Roman emperors were keen to document important historical events, such as the erection of an obelisk, or a stela; they may also have wanted to depict a special relief on a temple wall.

In summary, this paper considers the importance of the many ancient inscriptions on Philae Island, and suggests that these should be taken into consideration when studying, documenting, visiting, and developing the island. In a recent publication by Sylvie Cauville and Mohamed Ibrahim Ali, a comprehensive visitor's itinerary of the island provided details and full descriptions. I would take this occasion to add to their itinerary by focusing attention on the ancient inscriptions and particularly, on their content. Finally, it would be useful to develop a virtual museum application that can preserve the heritage of ancient scripts and inscriptions, in order to best document, preserve and display these inscriptions.

Suggestions for the Documentation and Display of the Heritage of Inscriptions

The year 2017 was declared the International Year of Sustainable Tourism for Development, which was announced both in recognition of the vast potential of the tourism industry and to encourage the expansion of the sector towards sustainability. This is a unique opportunity to consider the Island of Philae as an open museum of ancient scripts and Inscriptions to build a more responsible and committed development that can capitalize its immense potential in terms of cultural and environmental preservation. In this cadre, an innovative approach has been developed over the recent years in order to preserve the heritage of ancient scripts and inscriptions.

The DLIC is a digital archive for the writings and inscriptions on buildings and monuments throughout the ages. These inscriptions are displayed on the website of the Digital Library of Inscriptions and Calligraphies in digital form, which includes images and a brief description of these inscriptions. DLIC provides users to access its collections and provides specific information about each inscription.

Finally, a suggested approach is to preserve and maintain such natural museum of scripts and inscriptions through establishing a virtual museum of scripts and inscriptions. An amazing virtual tour application developed in-house by the Bibliotheca Alexandrina, demonstrating the Antiquities Museum on premises.

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All Mapped Out

Alexandra Skedzuhn- Safir[1] & Peter I. Schneider[2]

The monumental district of Florence/Italy and the workers' quarter Kiel-Gaarden/Germany are two case studies on the use of mapping for storyscapes on different levels.

Architectural heritage is most commonly understood to be representable and representative of a nation, city or cultural group. Not only in the aftermath of armed confrontation, is a re-assessment of what should be considered worthy of preservation and remembrance necessary, but it becomes perhaps a matter of every generation to re-evaluate of what matters in the built environment as part of an identity-shaping process. Part of this on-going process could be coming to terms with the historic past, and to include the forgotten aspects and events, which had shaped to some extent the lives of a group of people, communities or entire nations. In heritage studies, this contested heritage is known for instance as "shared heritage", "uncomfortable heritage", and places may be even described as "traumascapes".[3]

What is known as the "spatial turn" occurred roughly 20 years ago.[4] It is employed in the humanities where cartographic maps become a methodological tool. It is not a new approach to understand the historic context through space and in space, but it has undergone a re-launch because mass data can be processed and linked to a GIS. When this data becomes available online, trans- and interdisciplinary research is facilitated with a possibility to open up new perspectives and research fields. Especially in the area of architectural heritage, a field still largely dominated by expertism, this method may act as an inclusive and democratic tool for communities, which are not yet an integral part of a heritage discourse. It also provides an opportunity to integrate new heritage topics and places to be – if not preserved so at least – remembered.

By visualizing for instance an urban space and the different places with a variety of functions and events, links between them can be revealed, which otherwise would have gone unnoticed. What has been termed in this context a "deep map" is "a finely detailed, multimedia depiction of place and the people, animals, and objects that exist within it, and are thus inseparable from the contours and rhythms of everyday life. Deep maps are not confined to the tangible or material, but include the discursive and ideological dimensions of place, the dreams, hopes, and fears of residents – they are, in short, positioned between matter and meanings. [...] It is simultaneously a platform, a process, and a product. It is an environment embedded with tools to bring data into an explicit and direct relationship with space and time."[5]

The relationship between space and human activity is well reflected in sociology stating that "space cannot be [...] distinguished from society, but it is a specific form of society. Spatial structures are, just like temporal structures, forms of social structures".[6] That means that space and human activity constitute elements of heritage. At the same time, digitalisation has a decisive impact on the possibility for accessing primary data, for creating maps with this data, and to share these maps. Two case studies will demonstrate here how the map-based reconstruction of spatial activity helps to reveal different approaches to social realities. The case studies examine very different places and situations and will illustrate the potential of deep mapping to generate attention for hitherto neglected facets of life in urban spaces.

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[1] BTU Cottbus-Senftenberg, Chair of Architectural Preservation.

[2] BTU Cottbus-Senftenberg, Chair of Architectural Preservation.

[3] According to the ICOMOS committee, "Shared Built Heritage includes historical urban and rural structures or elements, resulting from multi-cultural and/or colonial influence". Connected to this heritage would be, though, not only sites emblematic of colonialism and slavery, but also places which in present-day context are relevant for different cultural groups sharing the space, but that would be associated with different values. Enders, 'ICOMOS International Scientific Committee on Shared Built Heritage. Its History, Work and Role in the Preservation and Conservation of Transcultural Heritage', 29. Norbert Huse (1941-2013), German art historian, has distinguished three different categories of uncomfortable heritage, mostly in the context of German heritage and spaces linked to the National Socialist era and the GDR. Huse, Unbequeme Baudenkmale. The cultural historian Maria Tumarkin explores the destructive effects of war and terrorist attacks through the places associated with these events. Tumarkin, Traumascapes.

[4] Bodenhamer, 'Narrating Space and Place', 7.

[5] Bodenhamer, Harris, and Corrigan, 'Introduction', 3.

[6] Löw, Raumsoziologie, 167.

Universal heritage in 19th century Florence

The Tuscan city Florence, known worldwide for its Renaissance art and architecture, had already been part of the Grand Tour, becoming even more interesting from the first half of the 19th century, and can – in terms of heritage values – surely be regarded as a place of universal significance (fig. 1). [7] The monuments mentioned in guide books can be seen as the essence of expert-driven and thus universally acknowledged heritage sites. With this selection the importance of these sites is reinforced. Thus, the notion of key monuments is the result of a top-down approach to evaluate cultural heritage. This perspective still prevails in most cases for tangible heritage, but it limits a more holistic perspective.

Figure 2 shows a map based on the information of a 1867 city guide in which the areas of churches, represented in pink, are mentioned and which were believed to be of interest for a tourist.[8] However, many more, albeit smaller churches existed that are still noteworthy for the religious communities and the city history in general (fig. 3). The graphical representation of heritage in the shape of a pyramid demonstrates the different levels of heritage, according to their importance from a personal, shown at the bottom in red, up to the universal significance in yellow at the top (fig. 4).

When tourists came to Florence, and explored the city with the help of guide books, these visitors moved within the city space with its officially recognized monuments. But if we consider the movement within an environment with different human activities, we see that also other realities coexist. These parallel spaces – usually not officially constituting national or local heritage – contributed however to the entire experience of the visitor. This is exemplified by a newspaper article that appeared on September 2, 1887 in the Florentine newspaper "*La Nazione*", where a letter of one of their readers was published, informing us,

"Thus, it happens often that I meet in Via della Scala, at the corner of Via del Porcellana, foreigners with a guide book in their hands, who cannot decide to take such a dirty street to reach their hotel, maybe because they cannot believe that it is the right street, which is indicated in their guide book as the shortest from the [train] station and from a centre such as Santa Maria Novella, to their hotel such as Pace, Ville and Italie!"[9]

These hotels were located along the river Arno (fig. 5) around Piazza Manin, today's Piazza Ognissanti, and were considered to be located in one of "*the most elegant and finest areas of Florence, and where there are the most beautiful hotels of the city*".[10] What the anonymous author referred to were the bordello hotspots in Florence that were situated amongst other streets in that quarter in the Via del Porcellana, as indicated by the turquoise dots (figs. 6 and 7). This was also an area, where in the past centuries the labourers working in the production of woolen textiles had worked, and where bordellos had been established in vicinity to cater to this clientele.

The stories connected to the experiences of the parallel spaces may be detached from the honourable, officially communicated history, but ignoring them, prevents us from understanding the space of the city with its multi-layered inter-relations. One particular facet of everyday life, which is presented here in an exemplary way, is represented by ten thousands of documents compiled by the police and stored at the State Archive in Florence. They reveal the clashes in everyday life of a contested sub-culture with respectable society. The documents cover a period when prostitution in post-unified Italy was not forbidden but tolerated, and where the state regulated and sanctioned urban space for the setting up of bordellos.

On May 23, 1873 Mister Carpenty from England had sojourned in the Hotel New York at the river Arno, when he was solicited by a woman on the Via Refe Nero. This street is located between two main shopping streets, the Via Calzaiuoli and Via Tornabuoni (figs. 8 and 9). This woman had pulled him into a house, forcing herself onto him. But, according to the police report, he managed to escape, but not without having to pay her 5 Lire, after she had called some men, who beat him up and chased him away.[11]

Close to the Palazzo Vecchio, under the *Logge of the Uffizi* was a meeting point, where during the day and night roughly 15 procurers and prostitutes came together (figs. 10). According to an anonymous letter to the police, their shameful behaviour was causing scandal in these times with the presence of foreigners with their use of vulgar language and curses.[12] This event and

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[7] Specific city guides have been published since the end of the 18th century. For a comprehensive bibliography on the Florentine city guides, see Gonnelli, 1999, Firenze in tasca. Immagine artistica di una città attraverso e guide dell'Ottocento.

[8] Fratelli Pellas, Firenze in tasca ovvero una gita di piacere alla capitale.

[9] "Talchò [sic!] succede spesso di incontrare in Via della Scala, allo svolto di Via del Porcellana, i forestieri colla loro guida alla mano, che non sanno indursi a prendere per una strada così sudicia per recarsi si loro Hôtels, forse perché non par loro vero che possa esser quella la strada, che la pianta della loro guida segna come la più comoda per chi da Stazione, e da un centro come Santa Maria Novella, si reca per esempio agli Alberghi della Pace, della Ville e d'Italia!"

[10] "[...] ai Quartiere del Lungarni, uno dei più eleganti e signorili di Firenze, dove sono i più belle alberghi della città" La Nazione, 'Truce Fatto', 2.

[11] Questura, 'Box 15', dossier 16 F, May 23, 1873.

[12] Questura, 'Box 32', dossier 486 P, n.d.

many other situations had been part of the everyday life not only of foreigners visiting the city, but of Florentines as well, who lived in the neighbourhood of the numerous bordellos, spread out all over the city. It is also the story of the many women who worked in this business, most of whom were forced out of economic necessity to choose this occupation, and often exploited by madams and the system at large. Ultimately, it is the story of double standards, and of a society, that enabled the tolerated system of prostitution, while the re-integration of ostracized and criminalised prostitutes into society was rendered more than difficult. Only some citizens profited from this system, in which government taxed prostitutes and bordello owners. These reports thus reflect the stories of individuals or of sub-cultures of this period, for many however they represent an uncomfortable side of society. As contested as it may be, it still constitutes part of Florentine history, but has not left any visible marks in the urban fabric. Therefore, it deserves even more so to be remembered, not only because it is part of the identity of a small and ostracized group, but shapes ultimately the history of society in the latter half of the 19th century, reflecting its values, troubles and morality. Although this historical reality has long past, the uncomfortable side of it has not decreased. Thus, it is perhaps even more important to acknowledge this historical fact, and employ it to as a basis to address contemporary issues.

Secret Gaarden

Compared to the landmark Renaissance and Baroque churches of Florence, one will not fail to assume a lesser global significance to most places in Kiel, a German harbour city located at the Baltic Sea, and in particular to Kiel-Gaarden, a traditional workers´ quarter. Still, there are also officially recognized and listed monuments in that quarter, mostly public buildings and historic settlements from the 1st half of the 20th century.[13] These officially listed monuments could be placed to the medium levels of the heritage pyramid from local to national significance (pyramid on fig. 11, bottom right corner). The cadastre of monuments is integrated into the official GIS of the municipality and available online for the general public.[14] Within the GIS, the listed monuments are represented on the online map in different colours, according to different categories like buildings, or open spaces. This, however, does not yet represent a 'deep map' according to the concept Bodenhamer et al.

The quarter of Kiel-Gaarden is linked to the development of the German Imperial Marine since the 1870s.[15] After the declaration of Kiel as the 'Imperial Harbour' of the German Empire in the 1870s, the quarter next to the wharfs did not attract only ten thousands of immigrants from the various German states as workers, but also a great number of local middle-class investors and merchants who built the new neighbourhoods with respectable middle class houses. In WW 2 many of the buildings had been heavily damaged and torn down, but still, many buildings and some streets maintained the 19th and early 20th centuries' character of the place. But, even if rebuilt after the war with the addition of new buildings replacing the lost ones, the quarter changed considerably: many refugees from the lost parts of Eastern Germany had to be required living space in the late 1940s and 1950s, and from the 1960s many immigrant workers came from southern Europe. Already in the 1970s and 1980s the quarter faced serious problems concerning the living conditions as a consequence of lacking investment by the house owners, in general private middle class proprietors.[16] The municipality managed to improve the investment situation and the living conditions, and locals were able to regain self-confidence as inhabitants of a vivid quarter.[17]

And again, at the beginning of the 21st century, the situation turned for the worse. Half a decade ago, the quarter of Kiel-Gaarden had another problem: the news reported of the decadence of the formerly respectable worker´s quarter to a 'No-Go-Area'.[18] After all, the situation at Kiel-Gaarden served as an excellent case study in sociology on the "Middle Class in Socially Disadvantaged Quarters"[19] as well as; on social work in the context of gentrification.[20] The starting point of Masson's study is the issue of segregation, driving better-off parts of the population out of neighbourhoods that are in continuous need for inclusion and stabilized identity. Fostering self-consciousness and identity can be regarded as one strategy to promote social cohesion. At Kiel Gaarden, several initiatives started to address this problem by activating heritage and story-telling projects concerned with 'everyday life' in the past. One of these initiatives for examples is the 'Workshop on Local History', held at

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[13] On the built heritage at Kiel-Gaarden see Riek 1978, Weber-Karge 1994, LDSH 1995. An online-map with all listed monuments is available from the municipality GIS: www.ims.kiel.de.

[14] **https://ims.kiel.de/extern/kielmaps/?view=denkmal&. (18 March 2018).**

[15] On the history of Kiel-Gaarden see: Voerde et al. 1961, Rieck 1978, LDSH 1995, Wulf 1992a and 1992b.

[16] On the situation in the 1970s and 1980s and on connected rehabilitation activities see: Killisch 1971, Killisch – Stewig 1983, Baudezernat Kiel 1984.

[17] An artist´s project of the 1990 might be taken as a testimony to the perception of Gaarden, which was not restricted to the notion of the German traditions only, but incorporated the presence of the new immigrant people as well (Thomas 1992, 2 and 26).

[18] Anonymous 2011.

[19] Masson 2016.

[20] Hirnstein 2013.

the Adult Education Centre of Kiel. Mostly elderly people from Gaarden participated in this workshop to collect and share memories, that centered on the topic of 'everyday life' in the past. As one outcome, the website of the workshop presents the memories that are arranged according to different themes like the living conditions in the 1920s and 1930s, documenting from memory the use, the furniture and the organisation of an apartment of an average worker´s family.[21]

Other initiatives are the activities of the 'Gaardian'. One of the offers the Gaardian presents is the figure of an elder inhabitant[22] of the quarter who writes and reads historical stories focus on the quarter.[23] One of his topics is the shops and merchants of Kiel-Gaarden, a topic to which he dedicated a book last year: "Doings and Dealing in History and in Stories".[24] It is a book about shops and inns as central reference points of everyday-life in the past, subject to dramatic changes in the 1980s and 1990s due to changes in the general economic framework for retail all over Europe. For his research Ehlert talked to many autochthonous people, the old shop owners or to their heirs, collecting memories, family accounts and privately owned photographs.

Like the monuments mentioned in the city guide of Florence, these shops – and others mentioned in local history publications – can be mapped to visualize the storyscape of meeting spaces for retail, entertainment and neighbourhood. The black symbols on fig. 11 then represent the actively remembered shops and inns. By adding the complete information of shops, taverns and other reference points of everyday life from the old directories (red symbols on fig. 11), which are easily online accessible today[25], we will recognize immediately the difference between the actively remembered topography of everyday life and the historical situation: there are far more reference points to be mapped. It seems as if the mentioned publication reflects the collective memory of those only who still live there.

With this we would like to turn to one of those small shops that are not remembered in a shared way: it is a little grocery shop at the fringe of Gaarden (marked with an arrow on fig. 11). This shop was bought in the 1930s by the offspring of a first-generation immigrant worker, and provided a possibility to climb the social ladder. And the heritage of that shop takes us to the lowest, personal level of the heritage pyramid.

The family of the shop owner managed to climb up gradually the ladder of social status through the benefits gained from their new, modest enterprise as grocers (see fig. 12). On the other hand, the family of the cousin faced a different fate, which resulted in the revealing of family secrets. The story of this family branch is told by the cousin´s granddaughter, who researched her family history. Making an unsettling discovery about her grandfather, she then openly shared the dark sides of the 'families' secret' by publishing it on the internet, excluding however the most immorally questionable details. On her website, that is dedicated to "My grandfather Karl Gottfried August Kroll"[26], she presents the basic biographical facts illustrated with personal family photographs and copies of certificates. In this way, the reader learns about the grandfather's birth in 1903, and about the 'official' family version on his life. We learn that the grandfather died very young in October 1939 due to a kidney failure. However, the public obituary notice and the official family history only mention a "long and hard suffering of a physical disease" as the cause of death. Researching the official death certificate, the granddaughter had come across the place of death not corresponding neither to the family apartment nor to any known hospital nor to any other known family address, but instead to the home of an unknown woman. Pursuing her research, she finds police files recording the true circumstances of her grandfather's death, but explicitly preferred to keep the real cause of death out of the internet.

There could be several reasonably explanations why the granddaughter publicly exposes her family history, but we can only speculate.[27] Nevertheless, the way in which she presents it, speaks for itself: it must have been something that shocked the granddaughter still 70 years later. In fact, the family history research she had just carried out corresponds to what has gained recognition in psychological therapy and in medical studies during the last two decades. The widely recognized French psychologist Anne Ancelin Schützenberger (1988) pointed to the impact of traumata rooted in family secrets and how they may

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[21] 'Geschichtswerkstatt Gaarden' [Workshop on local history]: www. geschichtswerkstatt-gaarden.de. Project by adult education centre Kiel, funded by state office for political education, a private local estate and trading company and by EU; On the different themes: 'Vom Dorf zum Industriestandort' [From village to a place of industry], 'Echte Gaardener' [True Gaardeners], 'Wohnen in den 20er und 30er Jahren' [Living in the 20s and 30s], 'Kindheit und Jugend' [Childhood and youth], 'Die Kriegszeit' [Wartime], 'Nach 1945' [After 1945].

[22] http://www.gaardian.org/kultur/archivar-view.php?kndnr=kul-ges-008&kateg=kul_geschichte&dbnav=kul&layout=lay-1 (18 March 2018).

[23] http://www.gaardian.org/kultur/aus_kul_audio.php?kateg=kul_audio&dbnav=kul (18 March 2018).

[24] Ehlert 2016, Carstens 2016.

[25] The information on shops and other reference points of public life in Kiel-Gaarden is taken – exemplarily – from the directories for the city of Kiel for the years 1914 and 1934.

[26] http://www.hohnichbine.de/opa_karl_kroll.html (18 March 2018).

[27] We do not know, but we can recognize a deep desire to share her story. But – to whom or to which ends? We can only speculate: To free herself from a family trauma in the most drastic way possible? To unknown relatives? Or in order to build a bridge to her unknown illegitimate aunts, that her grandfather had fathered besides his two legitimate children, a kinship she had just newly learned about in the course of her research?

seriously harm individuals for several generations. The confrontation with them can, though, be a key approach in the healing process.

Family histories, like the one based at Kiel-Gaarden, are individual, personal stories, which contribute to self-assertion both on an individual and family level. The narrations of family histories are located on a personal level, their research and mapping being supported by easy access to archival resources and directories. Coming to terms with the personal history finally allows individuals to establish their relations to existing communities of wider, shared significance – be it on local or community levels or be it on even higher levels.

Conclusion

Digital maps, especially in the form of deep maps, are the instruments for the revelation and communication of these stories. Digital maps are dependent on access to all kinds of data of everyday life. The maps themselves are conceived as open to addition of further research results. They are never finished and act as a placeholder. [28] In this sense – as Bodenhammer et al. argued – the maps *"[...] do not explicitly seek authority or objectivity but provoke negotiation between insiders and outsiders, experts and contributors, over what is represented and how. Framed as a conversation but not a statement"*, these maps allow bringing societal problems into focus. [29]

The seemingly clashing positions of the top-down and the bottom-up approaches towards heritage, and its communication can be reconciled by providing accessible maps with different perspectives, and to include not only marginalised issues but also individuals into the heritage discourse.

In this sense it visualises the effects man has on space, and space shaping historic events, which relates to the spatial theory of Löw, in which space provokes and enables specific actions, and events influence the construction of space.

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Fig. 1
The baptistery (top left) and the bell tower (top right) of the Cathedral Santa Maria del Fiore are key monuments in Florence (bottom). As heritage sites they can be considered to have universal significance (Giorgio Sommer, n.d., Deutsche Digitale Bibliothek).
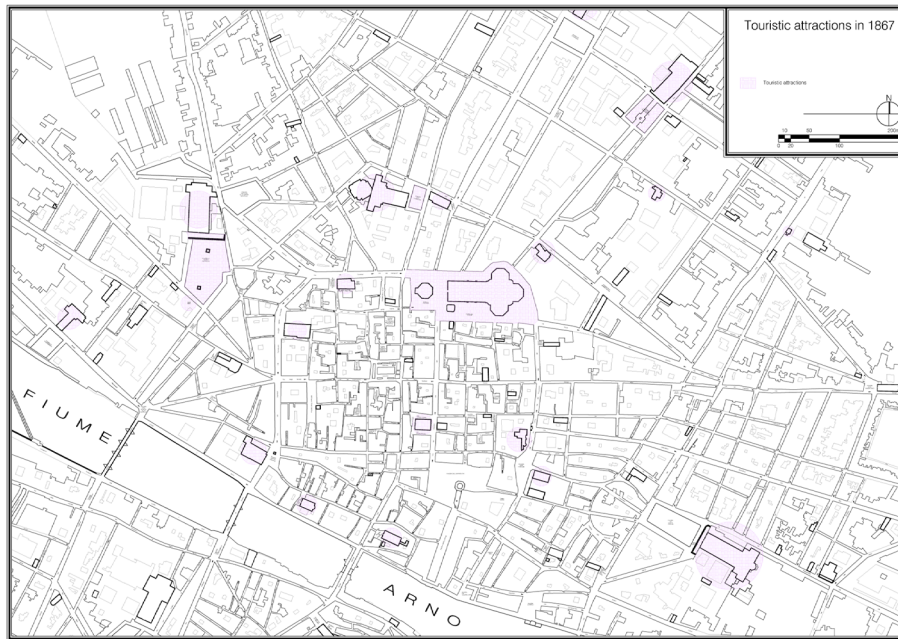
Fig. 2
The churches shown in pink represent those places of touristic attraction according to the city guide Firenze in tasca ovvero una gita di piacere alla capitale published in 1867 by Pellas (Skedzuhn-Safir, drawing by Diaz, 2018 and based on the Florentine cadastre map of 1833 F.1).
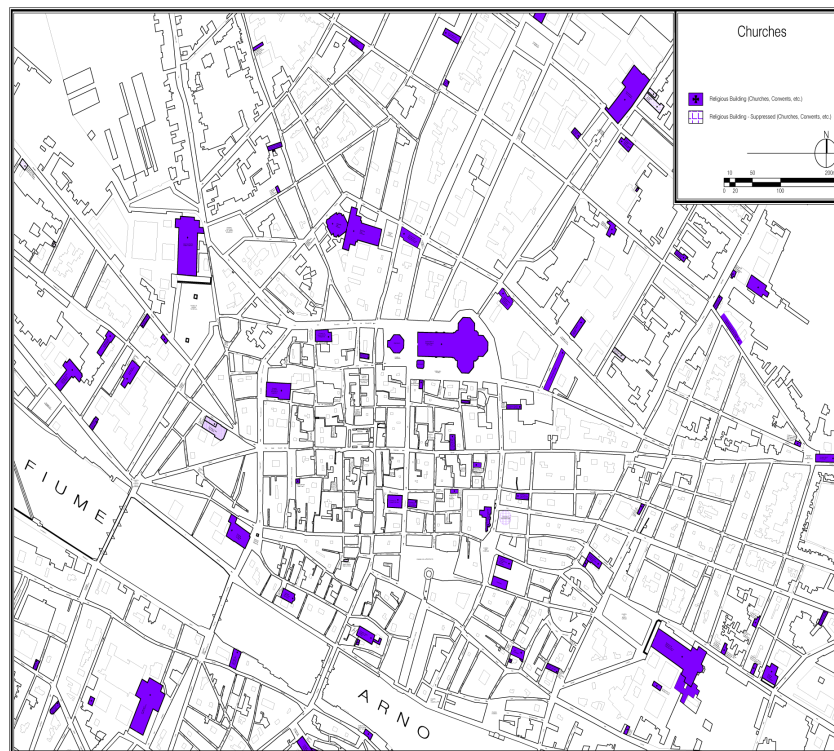
Fig. 3
Except for the churches mentioned in the guide book of 1867, many more Catholic churches existed and shown here in purple, but apparently were not considered to be as important. The choice of one choosing edifice over the other reflects an expert-driven selection of importance (Skedzuhn-Safir; drawing by Diaz, 2018; based on the Florentine cadastre m
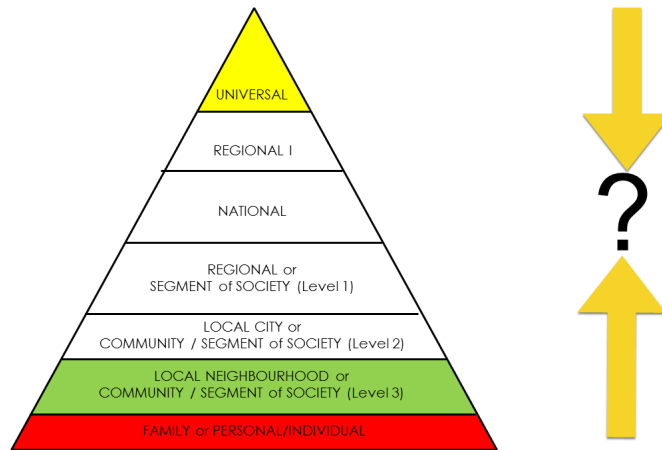
Fig. 4
One manner in which heritage can be distinguished is according to the levels of significance. The importance for a single person is shown in red at the bottom, while yellow at the top signifies the universal one.
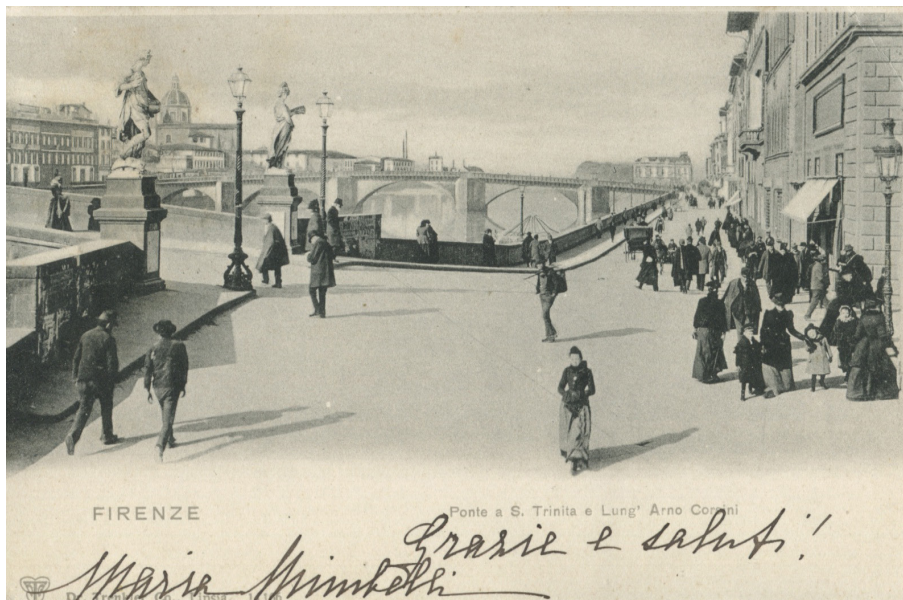
Fig. 5
The Northern promenades along the river Arno were dotted with hotels and pensions. The most elegant ones were located near the Piazza Manin, the present-day Piazza Ognissanti. To the North of this area were several of Florence's legalised bordellos (Photo: Private collection of the author, post stamp dates from 1902).
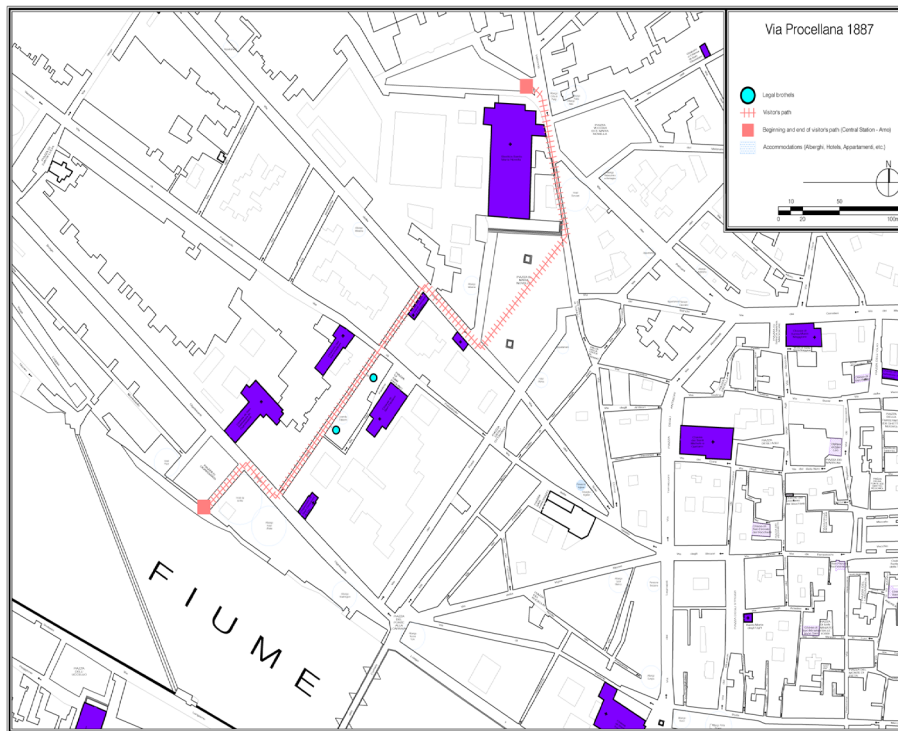
Fig. 6

Figs. 6 and 7
On the way from Florence's main train station to the elegant hotels along the river Arno, tourists would have passed the Via del Porcellana, one of the hotspots of tolerated prostitution, prompting thus a Florentine citizen to lament this situation in a letter to the newspaper "La Nazione" (Skedzuhn-Safir; drawing by Diaz, 2018; based on the Florentine cadastre map of 1833 F.1).
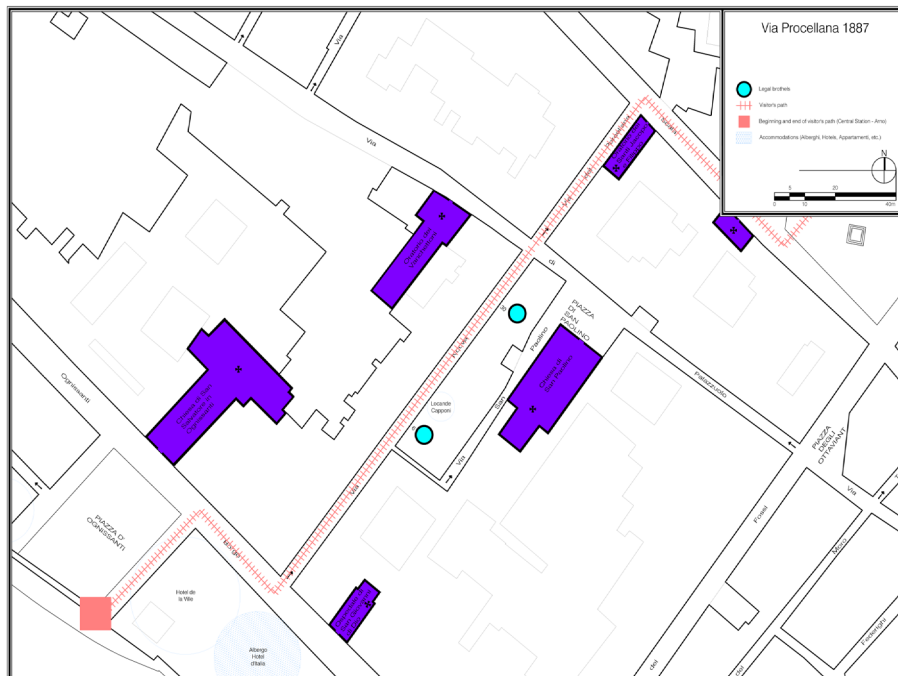
Fig. 7

Fig. 8
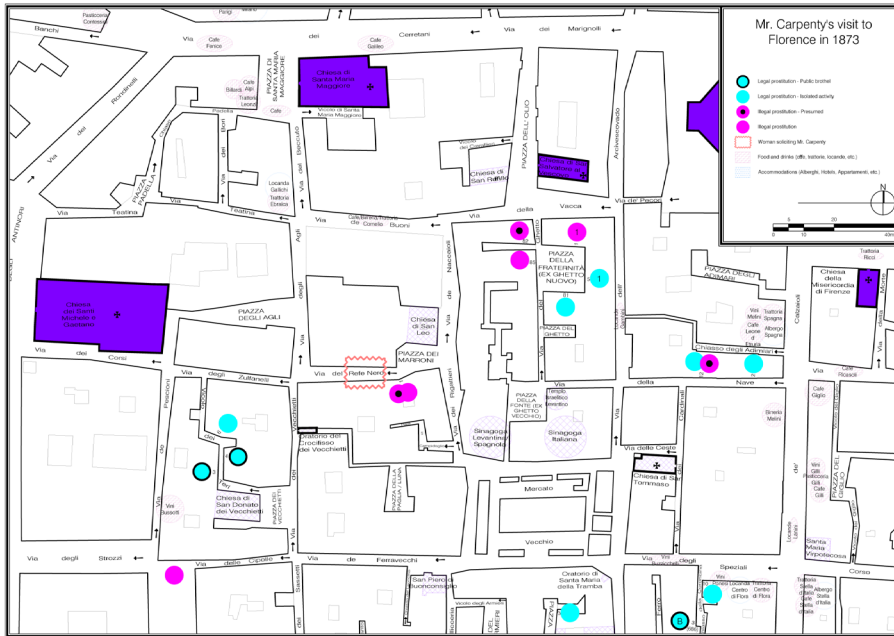
Fig. 9

Figs. 8 and 9
Via Calzaiuoli and Via Tornabuoni were two of the busiest streets of Florence, lined with restaurants, cafes and shops. An English tourist had reportedly been solicited by a woman in Via Refenero (orange zigzag line), a street between the two main shopping areas in the former Ghetto, another well-known red-light district in the heart of the city (Skedzuhn-Safir; drawing by Diaz, 2018; based on the Florentine cadastre map of 1833 F.1; Photo: Private collection of the author, post stamp dates from 1903).

Fig. 10
Under the logge of the Uffizi, at the famous art gallery and point of touristic interest, prostitutes and procurers convened, who were reported to scandalise visitors and citizens with their behaviour (Photo: Giorgio Sommer, 1875, Deutsche Digitale Bibliothek).
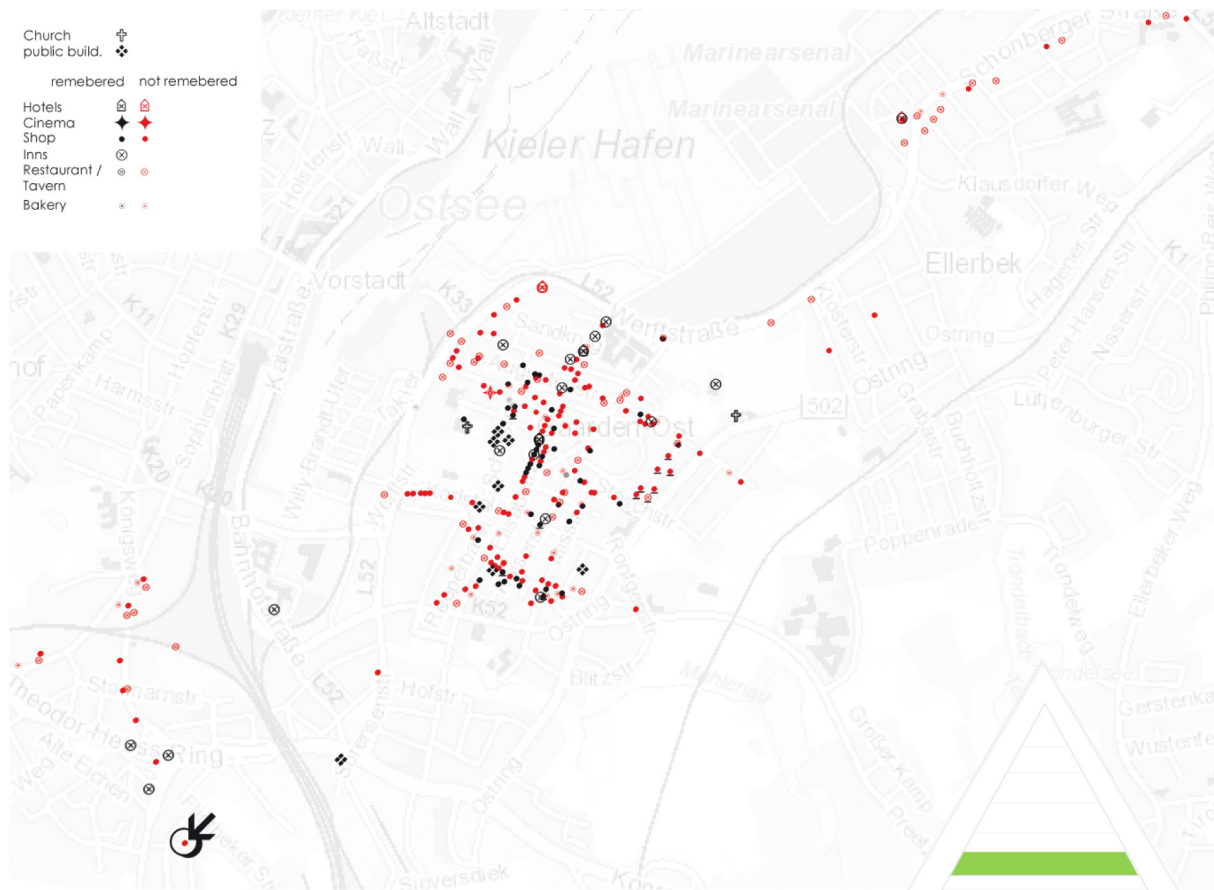
Fig. 11

Map of Kiel-Gaarden indicating shops, inns, taverns and other reference points of 'everyday life'. Whereas the black symbols refer to establishments during the 20th century (according to Ehlert 2016 and Voerde et al. 1961), the red symbols indicate similar places of the first third of the 20th century, according to the directories of 1914 and 1934 (Schneider on base map: www.ims.kiel.de).

Fig. 12
House with grocery shop in Maybachstrasse 5, Kiel-Gaarden. Left side: situation in 1938 with family members posing in front of the shop and house; right side: the house in 2017 (Left side: private collection; Right side: W. Ehlert (2018), all images by courtesy of the author).

Cultural Economy Utilization between the Reproduction of Handicrafts, Tourism and Capitalism: The case of Esna.

Amr Al Qamary[1]   and   Yssmin Bayouni[2]

Abstract

The cultural 'product' is a reproduction of a life style that was once born out of localized, temporal needs where people of the Nile valley utilized resources that they can reach to address these needs aligned with the societal context. This paper aims to examine the approach of cultural tourism reproduction in Upper Egypt and questions the current models for cultural economy and questions their alignment with current societal context.

The paper discusses the contradictions between tourism growth models, and sustainable local development along capitalistic exploitation potentials. It studies the interventions proposed/going-on Esna city center and possible development scenarios within the Egyptian context. The different approaches to utilize community crafts and the cultural economy within the city center are explored and critically analyzed for their alignment with local community sustainable development.

Keywords:

Introduction

While most admired physical artifacts and constructions respond to ruling class and hegemonic stratum, some traces remain for normal traditions, daily activities and production routines of the majority. The wide scope of cultural tourism admires the latter. But what would happen if these cultural activities are forcefully reproduced just for tourism profitability? What if they no longer relate to the localized needs or resources? What if this cultural 'product' is mainly desired by the global explorers who seek to experience ancient ways of living?

The reproduction of such activities can bring valuable 'foreign income' to those who may perform these activities, or those who hire them. Such a change in economic model changes 'cultural-life-style' cycle which exploits and deforms original reproduction cycles.

Esna city center has various historical elements of hegemonic heritage; Khnum temple of ancient Egypt, Wekalet El Geddawy and El Emary Minaret of Islamic Egypt. The paper highlights the intangible history of crafts and activities in the city center and explores their potential economic cycles, specifically the ancient oil-mill (El Ma'sara), textile weaving and wooden production. Reflections and comparisons on Luxor development model and previous interventions proposals to Esna will be overlaid with crafts development models while considering the formation of the new generations' ideology with a criticism to the possible exploitation of the 'cultural product' that can hollow out the cultural activity from its stats of appropriating resources to the service of local community, and to the service of foreign communities.

In the first part, the paper reviews the growth of tourism and different models that support it. The models are contrasted with the evolution of tourism approaches and specifically cultural tourism with reflections on sustainable tourism and sustainable development, in addition to questioning if these approaches really reflect on local development and how all of that reflects on Egypt and Esna city. In the second part an introduction on Esna city was given with a layout on the path-shaping decisions and effects that helped in producing the current situation. The tourism model that is mostly evident in the city was presented accompanied with the noticed socioeconomic change within the city community. Different development plans were put into comparison together and with the different tourism models with a focus on the crafts existing in the city center which are wood carving, textile weaving and the old oil mill.

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The growth of tourism

Tourism is mainly connected to free time and leisure, but it also associates to travel, study, health, and religious activities in a wider definition by the World Tourism Organization (WTO). Tourism economy started to boom from the 1950s all through the way till today (Figure 01). One of the main drivers for this growth is the institutionalization of working labor right to leisure time through paid leaves. That caused an influx in demand which created a huge market that needed a huge supply, and 'mass' tourism in a fordist model was the way to organize the supply[3].
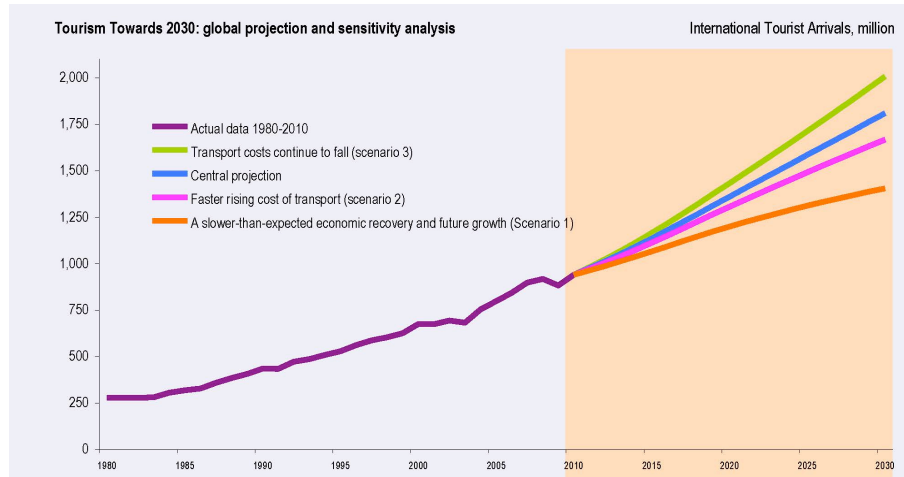
Fig. 1: Growth of Tourism, World Tourism Organization (UNWTO). (UNWTO 2011)

Fordist models came with flexible packages, pre-decided routes, schedules, and pre-organized activities. It was safer with various options, indeed safer than self-organizing a travel -before the internet-. In addition, packages were the cheaper option; mass demand with mass supply and competition that helped in providing that[4]. When one is weighing travelling with a group of similar background, similar language and prepared tours that offer familiar services with familiar quality of food against travelling with an ambiguous self-developed plans, one would opt for the former.

Development and tourism

Multiple models can relate communities' development to tourism like growth pole theory, multiplier effect and export-base theory. Growth pole theory assumes that when a specific place succeeds to attract developments, nearby places would borrow its success; make use of the pool of demands attracted next to it and start development. On the other hand, the multiplier effects theory assumes a wide circulation of income; a single purchase in the market initiate a chain of activities (a meal in a restaurant will be accompanied by transportation activities, raw materials purchasing, cooking, cleaning, servicing, etc...). Export-base theory assumes the influx of foreign currency into the region as tourists come to purchase local goods and services[5].

These theories do not fully explain development patterns; starting from valuable public resources that come to be allocated as incentive for 'big' investments related to tourism or in touristic infrastructure at the expense of locals needs, to the point where the cycle runs and most of the profits made by investors are reinvested elsewhere and not in the region.

The fordist model in a way contradicts with the previous development models. The specific routing reflects on a specific growth field, nullifying the growth pole theory in that scenario. Small and medium businesses are not really targeted by the bulky demand of mass tourism. If local production is not sufficiently developed to meet tourists quality expectations, a negative multiplier effect is triggered; where the majority of goods and services (furniture, construction materials, equipment, fancy food

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[3] Dennis R. Judd, Lily M. Hoffman and Susan S. Fainstein , Cities and Visitors: Regulating People, Markets, and City Space. New Jersey: Wiley-Blackwell, 2003, 187.

[4] José Antonio Donaire Benito and Núria Galí Espelt, "The social construction of the image of Girona: a methodological approach." Tourism Management, 2005: 777-785.

[5] Jayaprakashnarayana Gade and Raghu Ankathi. Tourism Management Philosophies, Principles and Practices. Hyderabad: Zenon Academic Publishing, 2016, 140-142.

and beverages, and even souvenirs) get imported offsetting the export revenue. This also reflects on the skilled employment positions that get its recruitment from imported labor, leaving only unskilled occupations (drivers, waiters, security, cleaning, etc...) for the locals.

However the main challenge which is not only related to Fordist model is the distortion in local market and local activities. Even though the employment opportunities would be unskilled and the public resources will be in the best case scenario split to address tourists needs with locals needs, locals would still find it profitable and can help them to 'raise their income' missing their development potential, where they abandon their traditional crafts and activities to work with this new unskilled jobs. This distortion can be laid within growth vs. development controversy, but sustainability of this change is what should be questioned.

Sustainable tourism, Sustainable development and local development

Regardless how un-sustainable tourism can be if the locals' environment is compromised, that was not the obvious objective of sustainable tourism. While the core approach to sustainable development as a concept is to fulfill society's current needs without negatively affecting future generation needs[6], sustainable tourism approach in turn was as the type of tourism that serves current touristic needs in a way that preserves the rights of future tourists to access today's heritage[7]. The two can have contradictions; the preservation of an existing 'image' of a heritage can be mistaken as freezing the community dynamics in an open time frame and avoid/'fix' socioeconomic changes in the place. It attempts to make the community heritage 'static' and offsetting the dynamics to 'exported image' or exported product.

Similarly, wider definitions and approaches were developed to overcome such contradictions. Eber's approach to sustainable tourism is a much considerate definition. It emphasizes local resources both on social and environmental role in the strategic planning of a touristic site, as well as their right to have shares in the benefits.

"Addressing current and future needs through strategic planning, within the capabilities of touristic regions in a way that allows for resources renewal, recycling and production with contributions from local communities and consideration to their lifestyle which reflects on their share of economic benefits"[8]

In our opinion, the attempts to overcome sustainable tourism and sustainable development contradictions lead to different tourism approaches including cultural tourism. It is not a new concept; in fact, it may represent the origin of tourism (i.e. tourists from Roman society visiting Greece or Egypt for cultural purposes).Cultural tourism attempts to re-emphasize the local activities and traditions in a way that can negate the distortion happening in local market and labor. One of the main strategies for it is the development of crafts and local activities through the simulation of original economic dynamics[9]. It attempts to brand local places by their intangible heritage, inherited traditions, crafts, local food and festivals.

According to The Organization for Economic Co-operation and Development (OECD), 2009, expenditure on cultural tourism was more than on any other types of tourism. The rise of Global Distribution System (GDS) and internet helped immensely in the rise of cultural economy. It also provided a window to override the dominant fordist model and challenge it. GDS and the internet provided individuals with access to information on the availability and prices to compare between flights, hotels, tickets and even packages.

It became easier for individuals to arrange their own trips, which was more aligned with cultural tourism concept. The local life experience was not that available with fordist limitation with group movement and pre-organized 'bubble'. However with Bed and Breakfast concept[10] and individual tourism, the chance to blend in with locals' life and traditions is much higher. This helped to increase the locals' share in the supply side of tourism. GDS and internet is a communication bridge that shortened the distribution chain which facilitated an individual tourism model, which in turn provides an opportunity to align the purposes of tourism with local development to outweigh their contradictions.

However cultural tourism interventions are not always related to the tourism models, not in Egypt at all. 'Sustainable' tourism is supposed to be affected by seven important dimensions; environmental, cultural, political, economic, social, administrative

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[6] Report of the World Commission on Environment and Development: Our Common Future, Oxford, WCED, 1987, 41.

[7] George McIntyre, Sustainable tourism development : guide for local planners. Madrid: World Tourism Organization, 1993, 16.

[8] Shirley Eber, "Beyond the green horizon: principles for sustainable tourism: a discussion paper commissioned from Tourism Concern." Godalming, Surrey : WWF UK (World Wide Fund for Nature), 1992, 53-54.

[9] Geoffrey Wall, "Is ecotourism sustainable?" Environmental Management, 1997: 483-491.

[10] Bed and Breakfast concept doesn't necessarily mean that breakfast is offered, Air BnB, house trip, etc...are known to provide accommodation with no breakfast.

and institutional[11]. In Egypt, central political will and central institutional structure are the main drivers of the objectives and frameworks of development with an increasing influence of economic return on investments.

This leads to a biased reproduction, such as focused 'national' visions that leads to exclusive economic and administrative plans, causing some cities to develop over others (i.e. Luxor versus Esna). In addition, the central and security controlling mentality doesn't open a clear path for individual tourism model and it is more aligned with fordist model packages. These packages become the main driver for intervention types and locations; with emphasis on foreign desires that seek to find out about the ancient culture which hardly have traces to the previous couple of hundreds of years' dynamics. It is not how Egyptian heritage is branded, and the recent heritage is overwhelmed by the ancient heritage, which dominate touristic development schemes.

The development plans, then, focuses on external needs and requirements prioritizing the ancient heritage 'presentation', not only that but it allows for its economic dynamics to direct most of the income benefits to be central or corporate-wise oriented. Displacement and exclusion are usually the evident results of such strategies which help in the disappearance of local community with its culture, traditional crafts, food and social activities. The road of the sphinx in Luxor between Luxor temple and Karnak temple is a case in point where all people living above that newly-dug road were displaced and their houses demolished.

On the other hand, it is still quite difficult to fully work a cultural tourism intervention in Egypt. It is difficult to spread the individual tourism model or BnB economy. In all that vast heritage sites, a few traces of it can be found in Alexandria, Cairo, Hurgada, SharmAlSheikh, Dahab, and Luxor (Figure 02).

Fig. 2: Egypt tourism map and available AirBnB options in Egypt

Aside from the cultural tourism, the model followed in Egypt cannot even support Eber's wider 'sustainable' tourism approach. Egypt exports many of its souvenirs and many of modern/ fancy construction materials and furniture, which questions the development theories of multiplier effect or growth pole theory. It is a model that's only supported with export-base theory. Traditional society and craftsmen/women have undergone many distortions due to previous strategies, losing their development chances and niches to compete in both; the fordist model and the individual model.

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[11] Ana Goytia Prat, Bill Bramwell, Greg Richards and Jan Van Der Straaten, Sustainable Tourism Management: Principles and Practice. Utrecht: Tilburg University Press , 1996, 19.

Esna City

Therefore, Cultural tourism intervention in Egypt needs to be more comprehensive. Merely physical interventions with site management plans are not enough. Esna has been suffering a lot just from the ghost of invasive tourism development plans. Its city center has been frozen around the hegemonic existence of Khnum temple with a ban on renovation, maintenance, or reconstruction in a 25 and half Feddans around the temple area[12]. However, -in a way- this has helped in the preservation of the old city fabric and prevented concrete boxes development from happening. In this part we are going to explore the applicability of cultural tourism approaches that can align with local development in the city center of Esna.

Esna is located in between Luxor and Aswan in the south of Egypt (Figure 03). In the old administrative system, it used to be a directorate where Luxor was under its administration. Later, it followed Qena governorate before finally following Luxor governorate[13].

It is mostly recognized for Khnum temple and mostly branded by it; however the physical history extends to include Fatimid Emary Minerate and Wekalet El Geddawy. These buildings are mainly located in the old city (Esna city center). Guiding tourism websites are not doing Esna justice (i.e. trip advisor or lonely planet), largely because of the mainstream branding of the above mentioned three buildings that do not weight much in a competition of a vast condense and various choices in Egypt itself.
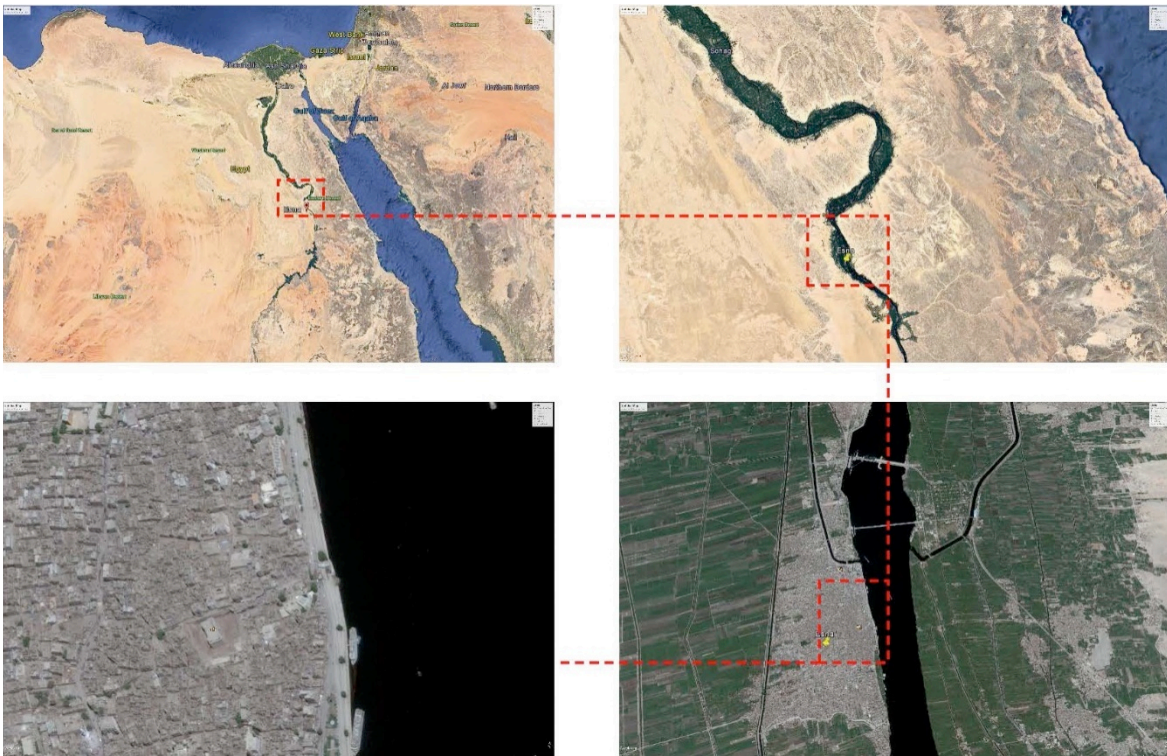
Fig. 3 : Esna City center Location in Egypt map, from Google Earth

Tourism Model in Esna

Esna's cultural heritage is quite ignored. There is no proper valuation to the old commercial route and the urban fabric and typologies that grew around it within the context of an agriculture agglomeration. There is also very little focus on the ornamental work in the buildings and the prevailing wooden features in the architectural elements (Figure 04 & 05).

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[12] Samir Frag, Governmental Decision number 5133: Esna city municipality archives, Luxor government, 2012.

[13] Takween Integrated Community Development (TICD), Esna City Center Strategic Conservation Plan. Esna: ISDF, 2010.

Fig. 4: lintel of traditional house stating the house construction and owners in Esna City,
Bayoumi2017,Authors observation at Esna City ,from August 2017 to October 2017

Fig. 5: Traditional house with typical balconies with Mashrabiya and wooden elements in Esna, ,Bayoumi 2017,Authors observation at Esna City ,from
August 2017 to October 2017

Cultural tourism approaches are difficult to achieve in Esna. This is largely due to the type of tourists that visit the city. They are only coming from cruises; there are hardly any tourists that come through buses or private cars, which is basically a type of a fordist tourism model. The tourist picks a package of places to visit in pre-organized routes. In addition, the cruises provide the meals and services for their guests, which doesn't give much need for restaurants or other services in the city. They spend a limited time in the center as per the schedule.

Socioeconomic changes

In 2010 and according to tourism police department, only 13 out of three hundred cruises that go between Luxor and Aswan make excursions in Esna and only for couple of hours[14]. They can only visit Khnum temple and pass on the Emary Minaret, while Wekalet El Geddawy is closed for its deteriorated status. At the same time, some tour guides take the tourists to the old Oil Mill, which can be the initial built up point for a cultural tourism model.

Such a reality should not have disturbed the socioeconomic formation in the community. However that was not always the case; the stop time in Esna to sail through the old dam was a whole day, but that has changed after Esna new barrage was built in 1995[15]. That has disrupted the socioeconomic traditions.

In the city center there are two perpendicular commercial spines, both in meaning and geometry. The first is El-Htot street known as the tourists' market which became full of Bazars, and the other is El-Qisariyya Market which is the city old market that has used to serve (and still) domestic needs. Even though both decaying, Qisariyya market is much less vibrant and livable. Most merchandisers have opted to relocate in other vibrant parts of the city where they do not face as many hardships in any renovation/reconstruction efforts. In addition, many of the residents have followed the same pattern, the city center became hardly a quality place to live with all the decaying urban fabric; sewage network is still not working in the center till today.

It is said that Esna was a kind of shelter for exiled leaders of the country where they would come with a lot of expenses which helped in the growth of crafts in the city such as linen and cloth weaving out of cotton and wool and lettuce and sesame oil mills in addition to weekly and seasonal markets where diverse products would be put to sale[16]. Not so many crafts or cultural traditions can be seen as vibrant in the city at present. Only one Oil Mill remains in the city center while remnants of old parts of other mills seem to be scattered on the streets and within ruins. Some weaving and local cloth making can be seen within the old market premises.

Locals Perception to intervention plans and tourism models:

The locals link the main turning point for the deterioration of the city center to the 'twenty-five Feddans' freezing decision'. It is a decision mostly related to a development proposal by the Ministry of Housing, Utilities, and Urban Development (MoHUUD) that suggests the evacuation/ excavation and reconstruction of 25 Feddan around the temple proximity (nearly one thousand houses)[17] (Figure 06).

Even though this decision was taken by Luxor governorate, the proposal in locals' perception is related to Ministry of Antiquities (MoA) as the main driver for such a decision. The project site is perceived to follow its administration. In addition, MoA would be the main governmental entity responsible for the displacement/reimbursements procedure. However, the only proposal related to MoA is only focusing on the temple extension in the west and entrance from the Nile in the east[18] (grey area in figure 07).

However and in comparison to development interventions that were going in Luxor at the time, some locals were in favor for the mega intervention proposal by the MoHUUD. They perceive it as profitable according to what they see in Luxor. While the center is deteriorating either way, at least it is a step towards development.

The MoHUUD is more aligned with the tourism model in the city. It is very fordist; invasive, exclusive, appropriates locals resources of the many to benefit the few. However and due to the sociopolitical settings of the city and its location out of centrality, it is very difficult as well. Up until now, only the portion of houses in the area behind the temple where the remaining of it is expected to be located currently has a budget to reimburse the residents and take over their ownership. That took action only in the late 2017. In some parts of that proposal, 'a crafts' center would be mentioned but it is hollowed out of any authenticity of local traces[19].

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[14] TICD, 2010

[15] Mohamed Abu-Zeid, "Major policies and programs for irrigation drainage and water resources development in Egypt." AGRIS, 1995, 33-49.

[16] Ali Mubarak, "Part 8: New plans for Egypt and its old and famous cities, Cairo, Amiri grand print house, 1887, 59-60.

[17] The Ministry of Housing, Utilities and Urban Communities. Shelter programmes and City Development Strategies in Egypt. Cairo: Thematic Committee, 2001.

[18] Pearce P. Creasman, Archaeological Research in the Valley of the Kings and Ancient. Vol. I. Tucson, Arziona: University of Arizona Egyptian Expedition, 2013.

[19] "Rediscovering Esna Cultural Heritage Assets project." Integrated development as an approach for urban and cultural conservation in cities of Upper Egypt. Cairo: USAID, TICD, Supreme Council of Culture, 2017.

Fig. 6: Part of MoHUUD proposal, showing the 'explosion' of the old fabric to be replaced by a new desig, (CUBES 2010).
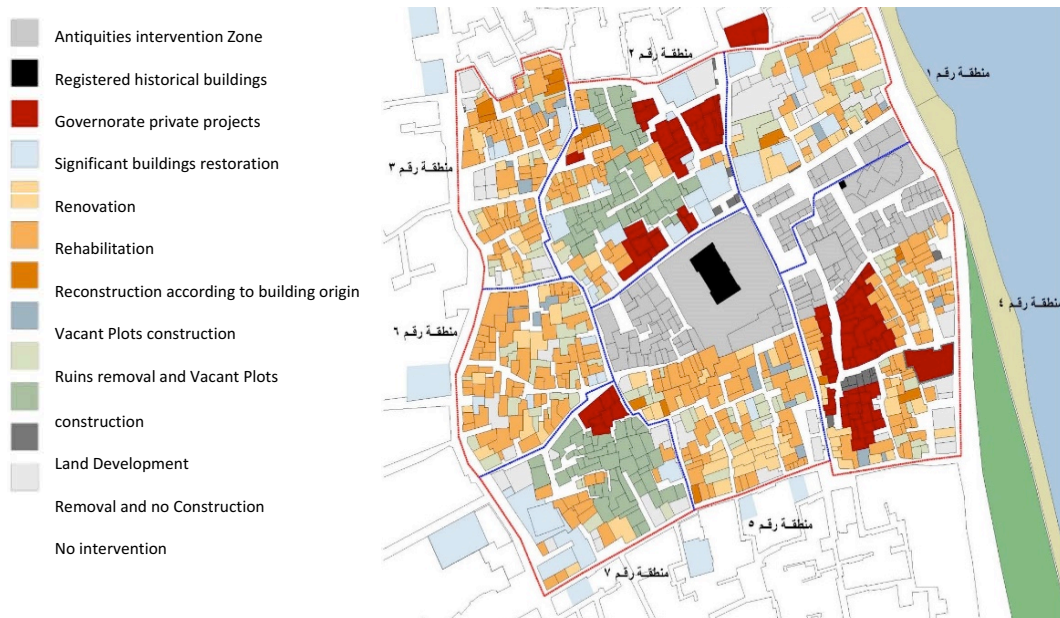
Fig. 7: ISDF intervention schematic plan, (TICD 2010)

The other competing proposal and less known one – as the former gained more publicity – is the Informal Settlements Development Fund (ISDF) (Figure 07). In the proposal was a study for the whole region and its socioeconomic structure that provided a tentative plan for tactical interventions to develop the center. The proposal is more aligned with cultural tourism concept, it emphasizes the local community and cultural assets.

Applicability of Cultural Tourism model

Even though the ISDF proposal is more culturally oriented, it is not very aligned with the type of tourists that come to the city, nor its tourism model. If cultural tourism is to be developed, BnB economy and individual tourism model need to be developed in parallel within the city. Also the capacity of the local traditions and craft has been compromised over the years. However, the city center fabric and characteristics are still intact to express the culture along with old houses with their traditional materials and space layouts. If we are to divide the cultural 'touristic' product to physical and intangible, Esna physical cultural heritage is very promising, while the intangible activities and traditions are rather compromised.

Interventions strategies should focus on both aspects. One of the steps towards an inclusive development in 2017 was 'Rediscovering Esna Cultural Heritage Assets' (RECHA) project. It received fund from USAID lead by Takween Integrated Community Development (TICD) based on ISDF proposal in 2010 and in collaboration with Luxor governorate, MoA, and Ministry of tourism. The project includes these two components as soft and physical interventions. The physical part is the restoration of Wekalet El Geddawy, renovation of the public space in Qisariyya market and façade renovation of multiple significant buildings, while the soft part includes crafts training, capacity buildings programs and new branding strategies. The targeted developed crafts by the project are complementary products of textiles, souvenir, accessories, and art work, while the exported products are commodity products. The main crafts targeted in City center are textile, wood carving and Oil mill; the remaining targeted crafts are in nearby villages[20].

Scenarios of development

This section presents possible scenarios for development based on the RECHA project orientation and cultural tourism objectives, in an attempt to layout favorable outcomes and their path in contrast to exploitation scenarios and their path with a focus on the Oil mill.

The challenges to reviving the sustainable/cultural dynamics are multiple including redeveloping craftsmanship skills, offsetting the employee market distortion, and providing a development horizon for craftsmen/women. This is in addition to the reproduction of the crafts cycle, and allocation of profits and personal development to the same place with a focus on avoiding centralization issues and individual capitalistic accumulation with negative multiplier effects.

In general, crafts development in decaying places usually starts with external resources with help of some local activists and community groups with efforts including training for different skills to cope with the new economic models of branding, marketing, packaging and products development and design. However, since trainers are external actors, they are oriented to external market needs which can be national/ international for it to find a place within external market requirements[21].

The option to develop local market for the products is less likely to be explored since it may not be required, and since the focus is on tourism; inherently an external market. This gets affected by external investors who may be willing to invest in the targeted crafts, since locals usually have difficulties with funding resources and external investors find it as niche products for their recognized markets.

Such a structure can revive the craft, increase some specific craftsmen/women income, attract investors and develop a market, but it may not attach to the urban fabric or the place geography. As a result, it may not reflect on the local development, or the collective benefits which call for additional frameworks, efforts and conditions that should be devoted to integrate such important, essential aspects. Enriching the production model to have a parallel educational model can be an option for a better integration. This can promote the city center to have a creative tourism model as well, where tourists can co-live and co-produce products with the locals while learning the authentic crafts in the city. Even though this may be harder to achieve, as locals need a lot of training to be able to reach such state, but Voluntourism can be an initial stage to help with the locals' development[22].

The wood work and carpentry craft have higher chances of being integrated in the above mentioned aspects; the physical developments pursued in RECHA project focused on renovation and restoration will require local works and products. Successful restoration, revival and development will connect directly to the cultural image branding and local development success. Mashrabiyas – a type of projecting window enclosed with carved wood to ensure privacy –, balconies details, and lintels restoration can be replicated to really express the city crafts. It also has the potentials in national and international markets as well as local markets. It is a scalable activity in terms of labor market as well. While the high niche target will appreciate the handmade parts (which will cost more), the low niche market will compete through the automation of the craft and 3D printers (which may need huge investments in the beginning, can be monopolized, can be mass produced and cost less in addition to be

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[20] TICD, 2017

[21] Belinda Colston and David Watt, *Conservation of Historic Buildings and Their Contents: Addressing the Conflicts.* New York: Routledge, 2013, 112.

[22] Greg Richards and Julie Wilson, *Tourism, Creativity and Development.* London: Routledge, 2007, 62-64.

made outside the city); a challenge that can be overcome by regulations and awareness. It will fit with Creative tourism and its teaching model will be both profitable and valuable to the local context.

Textile craft has lower chances, but it still connects to the local economy. The Habra, farkha products[23] as well as 'Galabiyya' are local and traditional costumes and dressings of the community. It has some potential to penetrate national and international markets as well if it is engineered to be developed to suit other markets' needs. However, this will require some effort to offset any distortions/ price stratifications that may occur as a result of such new production. The same competition with industrialization and mass production can still develop, but can be overcome by the local appreciation for the authenticity of the products and supported by regulations. A teaching model through creative tourism can also enrich the craft, and present the production process as the main objective to experience and not just the product.

However, that is not the case for the Oil mill that was put out of business by the mass production of a needed commodity. It is mainly surviving now as a tourist's destination to visit and 'tip' its operator, an 80 years old named 'am Nasser who is the main fascination that one admires when going there. Fewer portions of the Oil Mill income comes from selling lettuce and sesame oil with some other types that are not covered by the mass industrial production.

Fig. 8: 'am Nasser explaining how the old Oil mill works, Bayoumi 2017, Authors observation at EsnaCity ,from August 2017 to October 2017

Inheriting the craft as a production activity does not seem as a valid or easy option. Most of 'am Nasser's family opt to work on something else, they do not see the benefits of making such a labor living on the possible tips of occasional visitors.

A common thing that may need to happen in all development scenarios is the renovation and cleaning up of the place. However, one scenario would go on renovating the places and emphasizing it as a 'historical artifact'; to change its use as a gallery for presenting old ways of pressing the seeds and the making of oil, which –in a way – turns it into a service economy that is more aligned with tourism in general and gives a static image of how this place was used and the kind of products it offered. It is a model that does not really offer any jobs or learning curves, rather it may need to be accompanied with some sales and marketing skills that does not much relate to a specific culture or tradition.[24]

It is a scenario that seems to express a 'cultural' site seeing, though it does not really represent a cultural or traditional dynamics; not anymore. It also will not offset any socioeconomic distortions that happened in the city, nor the economy disruption and dependability on foreign dynamics. The 2011 uprising and the tourism difficulties that came after all the unfortunate incidents have proven that economic dynamics should not be just dependent on external markets but integrated within local ones.

To carry on with such scenario, some external investors will need to be involved as the family does not have sufficient fund to do this renovation. Those investors will work on the marketing, rebranding and profiting from the Oil Mill, which will raise questions on who is really benefiting, where the profit is reinvested, and who is really learning the managerial and key skills. Models to develop the tradition itself are needed, as well as the different labor capacity to do so through all the production levels. Therefore, to restore the tradition and have the activity and dynamics of its production and development are the real

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[23] TICD, 2017

[24] David J. Telfer and Richard Sharpley, Tourism and Development: Concepts and Issues. Bristol: Channel View Publications, 2014, 77-80.

cultural products that tourists would like to see. Within this small part of the whole, remains a physical and intangible part. The renovation of the place and restoration of the production image alone is very shallow and it only aims to export the image of the tradition and samples of its production, where there should be training programs similar to the carpentry woodwork for the craft of producing natural oil, products development research workshops, and exploring horizons for development of the craft within the competing manufacturing industrial market. The product should undergo development stages similar to the image development stages, where both together are exported/ presented to tourists[25]. Both Voluntourism and Creative tourism can have big roles in such a strategy, and in the best case scenario its initial funding can be through grants. If successful, then it can be a scalable craft with a bigger footprint that would restore a cultural dynamics to a city tradition rather than remnants of a static painted old mill with minimal impact on the socioeconomics and traditions of the city.

Conclusion

Not all tourism models support cultural tourism concept. A comprehensive strategy should consider tactical restructuring and reforms in the dominant model followed in a place to enable a true revival of historic centers' tradition and livability. Individual tourism model seems to be much more appropriate for it and should be developed and regulated further in Upper Egypt. It may be one of the ways to supplement other types of tourism than cruise tourism.

However; true development needs much more effective coordination between different governmental entities. As presented above, many contradicting proposals have been put forward which all had some effects on reality that not only caused confusion for locals but also for local authorities and how they would manage the built environment through that. Esna city center had three different proposals, where one gave a hegemonic top-bottom shadow of demolitions and reconstruction with a freezing assets decision and another struggle to conserve and restore reality which also started from a top-bottom procedure but seems to be more collaborative.

Esna potentials for cultural tourism applicability are high but challenging. The physical reconstructions and renovations have to be accompanied by intangible heritage revival and local capacity building. However, it has to go beyond the plastic restoration of a craft or a culture, and beyond the conservation of a mental static image perceived for it. Dynamics, objectives (singular and plural), and interrelations should be the main goal of intangible restorations.

Singular/ small footprint accumulation as a singular objective or evident outcome should be just a point of entry with prioritizing of identity building, personal development and innovation that can scale and really reflect on the collective culture with the possibility of locally modernizing it. The restoration of around 150 meter old mill can be profitable and give an image of a cultural tourism, but the true cultural economy restoration go beyond that. Even though the word conservation may seem static, when it regards such socio-economic complex systems it is very dynamic; urban conservation is dynamics' conservation and not static one.

Following up with current development interventions and understanding their correlation with the surrounding context along with implications on the local community will be extremely insightful for the argument we are making here. In addition, further work should be explored on how to balance between dynamics restorations, as it implies change and conservation, as it implies static-status and how to achieve such dynamics restoration.

Acknowledgements

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[25] Alain Dubeyras, Adele Renaud, Greg Richards, and Hyunhwan Kim "The Impact of Culture on Tourism". Paris : OECD, 2009. 54–60

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The Role of Uncomfortable Heritage in Sustainable Development

Bushra Nabas

Abstract

This research examines the concept of uncomfortable heritage sites, and analyse how sustainable development can be attained through utilising adaptive reuse for sites associated with atrocious events.

The research starts with a thorough analysis of key issues; uncomfortable heritage and its cultural significance, heritage adaptive reuse, and last but not least, sustainable development. Three aspects of sustainability were chosen for this study; environmental, economic and most importantly cultural sustainability.

The resulted research created a framework in which an application of comparative analyses between the cases were employed, which are Haus des Meeres in Vienna, The Energy Bunker in Hamburg and Boros Collection in Berlin.

The research concluded that adaptive reuse of uncomfortable heritage contributed to the sustainable development in various ways; however, due to the sensitivity of this type of heritage, it is very important to conduct a comprehensive analysis on the site before adaptively reusing it.

Keywords:

uncomfortable heritage, third reich relics, adaptive reuse, sustainable development, environmental sustainability, economic sustainability, cultural sustainability.

Introduction

Cultural continuity is fostered by heritage, which is what contemporary society decides to inherit and pass on to future generations. Therefore, for a long period of time, historic properties were automatically considered as pleasing objects, hence it is enticing to assume that the concept of heritage is always brimful with positive associations.[1] However, a shift in the perspective of heritage occurred fairly recently, when not only the constructive and positive are observed as worth preserving; negative sites and events that are related to acts of atrocities, cruelties and utmost futility are increasingly considered as "heritage". [2]

Therefore, according to Feversham and Schmidt,[3] dealing with the unpleasantness and shameful evidences of history, and with events and sites that generate discomfort is a reflection of the maturity and responsibility of any society. Thus these evidences, events and sites are increasingly being considered as 'heritage'.[4]

Nevertheless, the paradox of willingly considering the destructive and cruel side of history as aspects to be represented and protected for future generations is what makes dealing with such heritage a complicated process.

Consequently, this research aims to investigate this understudied and essential type of heritage, and how -if utilised properly through adaptive reuse- it can majorly contribute to the sustainable development of a society in three chosen aspects; environmental, economic and cultural, while of course retaining the cultural significance of uncomfortable heritage sites.

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[1] Kristian Kristiansen, "Perspectives on the archaeological heritage: history and future." (Archaeological Heritage Management in the Modern World 9, 1989), 23-29; Georg Mörsch. "Aufgeklärter Widerstand." (Das Denkmal als Frage und Aufgabe, Basel ,1989), 115-119; Wendi Field Murray, et al. "The remaking of Lake Sakakawea: Locating cultural viability in negative heritage on the Missouri River." (American ethnologist 38, 2011), 468-483; Leo Schmidt. "Architectural conservation: an introduction." (2008); John E. Tunbridge, and Gregory John Ashworth. "Dissonant heritage: the management of the past as a resource in conflict." (John Wiley & Sons,1996).

[2] William Logan, and Keir Reeves, eds. "*Places of pain and shame: dealing with difficult heritage*". (Routledge, 2008) 1-5; Schmidt. "Architectural conservaion"

[3] Polly Feversham, and Leo Schmidt. "*The Berlin Wall Today. Cultural Significance and Conservation Issues.*" Berlin: Verlag Bauwesen (1999), 140

[4] Logan and Reeves, eds. "*Places of pain and shame*", 1-5.

Research Question

How can uncomfortable heritage contribute positively to the sustainable development through adaptive reuse?

Research Objective

The main objective of this research attempts to contribute to the growing body of research in understanding the importance of Uncomfortable Heritage as well as to contribute in directing the future of Adaptive Reuse as an influential tool for utilising structures related to uncomfortable past to attain sustainable development.

Research Methodology

The research took on a qualitative approach, since it focuses on explanation and interpretation rather than quantification,[5] and is concerned with developing an understanding of social phenomena,[6] which in this research is the adaptive reuse of uncomfortable heritage sites.

Another important reason for the adoption of a qualitative approach rather than a quantitative, is that this research does not aim to present statistical or numerical data or evaluate theories, which all can be achieved by a quantitative approach;[7] on the contrary, the research attempts to investigate the possibility of sustainable development through adaptive reuse of uncomfortable heritage, which was achieved by a thorough research in the academic field at first, followed by an analysis of contemporary case studies.

Data Collection

The data collection method adopted in this research was secondary data obtained from the academic researches for the theoretical part of the research, which allowed for a much larger database to analyse and comprehend. As for the case study analysis, a methodological pluralism approach was adopted, a combination of secondary and primary data were obtained and analysed. The secondary data were acquired by an intensive academic research on the history, previous and current function, the cultural significance and layers that contributed to the significance. The primary data were obtained through direct observations by the author during a site visit, in addition to an on-site interview.

The process of selecting which cases exactly to choose was predominantly shaped by a framework of several aspects concluded from the theoretical part of the research. Accordingly, three cases were analysed in order to cover a wider spectrum of adaptive reuse practices.

Theoretical Analysis

Academic research in the field of heritage related to atrocities and unpleasantness is in its infancy stages, yet it has widely debated history.[8] Sensitive sites are vastly discussed in the existing academic and theoretical literature from a dark tourism perspective, which is defined as 'tourist activities at sensitive sites', hence the focus is mainly on different aspects related to tourism, namely; investigating visitor motivation and determining whether dark tourism is demand or supply driven.[9]

Therefore, substantial literature regarding Uncomfortable Heritage and Sustainable Development, in addition to literature in the sub-fields that consider applicable theoretical approaches such as the literature in Dark Tourism and Heritage Adaptive Reuse were investigated.

Uncomfortable Heritage

This emerging category of heritage is discussed by various scholars under different idioms with subtle nuances. The scholars articulated this heritage with synonymous terms such as Uncomfortable, Dark, Difficult, Dissonant and Negative.

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[5] Catherine Cassell, *"Qualitative methods in organizational research: A practical guide"* .(Sage Publications Ltd, 1994), 912.

[6] Stephen Kwadwo Antwi, and Kasim Hamza. *"Qualitative and quantitative research paradigms in business research: A philosophical reflection"* (European Journal of Business and Management 7, no. 3 2015): 217-225.

[7] Stephen Kwadwo Antwi, and Kasim Hamza. *"Qualitative and quantitative research paradigms in business research: A philosophical reflection"*

[8] Logan and Reeves, eds. *"Places of pain and shame"* 1-5; Laura McAtackney. *"An Archaeology of the Troubles: the dark heritage of Long Kesh/Maze prison"*. (OUP Oxford, 2014).

[9] Philip Stone and Richard Sharpley, *"Consuming dark tourism: A thanatological perspective"* (Annals of tourism Research 35, no. 2 , 2008): 575.

The term Uncomfortable Heritage was defined by Sam Merrill as "heritage that is associated either directly or indirectly with human death, pain and/or suffering, whether explicitly embodied in tangible sites or implicitly contained within periods of a site's history".[10] Dark Heritage is a corresponding terminology that was described by McAtackney for historical sites with links to death and destruction.[11]

Further, comparable jargons were addressed by others, such as the term Negative Heritage which was defined by Meskell as "a site associated with conflictual background, and became the repository of negative memory in the collective imaginary".[12]

In addition, the term Difficult Heritage was broadly adopted by Logan and Reeves as "a reflection of the destructive and brutal side of history".[13]

Considering that the idioms are somehow synonymous, for the purpose of this research, the term Uncomfortable Heritage is employed throughout the research as it approximately comprehends all inconvenient aspects of history.

Cultural Significance of Uncomfortable Heritage

Most societies at some point of their history had some form of an involvement in an unresting circumstances, whether it was a civil disorder, wars or connections to a belief system or a political ideology that was based on discrimination, intolerance or hostilities.[14] Thus, disregarding those aspects of history and choosing the more pleasant ones is surely inexplicable, as we have to confront those uncomfortable memories, since dealing with the unpleasantness and shameful evidences of history, and with events and sites that generate discomfort is a reflection of the maturity and responsibility of any society.[15]

Categories and Classifications

As mentioned above, sensitive sites are vastly discussed in the existing academic and theoretical literature from a dark tourism perspective, therefore studying the categorisation of uncomfortable sites according to their touristic attributes can provide researchers with a general understanding of the factors that affect the significance of the uncomfortable layer in the heritage sites.

One of the most comprehensive categorisations is by Stone,[16] as outlined in *(Figure 1)*, which demonstrates possible typologies that are described in terms of a spectrum relating to shades of darkness, those typologies are based on "various defining characteristics, perceptions and product features".[17]

For the purpose of this research, the following factors are taken into consideration when selecting and analysing the adaptive reuse of the case studies:

- Chronological dimension.
- Political ideology.
- Location.

Dealing with Uncomfortable Heritage

It is established by several scholars that dealing with uncomfortable heritage and safeguarding unpleasant memories is not a straightforward process since the obvious rule is that whatever is unpopular and unloved is exceptionally vulnerable.[18]

Therefore, uncomfortable heritage has been treated in fairly predictable ways, such as with silence, neglect and in severe cases, destruction and removal in an intentional policy of collective amnesia, with the hope that this will lead to healing and forgetting

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[10] Sam Merrill "Determining Darkness: The Influence Of Function, Necessity & Scale On The Memorialisation Of Sensitive Sites". In A Reader In Uncomfortable Heritage And Dark Tourism, , edited by Sam Merrill and Leo Schmidt. (Cottbus: BTU Cottbus, 2010): 155, http://www-docs.tu-cottbus. de/denkmalpflege/public/downloads/UHDT_Reader.pdf

[11] McAtackney, "An Archaeology of the Troubles", 165-180.

[12] Lynn Meskell, "Negative heritage and past mastering in archaeology". (Anthropological quarterly 75, no. 3 ,2002): 558.

[13] Logan and Reeves, eds. "Places of pain and shame" 1-5.

[14] Logan and Reeves, eds. "Places of pain and shame"

[15] Feversham and Schmidt, "*The Berlin Wall Today*" 140; Schmidt, "*Architectural conservaion*", 112.

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[17] Stone, "A dark tourism spectrum, 146.

[18] Schmidt, "Architectural conservaion", 111.

thetragicevents.[19]

Scholars have identified five different general methods of dealing with 'heritage that hurts' in sites of grief and adversity:

1. Ignoring;
2. Erasing;
3. Celebrating;
4. Transmuting or 'adaptive reuse';
5. Commemorating.

It is worth mentioning that none is completely effective, yet all have some advisability.[20]

Research has tended to focus on commemoration and memorialisation or even ignoring and erasing uncomfortable memories as a reconciliation method rather than utilising the existing structures to benefit the communities and future generations. Thus, adaptive reuse is thoroughly discussed in the heritage academic research as a method of heritage conservation and preservation for the cultural significance of a specific structure; however, to date there has been limited research that has examined the role of adaptive reuse in utilising uncomfortable heritage to attain sustainable development.

The reason behind that might be that buildings are fragile carriers of memories compared to sculptures, yet they embody political ideas in their form.[21] Therefore transforming them into new uses can be an indistinct process.

Adaptive Reuse of Uncomfortable Heritage

The term 'Adaptive Reuse' is defined variously among scholars and heritage organisations, it is broadly interpreted with terms indicating the 'change of use' such as renovation, remodelling, rehabilitation, refurbishment and recycling.[22]

It can be defined as "conserving structurally sound heritage buildings by converting the use of them in order to retain their cultural significance, in addition to other objectives such as to improve the environmental, social and financial performance of the heritage buildings".[23] Converting the use might require changes in the structural system, fabric and material. Therefore, a successful adaptive reuse project should respect and retain the cultural significance and add a distinguishable contemporary layer.

From the previous definition, we can observe that advantages of adaptive reuse for heritage in general and uncomfortable heritage in particular are multitudinous. Firstly, adaptive reuse is an essential element of conservation; by connecting and interacting with heritage, cultural identity can be constantly reified, and this enables the heritage assets to have continuing social relevance in addition to the continuing use.[24]

Furthermore, it is needless to say that once buildings are constructed, the value of the building fabric as a material resources is too worthy to be neglected, therefore, adaptive reuse can help transform unutilised heritage assets into accessible and functional places and avoid the creation of demolition waste, therefore, regenerating the community in a sustainable manner, which will raise the value of the building, in addition to helping communities, developers as well as governments to reduce the costs of continued urban expansion; whether environmental, economic or social.[25]

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[19] Gregory J. Ashworth, . "*Heritage, tourism and Europe: a European future for a European past.*" (Heritage, tourism and society , 1995): 68-84; Gilly Carr, and Keir Reeves, eds. "Heritage and Memory of War: Responses from Small Islands". (Vol. 9. Routledge, 2015); Anjah Merbach. «Removing Uncomfortable Heritage, its Meaning and Consequence: The Fall of Political Public Monuments in the Former GDR». In A Reader In Uncomfortable Heritage And Dark Tourism, edited by Sam Merrill and Leo Schmidt. (Cottbus: BTU Cottbus, 2010): 280, **http://www-docs.tu-cottbus.de/denkmalpflege/public/downloads/UHDT_Reader.pdf**

[20] David Lowenthal, "*Tragic traces on the Rhodian shore.*" (Historic Environment 17, no. 1,2003): 4-6

[21] Tim Benton, ed. "*Understanding heritage and memory.*" (Manchester University, 2010).

[22] Sara J. Wilkinson, Kimberley James, and Richard Reed. "*Using building adaptation to deliver sustainability in Australia*" (Structural Survey 27, no. 1 , 2009): 46-61.

[23] Peter A. Bullen, "*Adaptive reuse and sustainability of commercial buildings.*" (Facilities 25, no. 1/2 , 2007): 20-31; Peter A. Bullen, and Peter ED Love, "*Adaptive reuse of heritage buildings.*" (Structural Survey 29, no. 5 , 2011): 411-421; Craig Langston, Francis KW Wong, Eddie CM Hui, and Li-Yin Shen. "Strategic assessment of building adaptive reuse opportunities in Hong Kong." (Building and Environment 43, no. 10 , 2008): 1709-1718.

[24] Wendi Field Murray, María Nieves Zedeño, Kacy L. Hollenback, and Calvin Grinnell. "*The remaking of Lake Sakakawea: Locating cultural viability in negative heritage on the Missouri River.*" (American ethnologist 38, no. 3, 2011): 468–483.

[25] Rick Ball,"*Developers, regeneration and sustainability issues in the reuse of vacant industrial buildings.*" (Building Research & Information 27, no. 3, 1999): 140-148; Bullen, and ED Love. "*The rhetoric of adaptive reuse or reality of demolition: Views from the field.*" (Cities 27, no. 4 , 2010): 215-224; Bullen, and Love. "*Adaptive reuse of heritage buildings.*" ; Langston, Wong, Hui, and Shen. "Strategic assessment of building adaptive reuse" 1709-1718; Wilkinson, James, Reed. "*Using building*" 46-61; Schmidt. "*Architectural conservaion*"; Esther HK Yung, and Edwin HW Chan. "*Implementation challenges to the adaptive reuse of heritage buildings: Towards the goals of sustainable, low carbon cities.*" (Habitat International 36, no. 3, 2012): 1712

Nonetheless, uncomfortable heritage can be a delicate and sensitive issue to handle, therefore, reusing sites with relationships to atrocious events and human suffering can be an intricate process.

Sam Merril described three interconnected variables that influence the memorialisation of uncomfortable events; which are function, necessity and scale.[26]

The variable of 'function' expounds the distinction between the original function of the uncomfortable site before the atrocious event and the new function following the event. It is worth mentioning that the original function does not have to be a negative one.[27]

This variable is consequentially synonymous to the adaptive reuse concept. However, the other two variables evidently affect the new function and determine what an acceptable function that can be adopted is.[28]

'Necessity' is the second variable, which demonstrates the need of the society, whether to continue or change the original function of the uncomfortable site. This variable reflects the need to remember or forget the atrocious events, in addition, it depends on several factors such as economical, social or even logistical and infrastructural, and therefore, this variable is dynamic and changes with time.[29]

The third variable; 'scale' discusses the concept of the degree of destruction, loss and trauma, which might affect the continuation or the change of the function.[30]

Sustainable Development

The term "Sustainable development" has been defined by scholars in many ways, and is a widely used concept, therefore it causes many different responses,[31] depending on the point of view of the definer; whether it is from a business point of view; governmental; social reformers or environmental activists, all of which put their own interpretations on what sustainable development refers to.[32]

 One of the most comprehensive definitions by Brundtland is as follows:

"Meeting the needs of the present without compromising the ability of future generations to meet their own needs... A process of change in which the exploitation of resources, the direction of investments, the orientation of technological development, and institutional change are all in harmony and enhance both current and future potential to meet human needs and aspirations".[33]

The Relation between the Concept of Uncomfortable Heritage and the Concept of Sustainability

As aforementioned, the concept of Uncomfortable Heritage covers the inconvenient aspects of human history; however, such atrocious and painful events are not easily recognised within the society, let alone are sustained for future generations, nonetheless, due to the immense importance of Uncomfortable Heritage for the collective memory of mankind, a link between the two concepts is of vital importance.

The relationship stems from the definition of Sustainable Development, which summarizes the process of sustainably developing Uncomfortable Heritage as the process where:

- The exploitation of resources,
- The direction of investments,

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[26] Merrill, «Determining Darkness", 152-174.

[27] Merrill, «Determining Darkness", 152-174.

[28] Merrill, "Determining Darkness", 152-174.

[29] Merrill, "Determining Darkness", 152-174.

[30] Merrill, "Determining Darkness", 152-174.

[31] Bill Hopwood, Mary Mellor, and Geoff O›Brien. "Sustainable development: mapping different approaches." (Sustainable development 13, no. 1, 2005): 38-52.

[32] Bob Giddings, Bill Hopwood, and Geoff O'brien. "Environment, economy and society: fitting them together into sustainable development" (Sustainable development 10, no. 4, 2002): 187-196.

[33] Gro Harlem Brundtland, *"Our common future–Call for action"* (Environmental Conservation 14, no. 4, 1987): 291-294.

- The orientation of technological development,
- The institutional change.

are all in harmony and enhance both current and future potential to meet human needs and aspirations".[34]

Therefore, transitioning towards attaining sustainable development will demand changes in human behaviour, values and attitudes in order to meet human needs; this means changes with the methods of dealing with Uncomfortable Heritage will transpire in order to meet the needs of the present without compromising the ability of the future generations to meet their own needs.[35]

Accordingly, we can reflect the main concept of sustainable development on the three chosen aspects for this research paper:

- **Environmental Sustainability**: how can buildings and monuments with uncomfortable past be adaptively reused to attain environmental sustainability?
- **Economic Sustainability**: will adaptive reuse of uncomfortable heritage achieve economic sustainability that will benefit the present and future sustainability without jeopardising the authenticity and integrity of the site?
- **Cultural Sustainability**: building on economic sustainability; can cultural values and importance of uncomfortable heritage be sustained and protected through adaptive reuse?

In the next section of this research, three case studies will illustrate how the three aspects of sustainability are achieved on different degrees.

Case Studies

The chosen case studies are Flak towers and bunkers from the World War II period, constructed by the Nazi Regime between 1940-1945 for military-related purposes as well as air-raid shelters. *(Figure 2)*
The cases are:

- Haus des Meeres in Vienna.
- The Energy Bunker in Hamburg.
- Boros Collection of Contemporary Art in Berlin.

They were considered as places of oppression and cruelty for several reasons, namely; their construction from reinforced concrete by forced labour from prisoners of war; using teenage youngsters and old men as gun controllers and helpers for the Luftwaffe; racial and ethnic exclusion for groups who were not allowed to enter the bunkers in war times.[36]

After World War II, as sites associated with atrocious events and unpleasant memories, flak towers and bunkers were dealt with in predictable ways; demolition, forgetting/ ignoring or normalisation.[37]

Notwithstanding that all three cases represent obvious tangible relics of the Third Reich era, in addition to the sentimental values attached to them; their main cultural significance lies in being an imperative component of our history as mankind, a history that cannot be changed, only confronted and benefited from. Hence they represent an indispensable contribution to the collective memory of humankind, in addition, they enthral us to inspect our values, study our history and help us approach the challenges of the future by accepting all the unpleasant and uncomfortable aspects of the Second World War period. Furthermore, they provide us with an opportunity to develop our wisdom.

The process of selecting the cases was predominantly shaped by a framework of intertwined aspects; namely, the three variables described by Merrill;[38] function, necessity and scale in addition to:

- Chronological dimension
- Political ideology
- Location

Analysing them comparatively however, was according to the principles of the Burra Charter and the general guidelines of heritage adaptive reuse.
The cases share similarities regarding the chosen variables and factors, which facilitated a more attentive research on the

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[34] serrill. „stainable development. Gro Harlem Brundtland, "*Our common future—Call for action*", 291-294

[35] Alex Opoku, "*The role of culture in a sustainable built environment*". (In Sustainable Operations Management, Springer, Cham, 2015): 37-52.

[36] M. Foedrowitz, "The flak towers in Berlin, Hamburg and Vienna 1940-1950". (Schiffer, 1997); Haus des Meeres. "Endlich ein Dach." www.haus-des-meeres.at . **http://www.haus-des- meeres.at/en/History/iHistoryId__448.htm** (accessed September 2016) ; Rudy Koshar. "From monuments to traces: Artifacts of German memory, 1870-1990." (Vol. 24. Univ of California Press, 2000).

[37] Koshar, "From monuments to trace"

[38] Merrill, "Determining Darkness", 152-174.

dissimilarities between them, hence a more thorough comparative analysis.

In regards of the 'function' variable; all three cases had relatively close functions; constructed during wartime, they were mainly used for military purposes and anti-raid shelter. However, the new function following the Second World War is the main dissimilarity that is analysed in the research.

The second variable; 'necessity' that demonstrate the need to whether continue or change the original function is also a major similarity between the cases, since currently there is no need for air-raid shelters and military flak towers, the analysis focused on the factors that led to the current use of each case.

As for the last variable; 'scale', since all cases are from the same period and political ideology, and were built in similar circumstances, the scale variable is approximately corresponding.

The similar chronological distance and political ideology were also vital factors in choosing the cases, as Kenneth Foote argued that in order for a community to recognise and deal with unpleasant memories, it has to come to terms with them, and usually that happens in a span of 50 to 150 years.[39]

Therefore, in the chosen cases, the enough temporal proximity of seven decades allows the study of the cases to be held objectively, in addition to a reasonable comparison between them since they all are from the Third Reich era; hence all have relatively similar backgrounds.

Another factor that resulted in choosing those specific cases is their location in the heart of three major cities; Vienna, Hamburg and Berlin, which led to making it crucial to deal with such structure and confront the unpleasantness attached to them as soon as possible.

All of the above-mentioned similarities formed the foundation of which the analysis of the cases started from; however, the dissimilarities are the factors that led to different outcomes.

Haus des Meeres, Vienna

Located in Esterhàzy park, this Flak tower was a part of a project initiated by Hitler to construct six Flak towers in Berlin, Hamburg and Vienna between 1940 and 1945 for two main purposes; to defend against the Allied air raid and to protect civilians in case of an attack.[40] As for the other Flak towers in Hamburg and Berlin; the Flak towers in Berlin were demolished by the Allies due to their location in the capital, and one of Hamburg's flak towers is included within this research.

The Haus des Meeres was built with massive dimensions; 47.3m high, 31m long, 15m wide and wall thickness that reached 2.5m.[41]

In 1956 Haus des Meeres or 'House of the Sea', a non-profit organisation, held a temporary aquarium exhibition in the second and third floors of the Flak tower, and due to its success, it was decided to turn the Flak tower into a permanent aquarium, and currently it welcomes over half a million visitor a year.[42] in addition to a climbing wall on one of its facades. *(Figure 3).*

Sustainable Development Contributions

By going back to the definition of sustainable development; specifically this part:

"A process of change in which the exploitation of resources, the direction of investments...and institutional change are all in harmony and enhance both current and future potential to meet human needs and aspirations".[43]

We can conclude that the adaptive reuse of this building had many positive impacts on the environment and contributed to the sustainability in many ways, such as the eco-systems created in the concrete building, whether it is the vertical aquarium or the tropical section. *(Figure 4 & Figure 5)*

Furthermore, due to its location in the middle of the city, demolishing the building or even leaving it will affect the environment of the surroundings, therefore reusing the building helped eliminating the waste that could be produced if this massive structure was demolished, in addition to reducing the pollution.

Regarding the economic sustainability, adaptively reusing this Flak tower contributed in great ways, such as:

- In 2004 the zoo welcomed more than 250.000 visitors, placing the zoo as the 14th place on the hit list of Viennese attractions.

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[39] Kenneth E. Foote, "Shadowed ground: America's landscapes of violence and tragedy". (University of Texas Press, 2003).

[40] Haus des Meeres. *"History."* www.haus-des-meeres.at . https://www.haus-des-meeres.at/en/History.htm (accessed September 2016)

[41] Haus des Meeres. *"History."* www.haus-des-meeres.at

[42] Haus des Meeres personnel (Tour guide) interviewed by Bushra Nabas at Haus des Meeres, Vienna, August 2016

[43] Brundtland. *"Our common future"*

- In 1998, one of the Flak tower's facades was utilised as a climbing wall, which turned the Flak tower into a major attraction.
- Birthday parties were held at the zoo for kids.[44]

All of these activities guaranteed the renewable economical resources harvest.

As for the cultural sustainability of an uncomfortable heritage site, we must first understand clearly its importance and cultural significance, which can enable us to protect it and maintain its significance for future generations.

In Haus des Meeres, this was achieved in numerous ways, such as:

- A Permanent exhibition with 22 panels that explains the history of the Flak tower and its role in the Third Reich era, was opened to the public in 2009.[45] *(Figure 6)*
- A Museum with historically accurate re-created command centre with radar and radio devices from the war period, in addition, daily guided tours are offered alongside video presentation with original film and sound recordings of civilians during the Second World War.[46] *(Figure 7)*
- An artistic installation in 1991 on the outer sides on the 10th and 11th floors of the tower that says 'ZERSCHMETTERT IN STÜCKE (IM FRIEDEN DER NACHT)' and in English 'SMASHED TO PIECES (IN THE STILL OF THE NIGHT)', is open for numerous competing personal interpretation.[47] (Figure 8)

These actions contributed to the continuation of the Flak tower's cultural significance for future generations.

The Energy Bunker, Hamburg

Like their counterparts in Vienna, the Hamburg towers were built as a part of the project initiated by Hitler between 1940 and 1945. And similar to the Viennese towers, the Hamburg flak towers were constructed by forced labour as a military battle post, with massive cubic dimensions of 47 x 47 metres on a broader base (57 x 57 metres), with an original height of 42 metres. It also served as a shelter for the civilians in war times.[48]

After the war, the British allies began the process of demilitarising Hamburg, including the de-fortification of the Flak towers, however, the building was too huge and destroying it will inevitably lead to destroying some of the surrounding buildings, therefore only the inside was blown up in order to prevent future use, and the bunker appeared undamaged from the outside, but remained unusable for six decades.[49] (Figure 9)

In 2007, a project to transform the bunker into an 'Energy Bunker' for a future-oriented function had started, and was accessible to the public in mid-2013 as part of the International Building Exhibition in Hamburg.

Sustainable Development Contributions

The Energy bunker is contributing to the environmental sustainability in various ways, most importantly through the **'The solar shell'**, spread over the south façade and roof together that provides energy for the surrounding buildings. It is the largest rooftop solar thermal system in Germany geared towards supplying a heat network.[50] (Figure 10)

Additionally, the bunker utilises the concept of **'Energy mix'**; that harness renewable sources of energy through the solar panels and combines heat and energy production in an ancient way. The Energy bunker alone will save 95 percent more CO_2 emissions than a conventional energy mix. Over a year, this amounts to 6,600 tonnes of CO_2.[51]

As for economic sustainability, the bunker contributes in two aspects, energy production and generating revenues through visitors.

[44] Haus des Meeres. "*Home.*" **www.haus-des-meeres.at . https://www.haus-des-meeres.at/en/Home.htm** (accessed September 2016)

[45] Haus des Meeres personnel (Tour guide) interviewed by Bushra Nabas at Haus des Meeres, Vienna, August 2016

[46] Haus des Meeres personnel (Tour guide) interviewed by Bushra Nabas, 2016

[47] Haus des Meeres, "*Lawrence Weiner.*" **www.haus-des-meeres.at . http://www.haus-des- meeres.at/en/Flakturm/Lawrence-Weiner.htm** (accessed September 2016)

[48] –IBA_Hamburg, "Energybunker"PDF.(Hamburg,2014).**http://www.iba-hamburg.de/fileadmin/Mediathek/Whitepaper/140801_Energy_ Bunker_english_final.pdf** , 4–42.

[49] IBA_Hamburg, "Energy bunker, 4–42.

[50] IBA_Hamburg, "Energy bunker", 4–42.

[51] IBA_Hamburg, "Energy bunker", 4–42.

The Energy Bunker is producing power enough to supply a surrounding area of 0.5 square kilometres, containing about 3,000 households.[52] (Figure 11)

As for the visitors, the bunker received over 100,000 visitors, and currently it is a major visitor attraction, with a cafe, a restaurant and another function room offering space for events and conferences. Nevertheless, since the bunker was not originally constructed for meeting purposes, only a maximum of 200 can be in the building at the same time.[53] *(Figure 12 &* Figure 13)

As to the cultural sustainability; in this project, monumental protection was one of the key aspects taken into consideration during the adaptive reuse design, with an abundant of examples; such as the following:

The local community was involved throughout the planning and construction process, hence the adaptive reuse was perceived as a futuristic project, as well as a monument and a memorial. In addition, a programme of events under the title 'Klotz Im Park' was held to exchange precious memories and insights, and to preserve them for present and future generations, this was achieved through meetings between the long-time residents of the surrounding area and last eye-witnesses of the bunker usage during wartime with visitors and youth groups.[54] Furthermore, attempts to preserve the original concrete façade were not possible due to the poor structural state. Instead, the façade was provided with a solid concrete cladding, and the 'observation windows' are preserved; where portions of the original façade is visible.[55] *(Figure 14)*

These events and procedures contributed to the continuation of the Energy bunker's cultural significance for future generations.

Boros Collection, Berlin

The Reichsbahnbunker or simply The Bunker is an air raid shelter located in Berlin- Mitte, constructed by forced labour in 1942 during the Third Reich to provide a safe place for up to 3,000 people during wartime.[56]

Akin to the previous cases, the bunker's dimensions were massive; 38 m long and 16 m high, with a wall thickness that reached twometers.[57]

After the Second World War, the Bunker was reused several times; firstly it was occupied by the Red Army and utilised as a prison in 1945, then four years later in 1949, it was used as a textile warehouse. Later in 1957, the Bunker was converted into a repository for imported tropical fruits from Cuba due to the steady internal temperature, which gave it the name "banana bunker". After the German Reunification in 1990 and onwards, the different usages of the Bunkers were mainly cultural oriented, such as music parties and art exhibitions. The final stage in the bunker's adaptive reuse journey was in 2003 when Christian Boros purchased the bunker and converted it to house his private contemporary art collection.[58]

Sustainability Development Contributions

Reusing the bunker immediately after the war instead of demolishing it contributed to the environmental sustainability of the surrounding areas, since demolishing a building with massive structure will result in massive amounts of residue and air pollution. *(Figure 15)*

Furthermore, the bunker's adaptive reuse contributed to the economic sustainability in a great way, where two exhibitions were held so far for Boros Collection; the first between 2008-2012, attracting 20,000 visitors and over 7,500 tours, and the second one is from 2012 until the present day.[59] *(Figure 16)*

Even though the building's façade and its stairwells are protected as historical monuments, the interior walls are not, according

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[52] IBA_Hamburg, "Energy bunker" , 4–42.

[53] IBA_Hamburg, "Energy bunker", 4–42.

[54] IBA_Hamburg,"Energy bunker", 4–42.

[55] IBA_Hamburg, "Energy bunker", 4–42.

[56] Oliver Basciano, "*A Bunker Reborn*". blouinartinfo.com. **www.blouinartinfo.com/news/story/270277/a-bunker-reborn** (accessed September 2016); Bonatz. "Reichsbahnbunker." **architectuul.com http://architectuul.com/ architecture/reichsbahnbunker** (accessed August 2016); Boros Collection. "Bunker Berlin". sammlung-boros.de **https://www.sammlung-boros.de/bunker-berlin.html?L=1** (accessed October 2016)

[57] Magill, "*From Nazi Bunker to Artistic Haven.*" spiegel.de . **http://www.spiegel.de/international/zeitgeist/berlin-s-boros-collection-from-nazi-bunker-to- artistic-haven-a-549487.html** (accessed October 2016)

[58] Bonatz, "Reichsbahnbunker." ; Boros Collection, "Bunker Berlin"

[59] Boros Collection, "*Exhibition*". sammlung-boros.de **https://www.sammlung-boros.de/exhibition.html?L=1** (accessed October 2016); Tzortzis. "In a Berlin war bunker, Christian Boros creates a showcase for art." nytimes.com . http://www.nytimes.com/2007/06/12/arts/12iht-bunker.1.6105187 .html (accessed October 2016)

to Paolo Stolpmann; an art student who works at the exhibition.[60] (Figure 17) Therefore, several structural changes have happened to the Bunker; interior walls were modified in order to facilitate the relocation of art pieces, in addition to rectangular shafts that were cut into the walls to enable visitors to look into rooms below, aiming to break up narrow spaces.[61]

Nonetheless, the cultural sustainability was an important aspect in redesigning the interior of the bunker. Due to its design, there is no daylight in the exhibition space, therefore in the conversion process, the architect located windows across from an exposed, ripped-up concrete-and-rebar wall, in order to give the visitor an idea of how reinforced a bunker really is.[62] Moreover, a penthouse on the top of the building was constructed for private use.[63]

Taking into consideration the history of the building and integrating it in the design process contributed to the continuation of the bunker's cultural significance.

Conclusion

Despite their relationship to atrocious events, uncomfortable heritage is an important aspect of our history, and helps us confront the challenges of the future by accepting and embracing the unpleasantness of our pasts.

Therefore, adaptively reusing uncomfortable heritage sites is an intricate process; hence many factors affect the final outcomes of it. However, if done properly according to the principles of heritage conservation and the Burra Charter, it can be of great benefit to the sustainable development of any society, whether it is environmental, economic or cultural sustainability.

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[60] Eddy, "Contemporary Art Finds a Shelter in Berlin". nytimes.com . **http://www.nytimes.com/2012/09/28/arts/28iht-bunker28.html** (accessed September 2016)

[61] Bonatz, "Reichsbahnbunker."

[62] Magill, "From Nazi Bunker to Artistic Haven."

[63] Bonatz, "Reichsbahnbunker."

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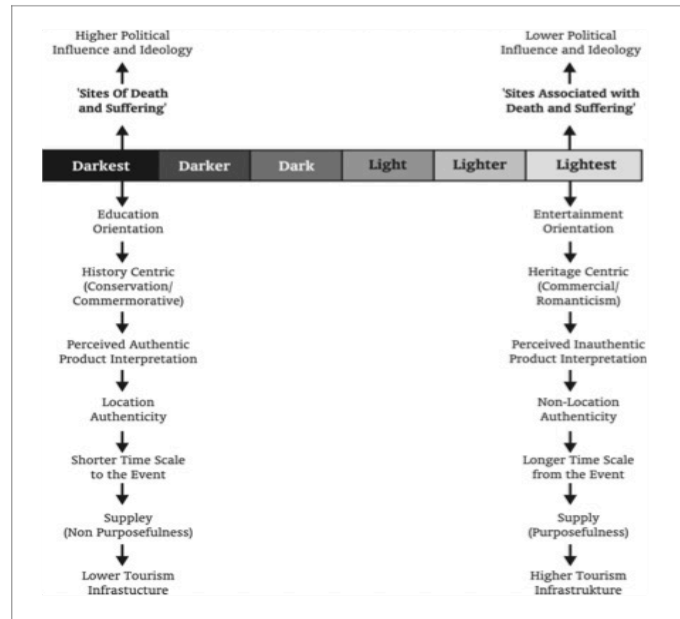
Fig. 1: Stone's Dark Tourism Spectrum
Source: Stone, Philip. A dark tourism spectrum: Towards a typology of death and macabre related tourist sites, attractions and exhibitions. Turizam: međunarodni znanstveno-stručni časopis 54, no. 2 (2006).

Fig. 2 : The case studies

Fig. 3: Climbing wall on Haus des Meeres
Source: Author, 2016
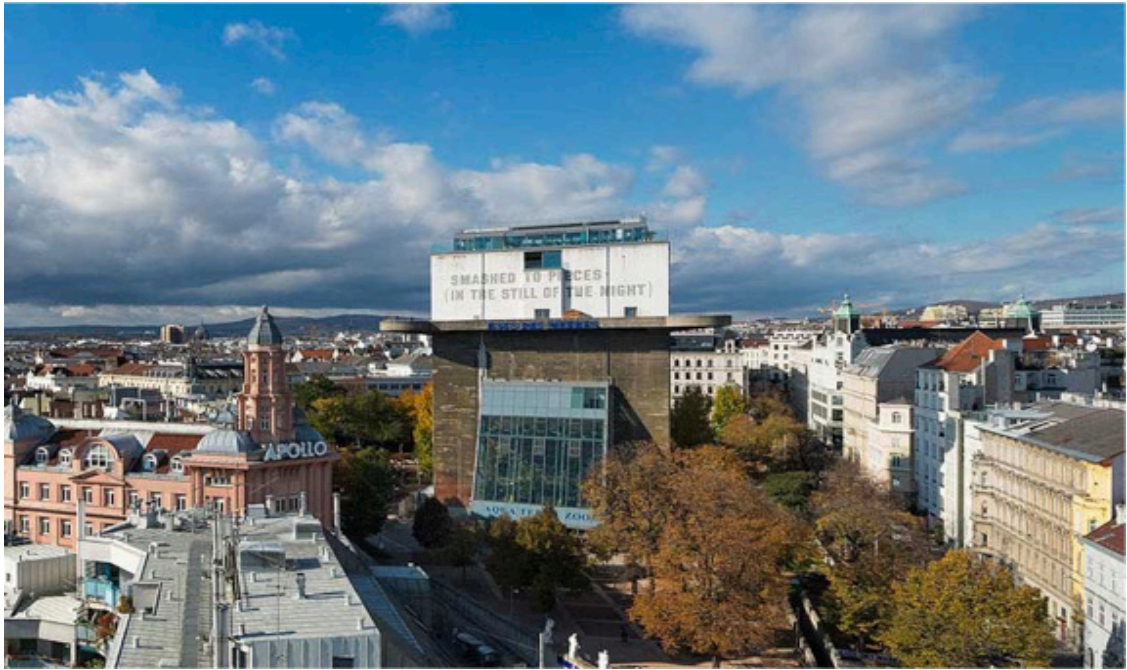
Fig. 4: The massive concrete structure
Source: Author, 2016

Fig. 5 : The Tropical Section
Source: Author, 2016

Fig. 6: Exhibition
Source: Author, 2016

Fig. 7: Museum
Source: Author, 2016

Fig. 8: Artistic Installations
Source: Author, 2016

Fig. 9 : The damage inside the Bunker
*Source : IBA_Hamburg. Energy bunker PDF. Hamburg, 2014. http://www.iba- hamburg.de/fileadmin/Mediathek/Whitepaper/140801_Energy_Bunker_*
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Fig. 10: The solar shell
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Fig. 11: Energy Production
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Fig. 12 :Café
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Fig. 13 : Visitor area
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Fig. 14: Observation windows
Source : IBA_Hamburg. Energy bunker PDF. Hamburg, 2014. http://www.iba- hamburg.de/fileadmin/Mediathek/Whitepaper/140801_Energy_Bunker_ english_final.pdf

Fig. 15 : Berlin Bunker – Borros Collection
Boros Collection, Bunker Berlin. sammlung-boros.de https://www.sammlung-boros.de/bunker-berlin.html?L=1 (accessed October 2016)

Fig. 16: Modern art installations
Boros Collection, Exhibition. sammlung-boros.de https://www.sammlung-boros.de/exhibition.html?L=1 (accessed October 2016)

Fig 17 : Outer façade
Boros Collection, Bunker Berlin. sammlung-boros.de https://www.sammlung-boros.de/bunker-berlin.html?L=1 (accessed October 2016)

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The First World War Cemeteries in Alexandria: Ignored Heritage

Isalm Asem Abdelkareim[1]

Within the context of the 100th anniversary of World War I, this paper sheds light on an ignored part of the cultural heritage of Alexandria, which are the cemeteries of First World War. Unfortunately, few studies dealt with the role-played by Alexandria during that war. In addition, no research has been found that surveyed all the First World War cemeteries in the city. Therefore, this paper aimed to uncover the impact of this war on Alexandria, coupled with describing the Commonwealth, French and Turkish cemeteries of World War I in the city that is to provide the tour guides with the basic information. The conclusions highlighted the importance of raising the cultural heritage knowledge and awareness of the local community, in addition to the use of those heritage sites in flourishing the heritage tourism in Alexandria.

Keywords: WWI- Alexandria- War Cemetery- War Memorial- Heritage Tourism.

Introduction

The Cemeteries of First World War[2] in Alexandria are unknown to the local community and to the stakeholders of the tourism sector. Conversely, *Alamain* cemeteries of the Second World War are so famous and their site is in the tourist itineraries. From 2014, the countries that participated or affected by that war, are organizing cultural events related to the war. Accordingly, the aim of the paper is to focus on the WWI heritage of Alexandria, by presenting the remained tangible heritage of WWI through studying the cemeteries in Alexandria.

This paper is a descriptive study that starts with a historic introduction about the war and the operations that affected Alexandria during the war as well as describing Alexandria during the wartime. Thereafter, the researcher provides an account of the cemeteries of the WWI in Alexandria with the details that could help the tour guides in their work. Ordinarily, the information are acquired from various sources as the Commonwealth War Grave Commission (*CWGC*), the French Center of Alexandria studies (*CEALEX*) and the Turkish Consulate General in Alexandria (*TCGA*). Afterwards, the ignored heritage of WWI Cemeteries in Alexandria will be revealed and its importance will be proven, that is to concentrate on the methods of making use of it to be known for everyone.

II. Historical background

The spark of the WWI ignited on 28 June 1914, when Serbian terrorist assassinated Archduke Franz Ferdinand, the crown prince of Austria-Hungary, and his wife. European leaders took a series of decisions that turned a localized conflict in southeast Europe into a world war.[3]

Austria-Hungary with German encouragement, declared war on Serbia on 28 July, so France brought into the conflict when Russia supported Serbia. Then on 1 August, Germany declared war on Russia and after two days on France, and one day after on 4 August, the commonwealth countries brought into the war because of its fears of German domination in Europe and Germany's violation of Belgian neutrality.[4]

When the Ottoman Empire entered the war in alliance with the Triple Alliance, Britain responded by declaring Egypt's independence under a British protectorate as a nominal independence what was really only confirmed Egypt colonial possession, and its people were treated as colonial subjects for the duration of the war.[5]

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[1] "The High Institute of Tourism and Monuments Restoration at Abukir"

[2] It used to be called »Great War» or «European War» and it will be mention in the paper as WWI.

[3] Samuel R. Williamson, "The Origins of World War I," *The Journal of Interdisciplinary History*, Vol. 18, No. 4, (Spring, 1988): 795-796

[4] Williamson, "The Origins of World War I," 806-816

[5] - Eugene Rogan, Egyptian labour gangs on the western front. *The Forgotten Heroes North Africans and the Great War* 1914-1919. (Forgotten Heroes14-19 foundation VZW,2014),15

On 2 November 1914, the British declared the martial law that pledged to spare the people of Egypt any role in the war but the British were quick to break their word, recruiting Egyptian laborers to meet their manpower needs on both the Western and Middle Eastern fronts.[6]

India was British colony at that time, so it actively supported the war effort in its bid to gain dominion status. The majority of the political opinions in 1914 were united in the view that India must share in the burden of Imperial defense.[7] Therefore, the Indian soldiers served in numerous battlefields, one of those battlefields was Gallipoli, Egypt, Mesopotamia and Palestine.[8]

By December 1914, Indian forces came together in Egypt for instance: two divisions, the 10th and 11th Divisions, the Bikaner Camel Corps, the State Force of Imperial Service Cavalry Brigade units and three of mountain artillery batteries. In January and early February1915, these troops could defeat the ottoman attack towards Suez Canal.[9]

On 9 January 1917, the troops could clear the Peninsula of Sinai. Furthermore, after three days, under the commandment of General Edmund Allenby, they couldsucceed in invading Palestine and capture Jerusalem. Significantly, by May 1918, the Egyptian Expeditionary Force consisted of the 4th and 5th Indian Divisions of Cavalry, the 3rd and 7th Indian Divisions, and 24 other Indian battalions.[10]

Before recognizing the cemeteries of WWI in Alexandria, it is important to shed light on Alexandria during the years of the war. Alexandria was suffering as all of Egypt from the unemployment and the rise in prices level, but in March 1915, Alexandria became the base of the Mediterranean Expeditionary Force that was transferred to Alexandria from Mudros[11] and the city became a military base and hospital center for Commonwealth and French troops[12], which means more suffering in the city and huge pressure on the city facilities to serve the wounded soldiers.

Many medical units established in Alexandria like the 17th, 19th, 21st, 78th and 87th General Hospitals and No.5 Indian Hospital, and After the Gallipoli campaign of 1915, Alexandria became a very important hospital center during the later operations in Egypt and Palestine and its port was used by many hospital ships and troop transports that brought reinforcements and carrying the wounded out of the war fields.[13]

The aspects of life in Alexandria had been influenced by the war, but all of the negative impacts disappeared when the war had finished. On the other hand, the immortal things thatremain in the city as awitness of the role of Alexandria in the war are the cemeteries and the war memorials that would be explained now in the next lines to recognize the locations of those cemeteries, and how we can make use of it without ignoring its existence in the city.

III. Military and War Memorial Cemeteries of the First World War in Alexandria:

Nine different locations in Alexandria have military and war memorial cemeteries of WWI. It is divided into three main parts depending on the forces that fought in the war. Firstly, the Commonwealth forces include five main sites of burials. Secondly, the French forces which buried their causalities in three different cemeteries and thirdly, the Turkish war memorial. The next lines explain all those cemeteries in detail.

1- Commonwealth Military and War Memorial Cemeteries
The burials of the Commonwealthare located in five sites in Alexandria; two of them took traditional shape of the cemeteries of Commonwealth. For instance, *Chatby* and *Hadra* cemeteries have a central front entrance building with a metal gate secured archway leading into it from two small-grassed areas, which form part of the roadside in front of the cemetery, which is bounded by a rendered wall. The other cemeteries are parts of bigger cemeteries so it is difficult to follow the tradition in the cemeteries of the commonwealth.

[6] Rogan, *The Forgotten Heroes North Africans and the Great War* 1914-1919, 15

[7] Rana Chhina, *Last post: Indian war memorial around the world* (New Delhi: United Service Institution of India, 2014) 16

[8] Chhina, *Last post*,16-18

[9] Chhina, *Last post*, 25

[10] Chhina, *Last post*, 25

[11] It is a port in the island of Lemons, North Aegean in Greece. For more information about its role during the WWI you may read:
John N. Yiannakis, "Addressing the Lemnos Heritage of Gallipoli and its Forgotten Foundations," modern Greek studies, vol.16-17 A,(2013-2014):105-125

[12] Latifa Salem, Misr Fi Al-HarbAlʿalmiahAlAwla (Cairo: Dar el-Shorouk,2009) 301-303

[13] CecileShaalan, »Navires staionnes dans le port d'Alexandrie les 1-3 avril 1915,« in Alexandrie 1914-1918. (Alexandria: CeAlex, 2014), 15

A. *Chatby* Military and War Memorial Cemetery (Pl. 1) This cemetery was called the "Garrison cemetery"; it is located in Abdel-Hamid Abo-Heaf Street in *Chatby* district within the Christian Cemetery of the city. The municipality of Alexandria granted this part of the great cemetery to be a cemetery to the commonwealth forces. In April 1916, the municipality allocated another site in *Hadra* to be a cemetery for the commonwealth forces. Therefore, *Chatby* Cemetery was abandoned until after the war when they were brought into the cemetery from other burial grounds in the area and then used during the WWII.[14]

The cemetery is enclosed by low walls and entered through an iron gates, divided into plots, indicated with a number and organized in rows, indicated with a letter. Each grave has an identification number. The side of the first headstone of each row indicates the plot number and the row number. It contains graves of 2291 casualties;[15] each one has a headstone engraved at the top with regimental badge for the British or national emblem for the other nationalities, for instance a maple leaf for Canadian, a rising sun for Australian, a fern for New-Zealandian, Springbok for South African and a caribou for those of Newfoundland.[16]

The rank of the soldier was engraved under the emblem. In case of a common soldier has no rank, it is called "private" if served in infantry, "gunner" if served in artillery, "sapper" if served in the engineers and "trooper" in cavalry. Under the rank, the name was engraved followed by the date of death if it is available, then the age upon the request of the family, then religious symbol, which is a Latin cross with an epitaph if the family desired unless New Zealand do not agree with any personaltext.[17]

In the center, there is a stone cross with a bronze sword embedded on the front, mounted on an octagonal base, which is the so-called "Cross of Sacrifice", which was designed by *Reginald Blomfield* in March 1918, and symbolize the self-sacrifice of the soldiers.[18]

According to CWGC, the number of casualties from the commonwealth countries are 1587 British, 4 from Newfoundland,[19] 1 Canadian, 467 Australian, 28 South African, 9 Indians, 28 British West Indian, 12 Russians and 155 from New Zealand,[20] other sources refers to only 129 casualties.[21]

To the east there is the so-called "Stone of Remembrance", which is engraved with the words "*Their name liveth for evermore*", chosen by *Rudyard Kipling*, recipient of the Nobel Prize in Literature, who lost a son in the war.[22]

On the same axis of the Stone of Remembrance, at the eastern end of the cemetery, stands the War Memorial, its façade has an arcade with two columns supporting three semicircular arches. The memorial commemorates 981 Commonwealth soldiers, (823 British, 1 Canadian, 135 Australian, 3 South African and 19 Indian),[23] who died during the First World War and have no other grave but the sea.

The names inscribed on slaps on the both sides of the arcade and inside memorial. In addition to two donation stones of marble, one in Arabic and the other in English of four lines and says "*The land on Which this cemetery stands is the free gift of the Egyptian people for the perpetual resting place of those of the allied armies who fell in the war of 1914-1918 and honoured here*".

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[14] "Alexandria (Chatby) Military and War Memorial Cemetery," CWGC, accessed September 21, 2018 **http://www.cwgc.org/find-a-cemetery/cemetery/10702/alexandria%20(chatby)%20military%20and%20war%20memorial%20cemetery**

[15] The cemetery also contains war graves of *WWII* and some non-war burials.

[16] Jeroen Geurst, Cemeteries of the Great War by Sir Edwin Lutyens (Rotterdam: 010Publishers, 2010), 98.

[17] Geurst, Cemeteries of the Great War by Sir Edwin Lutyens, 98

[18] Geurst, Cemeteries of the Great War by Sir Edwin Lutyens, 44-46.

[19] Canadian island

[20] Michael Greet (Archive Assistant in CWGC), e-mail massage to author, December 02, 2015.

[21] Ian McGibbon, Gallipoli: A Guide to New Zealand Battlefields and Memorials (New Zealand: Penguin, 2014), Appendix 2.

[22] Geurst, Cemeteries of the Great War, 51.

[23] Greet, e-mail massage to author, December 02, 2015.

The commemorated ones on the memorial, More than 700 of them died when their vessels were mined or torpedoed and those vessels are as follow[24]:

i) SS "Persia" which was a passenger defensively armed vessel sailed out of Tilbury[25] for Port Said, torpedoed and sunk on 30 December 1915 off Crete, with the loss of 334 soldiers.

i) HT "Cameronia" which was carrying reinforcements for Mesopotamia and torpedoed and sunk on 15 April 1917 east of Malta with the loss of 127 officers.

ii) HT "Cameronian" which was torpedoed and sunk north of Alexandria on 2 June 1917 with the loss of 49 officers.

iii) HT "Aragon" which was torpedoed and sunk on 30 December 1917, when it was entering the port of Alexandria with the loss of 380 officers.

iv) HT "Osmanieh" which was hit by a mine on 31 December 1917, when it was entering the port of Alexandria, with the loss of 76 officers.

v) HT "Leasowe Castle" which was torpedoed and sunk on 27 May 1918 in the port of Alexandria with the loss of 83 officers.

B. *Hadra* Military Cemetery (Pl. 2).

This Cemetery is located in Manara Street, in front of the first gate of the Muslim cemetery of EL-Manara. The municipality of Alexandria received the acceptance of the Egyptian Cabinet on 12 January 1916 on assigning this location to be a new cemetery of the British troops[26]due to the lack of space in *Chatby* cemetery. For that necessity, rapidly the use of it started in April 1916 under the name of the New Military Cemetery of *Hadra*, and it received burials until December 1919.

Nearly all the burials took place from the 15th, 17th, 19th, and 21st General Hospitals and the Military Hospital at Ras-el-Tin[27]; but a number of burials came from the loss of HT "Aragon"[28] and HT "Osmanieh"[29].

Due to the operations against the Senussi troops,[30]sixty British graves from some small-scattered graveyards in the Western Desert were brought to be buried in the cemetery in December 1919 and January 1920 and from Maadia and Rosetta were some others brought in.[31]

In addition, *Hadra* Cemetery received burials from other three cemeteries: from Al-Sollum Military Cemetery[32] brought burials of 30 British soldiers, 1 South African; from *Sidi El Barani* Military Cemetery [33] they brought the graves of 14 South

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[24] "Chatby memorial," CWGC,accessed September 21, 2018
http://www.cwgc.org/find-a-cemetery/cemetery/142020/CHATBY%20MEMORIAL.

[25] Port in England located on the river Thames

[26] Al-Ahram, January 13, 1916, p.5

[27] Greet, e-mail massage to author, December 02, 2015.

[28] Paul Oldfield, *Victoria Crosses on the Western Front August 1914- April 1915: Mons to Hill 60*, (East Yorkshire: Pen and Sword Military, 2014), 188-189

[29] "Alexandria (Hadra) War Memorial Cemetery," CWGC,accessed September 21, 2018
https://www.cwgc.org/find-a-cemetery/cemetery/54600/ALEXANDRIA%20(HADRA)%20WAR%20MEMORIAL%20CEMETERY

[30] In November 1915, the Turks decided to extend the theatre of war by invading Western Egypt from Cyrenaica by forces of Arabs, Turks and Berbers, under the leadership of Sidi Ahmed, the head of the Senussi fraternity of Moslems. The campaign lasted about five months then the invaders were beaten.
The Times, *The Times history of War*, vol. IX (London: The Times, 1916),281

[31] Greet, e-mail massage to author, December 02, 2015.

[32] This cemetery is located on 400 Km. West of Alexandria. British forces occupied it on 14 March 1916; the place contains a rest camp and a hospital near the shore. The Cemetery contained the graves of 30 British soldiers, one South African and 1French. At *Al-Sollum*, on 6 November 1915, one Egyptian coastguard steamer was sunk and one disabled by a German submarine. Greet, e-mail massage to author, December 02, 2015.

[33] This place is on the seacoast 320 Km. West of Alexandria. The cemetery contained the graves of 14 South African and 2 British soldiers who died In February and March 1916, and a memorial to the men of the first and third South African Infantry who fell at *Agagiya* on 26 February 1916. Greet, e-mail massage to author, December 02, 2015.

African and two British soldiers and from *BirHakkim* Burial Ground[34] they brought one officer and three men. *Hadra* cemetery contains1704 burials from all over the Commonwealth countries, 1571 British, 58 British West Indians, 24 Australian,22 South African, 18 Indian, 4 Canadian, 2 from New Zealand and 5 from other nationalities.[35]

C.   Chatby British Protestant Cemetery. It is located in Abdel-Hamid Abo-Heaf Street, next to *Chatby* Military and War Memorial Cemetery. There are three burials of WWI in this civil cemetery. The burials are of the officers of HT "Aragon", which the Royal Mail Steam Packet Company over those graves erected a stone memorial[36].

*D.   Chatby J*ewish Cemetery No.3 (Pl. 3). It is located at the eastern end of Abdel-Hamid Abo-Heaf Street. This cemetery is one of the Jewish civil cemeteries in Alexandria. It contains twenty burials of WWI, all of them together in one plo[37]texcept a memorial to a man of the Zion Mule Corps. In the center of the plot, there is an Ionic column on a high square base and around it the headstones similar to those of the Commonwealth cemetery but with the Star of David instead of the cross.

E.   Al-Manara Indian Muslim Cemetery - Gate no.3 (Pl. 4). It is located inside Al-Manarah Muslim cemetery in Manara Street. The burials are in one plot, which is accessible from gate no. 3, which is the last gate in the street towards the south. The cemetery was made by Indian medical units stationed at Alexandria and was in use from 1915 to 1920. According to CWGC, the cemetery contains 108 Indians and three war graves of other nationalities[38], but other sources mentioned 106 war graves Indians[39].

On the northeast side of the plot, there is a wall engraved with the names of the buried soldiers. In the top middle of that wall, there are Arabic inscriptions in *Thuluth* Calligraphy, between two blocks engraved with 1914-1918. The Arabic inscription's is the *basmallah* and the Muslim declaration of faith, which says, "*In the name of Allah, The All-Merciful, The Ever-Merciful. There is no god but Allah, and that Muhammad is the Messenger of Allah*". Below that, another engraving but in English that says, "*These soldiers of the Indian Army are buried here*" and on the back of the wall there is the donation stone in Arabic which is similar to that one in *Chatby* War Memorial Cemetery.

2- French Military and War Memorial Cemeteries The 130 French burials of the WWI are located in three cemeteries in Alexandria.

a)   The Roman Catholic Cemetery of the Holy Land.[40] (Pl. 5).

This cemetery is located in *Al-Horaya* road, in front of Bab-Shark police station. In one plot are the Military French 91 burials[41] that died in the hospitals of Alexandria, after participating in the battle of *Galipoli* (February 1915 – January1916) and the

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[34] *Bir Hakkim* is 240 Km. South West of *Al-Sollum*, in the desert. It was the place of confinement of the prisoners from the armed boarding steamer "Tara", which was torpedoed in November 1915. They were rescued by armored cars soon after the reoccupation of *Al-Sollum*; but one officer and three men had already died and been buried there. Greet, e-mail massage to author, December 02, 2015.

[35] Greet, e-mail massage to author, December 02, 2015. The cemetery also contains war graves of WWII and some non-war burials.

[36] "Alexandria (Chatby) British Protestant Cemetery," CWGC,accessed September 21, 2018
http://www.cwgc.org/find-a-cemetery/cemetery/10701/Alexandria%20(Chatby)%20British%20Protestant%20Cemetery

[37] "Alexandria (Chatby) Jewish Cemetery No.3," CWGC,accessed September 21, 2018
https://www.cwgc.org/find-a-cemetery/cemetery/2000006/alexandria-(chatby)-jewish-cemetery-no.3/

[38] Manara Indian Muslim Cemetery," CWGC,accessed September 21, 2018
http://www.cwgc.org/find-a-cemetery/cemetery/11104/Manara%20Indian%20Muhammadan%20Cemetery

[39]Chhina, Last Post, 210

[40] The cemetery also contains war graves of WWII and some non-war burials.

[41] This cemetery had 93 burials but two of it brought back to France due to their family request, so the cemetery contains only 91 burials now.

operations in Cilicia (May 1920-October 1921).[42]
The cemetery contains a 91 headstones, each one has the cross, rank, name and date of death,[43] with a simple memorial has a French inscription says, "Mort pour la France" below to it a protruding alter.

In front of this cemetery was the war memorial of the French soldiers of WWI (Pl. 6).The best description of this memorial that does not exist nowadays is the description of Forster in his book "Almost opposite the entrance to the cemetery is the War Memorial to French soldiers, a truncated obelisk of Carrara marble, designed as labor of love in memory of his fallen comrades by Mons. V. Erlanger, the French architect of Alexandria and unveiled April 23, 1921, by Lord Allenby. The scroll facing the main thoroughfare bears the following inscription: in the memory of French Soldiers fallen during the Great War and offered by members of the British community to the French colony to commemorate the glorious deeds of arms, *performed by the French Armies*"[44]. Unfortunately, the memorial was moved to the northern *Shalalat* gardens when they started to enlarge *Al-Horaya* road in 1927,[45] and nowadays there is no trace of that memorial.

b)   *Al-Manara* Muslim Cemetery- Gate no. 2 (Pl. 7).

This tomb contains the remains of thirty-eight Muslim French infantrymen of WWI.It was inaugurated in April 1933 after transferring the remains from *Khat el -Naar* cemetery in Chatby, which was inaugurated on 7 September 1919.[46]

The grave has marble headstone that takes the shape of a sarcophagus with a column with a turban headgears capital, which symbolizes the gender of the deceased is male.Thesarcophagushas a neo-classic design with epitaph-written inscriptions. In the front, it is written in Arabic "Allah is the living God, and he endures forever", from the rear is written a Koran verse, *Aya* no.169- *SuraAal-Imran*, and on both sides of the sarcophagus is written the names of the buried soldiers.

c)   Chatby Jewish Cemetery - No.1 (Pl. 8).

It is located in Al-Khartoum square. In this cemetery, there are only five French burials of WWI, which were donated by the chief rabbinate of Alexandria. One of the graves was for an aspiring doctor who died from his injuries after the battles of 11 November 1918.[47] Another grave was for Marcel Erlanger who died on 14 July 1920, and his family demanded the return of his body to France[48].

3- Turkish Military and War Memorial Cemetery(Pl. 9).

It is located in *Mahmoud El-Eisawi* Street, in *SidiBishr* district, adjacent to the Muslim cemetery of *SidiBishr*. For the importance of the site where the ottomans imprisoned, killed and buried, the association of Turkish Aid bought the site from Alexandria municipality in 1931 then the Turkish government built the memorial in 1941 and restored it in 1968.[49]

The memorial takes a pink granite bayonet-shaped sculpture stuck in a base of three steps. At the foot of this bayonet, there are marble slaps bears the names of 500 soldiers and civilians buried in the cemetery. In addition, there is an epitaph of Turkish poet *AkifErsoyMehemet.*[50]The epitaph written in Turkish;[51] its translation is "*Touched by her innocent forehead, he sleeps lying. O God, how many suns should disappear for the glory of one moon*"[52]

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[42] For more information about the soldiers buried there you may visit: "Alexandrie 1914-1918," CeAlex, December 2014, accessed September 21, 2018 http://www.cealex.org/ww1/index.php

[43] CeAlex, Alexandrie 1914.1918:Cimetière militaire français (Alexandria:2014), http://www.cealex.org/ww1/diffusion/Mort%20pour%20la%20France_w.pdf

[44] Edward Forster, Alexandria: A History and Guide(London: TPP, 2014)206

[45] Nicole Garnier, »Le temps de la mémoire : les Monuments aux Morts pour la France et le retour des soldats rapatriés« in Alexandrie 1914-1918. (Alexandria: CeAlex, 2014), 27

[46] Jean-François Fau, »Les cimetières militaires français : chrétien, juif et musulman.« in *Alexandrie 1914-1918*. (Alexandria: CeAlex, 2014), 26

[47] Fau, Alexandrie 1914-1918, 26

[48] Garnier, »Le temps de la mémoire,«27

[49] Serdar Belentepe (consul General of Turkey in Alexandria), in discussion with the author, December 15, 2015

[50] He is the author of the Turkish national anthem.

[51] The Turkish text is "Vurulup tertemiz alnından uzanmış yatıyor Bir hilal uğruna Yarab ne geneşler batıyor".

[52] TCGA, Monument aux morts turcs de Sidi Bichr (Alexandrie,2015) **http://alexandria.cg.mfa.gov.tr/Content/assets/consulate/images/localCache/1/76c97bc5-355a-440b-bc15-355a26c33bcb.pdf**

To the right of the memorial, there is a marble slab engraved with a poem in Ottoman Turkish language that invites the visitor to supplicate for the martyrs.[53] According to what is mentioned in the cemetery, there are 500 ottomans buried in this cemetery, but other source say 513.[54] The commonwealth forces captured the ottoman soldiers of the 48th regiment of the 16th division in Palestine or Sinai during the years 1915 to 1918 and imprisoned them in the Camp of SidiBishr, with 20 civilian captured by Sherif of Mecca[55] because this camp was divided into two camps, one civilian and one military.[56] (Pl. 10).

The life of the Ottoman prisoners in the Camp of *Sidi-Bisher* was a matter of debate between the researchers. On one hand, there are studies that researched their activities especially the culture activities. For instance, twelve newspapers were published in Sidi-Bisher camp by the prisoners themselves.[57] On the other hand, the secret of their death still a mystery till now.

IV. Conclusions

It can be concluded that Alexandria has nine sites of cemeteries and memorials of WWI. The sites are ignored and out of any kind of cultural activity or use from the tourism sector. the main characteristic of those sites is the variety in the nationalities of the buried soldiers for instance: British, Australian, Canadian, Indian, South African, west African countries, New Zealand, French, Russian and Turks Moreover, the variety of their religions as Muslim, Jewish and Christian (protestant- Catholic-Roman).

In light of that, it is the right time to spread the awareness between the local communities. In addition, the stakeholders of the tourism sector could make use of these sites in flourishing the culture and heritage tourism in Alexandria.

In fact, the military and war memorial cemeteries of WWI in Alexandria have a great historical importance and represent an essential part of the preserved heritage of Alexandria. In order to reveal these cemeteries to be known, they can be placed as a new destination for the heritage tourism in Alexandria that can play an important role in raising the cultural heritage knowledge and awareness of the local community.

Finally, it is recommended to start thinking in establishing a museum of WWI in Alexandria by putting in connection all the countries that have cemeteries in the city to be a new start in the city using its abilities to make new attracting point in the city .

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[53] TCGA, Monument aux morts turcs de Sidi Bichr.

[54] TCGA, Monument aux morts turcs de Sidi Bichr.

[55] The international committee of the Red Cross, Turkish Prisoners in Egypt(London: s.n.,1917), 48

[56] Mahon Murphy, "Prisoners of War and Civilian Internees Captured by British and Dominion forces from the German Colonies during the First World War" (Ph.D., LSE, 2014), 59

[57] Akmaleldin Oghly, Ab›atrak Fi Misr Wa Torathuhum Alththaqafi, (Cairo: Dar el-Shorouk, 2012) 340-341.

The plates

Plate 1: Chatby Military and War Memorial Cemetery. Photo taken by researcher

Plate 2: Hadra Military and War Memorial Cemetery. Photo taken by researche

Plate 3: WWI Burials in Chatby Jewish Cemetery No.3
After: CWGC archive

Plate 4: Al-Manara Indian Muslim Cemetery- Photo taken by researcher

Plate 5: The memorial of the WWI French soldiers in the Roman Catholic Cemetery of the Holy Land
Photo taken by researcher

Plate 6: The memorial of the French soldiers of WWI
After: CEALEX Archiv

Plate 7: The headstone of the Muslim French burials of ww1 at Al-Manara Muslim Cemetery- Photo taken by researcher

Plate 8: Map shows the French military cemeteries of WWI in Alexandria.
After: CEALEX Archive, C. Shaalan.

Plate 9: Turkish Military and War Memorial Cemetery - Photo taken by researcher

Plate10: The Ottoman prisoners in front of their sleeping hut in Sidi-Bishr camp.
After:https://grandeguerre.icrc.org/en/postcards/gb

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Dream Incubation Tourism: The Resurrection of Ancient Egyptian Heritage of Sleep Temples

Engy El-Kilany [1] **and Islam Elgammal** [2]

Abstract

Ancient Egyptian heritage has been explored over centuries; however, its secrets have not been fully discovered. This study aims to highlight the idea of dream incubation that was used by Ancient Egyptians and explore its applicability under the umbrella of health tourism and special-interest tourism. Such resurrection of Ancient intangible heritage was explored in the Siwa Oasis protected area; located in the western desert of Egypt. Siwa possesses a number of features that may facilitate the application of Dream incubation. Theoretical background will be given, focusing on dream incubation sleep temples in Ancient Egypt. The case of Siwa is then discussed to explore opportunities for dream incubation as a new type of special-interest tourism and health tourism. This was done by using three focus groups with potentially involved stakeholders. The findings suggested a model of Dream Incubation Tourism consisting of four aspects (location, dreamer, incubation rite and stakeholders). The findings also highlighted the challenges that could be faced in taking a step towards this type of the revival of ancient culture heritage and hence a number of recommendations were suggested.

Keywords

Sleep Temple, Dream Incubation Tourism, Ancient Egyptians, Intangible Heritage.

Introduction

Modern reconstructions, or revivals, of the past have proven to be unique in fields as diverse as fiction writing, music compositions, songs, ancient festivals, movies, theater, and therapeutic practices. Culture heritage is a collection of the ways a community is able to pass on their lifestyle from generation to generation. They can include customs, practices, places, monuments, objects, artistic expressions, and values. Cultural heritage is often expressed as either intangible or tangible. It is considered the legacy of physical science artifacts and intangible attributes of a nation that are inherited from the past generation, maintained in the present, and bestowed for the benefit of the future generation. [3]

Ancient Egyptians were famous for developing various medications for most diseases. One of the techniques used for curing was "dreams", which is considered an important aspect of the Ancient Egyptian intangible heritage.[4] Dreams sort out our memories, helping us to coordinate new opinions, learn new tasks, and update our emotional outlook. These activities only take place during sleep, and they allow all the neuronal gates to open up.[5] Ancient Egyptians linked sleep to death and the afterlife. They were experts in dream interpretation and they used healing temples, or sanctuaries, to cure people of various medical problems, particularly psychological problems. These healing temples were called "Sleep, or Dream, Incubation

Temples".[6] The Ancient Egyptians' practices of dreaming while sleeping in god's temple is similar to recent practices of people visiting scared places to spend the night asleep, with the hope of dreaming of the prophets they believe in; this may give certain people comfort and peace of mind. Modern application for psychotherapy includes deep sleep practicing under the name of incubation.[7]

This study aims to highlight the idea of dream incubation used by the Ancient Egyptians and explore its applicability under the umbrella of health and special-interest tourism. Such resurrection of Ancient intangible heritage was explored in Siwa oasis protected area. Siwa is located in the western desert of Egypt and possess a number of features that may facilitate the application of Dream incubators. The theoretical background in this study will focus on the use of dream incubation sleep temples in Ancient Egypt including the Greco-Roman period. The case of Siwa is then discussed to explore opportunities for dream incubators as a type of health-tourism. This was accomplished by using three focus groups with potentially involved stakeholders. Dream incubators in sleep temples are considered an idea that could be marketed to niche tourists. These tourists will be looking for either using it as a therapy practice, as a new adventure, or as a spiritual experience inspired from the Ancient Egyptian intangible heritage.

Dreams in Ancient Egypt

The earliest known evidence of dreams in Ancient Egypt is found in the texts known as "Letters to the Dead". These letters, which mostly date back to the First Intermediate Period, were dreams addressed to the deceased relatives commonly asking for favors on behalf of the living person, and they were left in the tomb of the receiver.[8] Ancient Egyptian dreams were first explored by Aksel Volten; his primary concern was publishing a demotic dream book dating to the Greco-Roman period to explore the issue of dream interpretation.[9] The work of Serge Sauneron is the main source of dream research in Ancient Egypt. He focused on exploring the emotional response of the dreamer and differentiating between dreams that arise impulsively and those that are invoked.[10] John Ray added to the body of knowledge of Hellenistic dream interpretation and incubation techniques by his publication of the archive of Hor of Sebennytos.[11]

Recently, Szpakowska investigated the function of dreams in Ancient Egypt. She tried to capture the Egyptians› own perceptions of dreams[12] and presented a comprehensive study of dreams as they were perceived and interpreted from the Old Kingdom to the New Kingdom.[13] This was followed by a study on Dreams in the Ramesside Period.[14]

Sleep in Ancient Egypt was viewed to be similar to death, as when the person is in a different world. Ancient Egyptians believed in the ability of the ba (soul) to travel beyond the physical body during sleep.[15] Ancient Egyptians perceived dreams as aspects that exist but could not be seen or heard in the actual life. A dream was considered the space between the world of the living and the other world that give the dreamer access to communicate with gods and the dead who are the dwellers of the afterlife.[16] The word rswt[17] refers to "dream". It is symbolized by the image of an open eye, which is used to indicate visual perception. The Ancient Egyptians did not develop a verb for dreaming, they used only the noun, which may refer to their belief that dreams do

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[6] T. Asaad, *Sleep in Ancient Egypt*, (Springer, 2015), 13-19, in: Chokroverty, S. and Billiard, M. (eds.), *Sleep Medicine. A Comprehensive Guide to Its Clinical Milestones, and Advances in Treatment*, New York/Heidelberg/Dordrecht/London :(**http://www.springer.com/978-1-4939-2088-4**, accessed, 1.11.2015.

[7] N. Pesant and A. Zadra, *Working with Dreams in Therapy: What do we know and what should we do?* Clinical Psychology Review, (Canada, University of Montreal, 2004), (24), pp 489–512.

[8] A. Gardiner, and K. Sethe, *Egyptian Letters to the Dead*: Mainly from the Old and the Middle Kingdoms, the Egyptian Eploration Society, (London, 1928); A. Gardiner, "A New Letter to the Dead", in JEA 16, London, 1930, 19-22.

[9] A. Volten, *Demotische Traumdeutung*, (*Pap. Carlsberg VIII and XIV verso*), Analecta Aegyptiaca Ill; (Kopenhagen: Einar Munksgaard, 1942), 40-41.

[10] S. Sauneron, *Les songes et leur interpretation dans l'Egypte ancienne*, Sources Orientales II, (Paris, 1959), 18-61.

[11] J. D. Ray, *The Archive of Hor* , (Texts from Excavations 2;: The Egypt Exploration Society, (London, 1976), 130.

[12] K. Szpakowska, "*Through the Looking Glass Dreams in Ancient Egypt*," (New York, 2001), 29-43.

[13] K. Szpakowska, " *Behind closed eyes: dreams and nightmares in ancient Egypt*," Classical Press of Wales, (Swansea, 2003), 147-151.

[14] K. Szpakowska, *Dream Interpretation in the Ramasid Age*, in Mark Collier and Steven Snape (eds.) Ramesside studies in the honour of K. A. Kitchen, Rutherford Press, (Bolton, 2011) 509-17.

[15] J. Assmann, *Death and salvation in ancient Egypt*. Ithaca: (Cornell University Press, 2006), .90-95.

[16] Szpakowska, *Dream Interpretation in the Ramasid Age*, 510.

[17] Wb II, 452, 1-4.

not arise within the dreamer himself, but rather that something outside the dreamer will cause the dream to occur.[18] A dream was also known as "*qed*", which comes from the word «sleep.» When this word meant «sleep,» it was followed by the image of a bed, but when it meant «dream›, the image of the open eye was again used. Such a combination makes the word "dream" to be read as "awaken within sleep".[19]

There are three main types of dreams in Ancient Egypt: dreams that gods would declare some moral act, dreams that contained warnings, and dreams that came about through rituals.[20] The Ancient Egyptians tried to communicate with their dream world by performing religious ritual to call the "invisible spirits". They believed that communicating with those spirits would bring success, warnings, recovery from illnesses, or merely pleasurable experiences. They also believed that their gods revealed themselves in dreams and visions.[21] The best way to get the desired answer, especially in sickness, was to "incubate".

Dream Incubation

The word "incubate" comes from the Latin "incubare", which means "to lie down upon."[22] The definition covers any act of deliberate sleep to produce dreams.[23] To incubate dreams is the practice of sleeping in a temple for the purpose of receiving a dream or healing. [24] 'Incubation' is a practice in which a person performs a ritual act and then sleeps in a sacred place, with the deliberate intention of receiving a dream."[25] Incubation may be classified according to the purpose, either for a cure or for directing the dreamer to a specific action.[26] To help call a god, the dreamer would often recite a special prayer. Under the influence of incantation and the performance of religious rituals, sick people were prepared psychologically; they were put into a "hypnotic state" in the hope of provoking dreams sent by gods.[27] (Most evidence of dream incubation in sleep temples dates back to the Ptolemaic and Roman periods in Egypt.[28] .

Dream incubation was one of the important healing methods in Ancient Egypt. It was believed that dreams could serve as oracles, bringing messages from gods.[29]To achieve this, individuals would often go through rituals of cleansing and fasting. They would abstain from certain food and beverages, such as meat, beans, and wine; they would also abstain from sexual relations for several days prior to entering the temple. Individuals would then be purified by cold water.[30] In addition, the name of the god the person wished to communicate with would be written on a piece of linen, which was then burned in a lamp.[31] The sick dreamer would then lie down upon a special bed with a large number of harmless yellow snakes.[32] These rituals were not fixed through the ancient Egyptian history; some of them were practiced at certain periods and disappeared in other periods.

Sleep temples

Sleep temples were built specifically for dream incubation and were open to everyone who believed in the temple gods. The most famous gods and goddess who were related to dreams in the New Kingdom were Meret-Sedgr, Thoth, Bes, and Isis. In the Greco-Roman Period, the primary deities were Hathor, Serapis, Isis, and Defied Imhotep (Æsclipios). [33] In the Greco-Roman period, sleep temples were well known as centers of great healing, or sanatoriums (large therapeutic center during

[18] Szpakowska, *Through the Looking Glass Dreams in Ancient Egypt*, 30.

[19] Asaad,, Sleep in Ancient Egypt, 13; A.K.H, Solaiman, *Dreams in the beliefs of ancient Egyptians*, (Unpublished PhD diss., Cairo University, 2006), 2.

[20] H. Collins, Diagram Visual Information Limited. Understanding dreams., (Harper Collins; 2005), 220–23.

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[22] S. Chokroverty and M. Billiard, *Sleep Medicine: a Comprehensive Guide to its Development, Clinical Milestones, and Advances in Treatment*, (Springer, 2015), 14.

[23] K. Patton, A Great and Strange Correction: Intentionality, Locality, and Epiphany in the Category of Dream Incubation', in (*History of Religions*, 2004) Vol. 43, No. 3, 194-223.

[24] Szpakowska, *Dream Interpretation in the Ramasid Age, 516*; Asaad, Sleep in Ancient Egypt, 14.

[25] J. Harrisson, The classical Greek practice of incubation and some Near Eastern predecessors, **www.academia..edu**, accessed in 28//l/2016.

[26] Szpakowska, *Behind Closed Eyes: Dreams and Nightmares in Ancient Egypt*, 143.

[27] Asaad, Sleep in Ancient Egypt, 17.

[28] Volten, *Demotische Traumdeutung*, 41.

[29] A. M. Blackman, *Oracles in Ancient Egypt*, (JEA 11, 1925), 249-55; A. M. Blackman, *Oracles in Ancient Egypt*, (JEA 12, 1926), 176-85.

[30] Solaiman, *Dreams in the beliefs of ancient Egyptians*, 102

[31] Asaad,, Sleep in Ancient Egypt, 14.

[32] Volten, *Demotische Traumdeutung*, 28-35; Solaiman, *Dreams in the beliefs of ancient Egyptians*, 102

[33] Solaiman, *Dreams in the beliefs of ancient Egyptians*, 61.

the Greco-Roman period attached to temples). They were dedicated to the healing god Æsclepius, who took over the role of Imhotep. Temples have been found in Saqqara, Dendera, Abydous, Edfu, and Philae.[34] While, the temple of Amun at Siwa was not recorded as sleep temple in Ancient Egypt, it was known as "the Oracle temple". "Oracle" in Ancient Egypt is the broad umbrella term that includes oracle, prophecy, and dream incubation.[35]

 The earliest evidence of dream incubation dates back to a Ramesside stele.[36] The best known example of dream incubation is that of the wife of Kha-m-was, the son of Ramesse II. She asked the help of the goddess Mrt-Sdgr to achieve her wish of getting pregnant, in addition to the help of Sekhet. The wife of Satni asked help for the same reason.[37] There is also an inscription found on a stele which can be traced back to the late New Kingdom and indicates that sleeping in temples was a popular practice among the inhabitants of the western Thebes. The temple of goddess Mert Sedr appears to have been the most popular site used in this region. The recorded diseases which had been cured by the dreams were fever, illusions, nightmares, sleep disorders, headaches, and blindness.[38]The sick person would often go to a priest or dream interpreter for dream interpretation.

Dream Interpreters

Dream interpreters in Ancient Egypt were physicians, scribes, or low level priests who worked in the house of life[39]. A dream interpreter was usually a mixture of priest, physician, and magician. They were known as *rx-xt, knower of things;* or *sSpr-anx, scribe of the house of life;* or *rx-xt sS pr-anx, knower of things, scribe in the house of life.*[40]   They were trained magic-users who were taught by greater priests and had access to the library of the house of life. There is an inscription in a stele in the Serapeum of Memphis which proudly declares that dream interpreter there was a Cretan. It is believed that perhaps dream specialists of various countries would come to the temples of Egypt to sell their services of dream interpretation during the Greco-Roman Period.[41] Dream interpretation was a kind of essential work for the priests in the sleep temple, or Sanatorium.[42]

Dream interpreters must have knowledge of certain information about the dreamers before they begin to interpret the dreams, such as place of birth, work history, medical history, marital status, and social class.[43] Dream interpreters usually used the dream book to interpret dreams. The papyrus, known as the Egyptian Dream Book, dated back to 1275 BC was found in a cache of documents in Der el-Medineh. This collection is listed on the papyrus known as Chester Beatty III. It most likely dates back to the reign of Ramesses II. It outlined a total of 227 dreams and their interpretation and comprised eleven columns of visions which were written vertically.[44] It was divided into three sections: dreams and its interpretations, spells against bad dreams, and Seth, followers and their dreams.[45]All dreams were listed as good or bad, with the bad dreams written in red.[46]

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[34] S. Abde-Wahab, Revival of Medical Tourism Based on Cultural Heritage through Establishing the Therapeutic Asclepia, Journal of Tourism and Hotels, , vol.9, 2/1, (Fayoum University, .2015), 104.

[35] A. H. Nureldin, Ancient Egyptian Religion, (Priesthood and religious rituals), (Cairo, 2010), 358.

[36] Szpakowska, *Dream Interpretation in the Ramasid Age*, 516.

[37] Solaiman, *Dreams in the beliefs of ancient Egyptians*, 61.

[38] Solaiman, *Dreams in the beliefs of ancient Egyptians*, 172-174.

[39] The House of Life was defined by Assmane as the center of cultural endeavor to preserve and ensure the ongoing progress of cosmic, political, and social life, J. Assman, *The Mind of Egypt*,(New York, 2003), 73.

[40] Volten, *Demotische Traumdeutung*, 40–41.

[41] G. Roeder, Kulte *Orakel und Naturverehung im alten Ägypten* (Die ägyptische Religion in Texten und Bildern 3, (Zurich, 1960), 14.

[42] Abde-Wahab, Revival of Medical Tourism, 107.

[43] Solaiman, Dreams in the beliefs of ancient Egyptians, 172.

[44] A. G. McDowell, Village Life in Ancient Egypt: Laundry Lists and Love Songs, Oxford University Press, (New York, 1999), 110-111.

[45] Szpakowska, Behind Closed Eyes: Dreams and Nightmares in Ancient Egypt, 74.

[46] A. H, Gardiner and D. Litt, editors. Hieratic papyri in the British museum, 3rd series: Chester Beatty gift, Vol. I. Text, No. III (Brit.Mus.10683), Plates 5–12a, Recto, The Dream Book), British Museum, (London, 1935), 7–23.

Health Tourism

Health tourism has proven to be a growing market in recent years; it is defined by Helmy[47] as "travelling for a wide range of health and well-being purposes". Large numbers of people are now travelling across borders from rich countries to developing countries in order to receive relatively cheap medical care, therapeutic procedures, and other forms of treatment.[48] This type of travel is known as medical tourism. Hospitals and health care institutions across the world have been expanding in order to receive more international patients.[49] This is different than health tourism, where travelers choose to visit places for the well-being of body as well as mind.[50] Therefore, health tourism encompasses medical and therapeutic tourism.[51] Recently, health tourism also included phenomena ranging from naturism to meditation.[52] Wellness tourism is also a subset of health tourism, where tourists travel seeking unique places to engage in health activities that are located in authentic locations that are not available at home. Hence, wellness tourists are different in their motivation to travel than medical tourists. Interestingly, wellness tourists are called "guests" who are seeking experiences, while medical tourists are called "patients" who are seeking constructed outcomes and therapies.[53] Figure (1) shows the wellness tourism and medical tourism market spectrum, ranging from authentic "location-based" experiences to standardized, "generic" experiences.

Fig. (1) Wellness tourism and medical tourism market spectrum.

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[47] E. Helmy, Benchmarking the Egyptian medical tourism sector against international best practices: an exploratory study, (TOURISMOS, 2011) , 6 (2): 293-311.

[48] N. Lunt, R. Smith, M., Exworthy, S.,Green, D. Horsfall, and R. Mannion, Medical Tourism: Treatments, Markets and Health System Implications: A scooping review, (OECD, 2017) available from **https://www.oecd.org/els/health-systems/48723982.pdf**, accessed on 21-04-2017.

[49] J. Munro, (What is medical tourism?, Best practices of medical tourism, Medical Travel Qulaity Alliance (MTQUA, 2012), available from: **http://inc.iirme.com/SiteThemes/2012/IMTECH/downloads/ MedicalTravelQualityMTQUA.pdf** accessed on 15-04-2017.

[50] P. Carrera and N. Lunt, A European perspective on medical tourism: the need for a knowledge base, (International Journal of Health Services, 2010), 40, 469-84.

[51] Munro, What is medical tourism?

[52] J. Connell, Medical Tourism, (Sydney University, 2011) , 1; F. Haq, and A. Medhekar, *Spiritual Tourism between India and Pakistan: A Framework for Business Opportunities and Threats*, (World Journal of Social Sciences, 2012), 5. no.2. 190-200.

[53] Global Wellness Institute, *Wellness tourism and medical tourism, where do spas fit?*, (2011), Global Spa Summit, available from: **http://www.globalspaandwellnesssummit.org/images/stories/ pdf/ spas_wellness_ medical_tourism_ report_final .pdf** accessed on 11-04-2017.

Therapeutic tourism can also include different types of interest-based tourism, where people may travel to partake in therapeutic sea bathing, for example. This type of travel was popular with the upper-class during in the eighteenth century.[54] Special interest tourism is also a leisure-travel industry, where the tourist's own interests determine the destination selections.[55] A special interest tourist is most often middle-aged, high-income, educated, and seems to desire a longer stay than most tourists. Special interest tourists often have a spirit of adventure, curiosity, and a desire to share the experience with others. They also enjoy activities related to nature and heritage.[56]

Dream Incubation Tourism

"Dream incubation" is a practice in which a person performs a ritual act and then sleeps in a sacred place, with the deliberate intention of receiving a dream."[57]

Based on this definition, this study defines Dream incubation tourism as "travelling to sacred places (i.e. temples, churches, mosques) to perform certain ritual before sleeping in such sacred places, either for the purpose of invoking dreams as a kind of alternative medical therapy or as a kind of pleasant spiritual experience". According to the previous definition, dream incubation tourism can be explained in relation to two concepts: (1) health tourism, when the aim is to use dreams as a form of therapy to cure certain psychological diseases, and (2) special-interest tourism, where tourists seek the authentic experience of sleeping in temples (Figure 2).
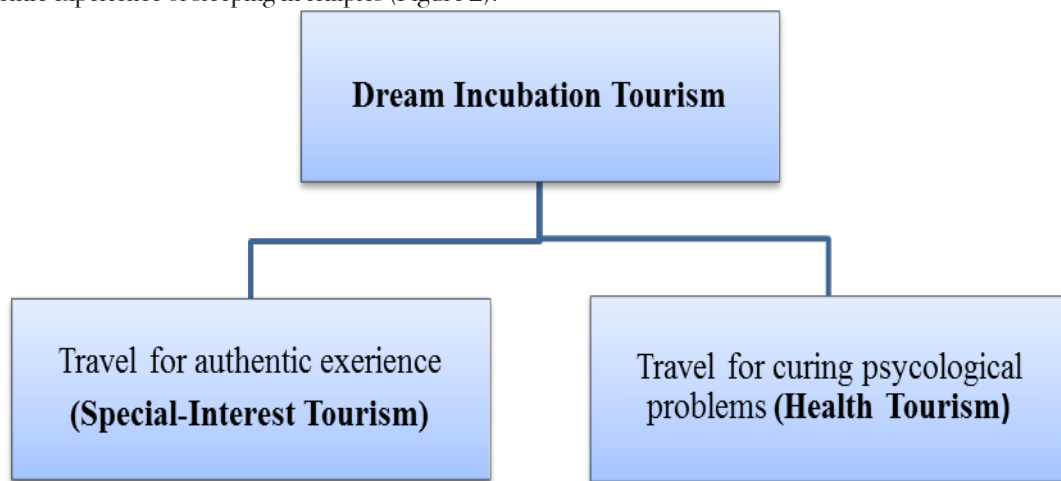
Fig. (2) Dream incubation tourism classification by purpose.

Countries such as Egypt, Greece, Italy, India, China, and Tibet are much more likely to develop this type of tourism. Each of these countries has a remote ancient heritage of dream incubation. The current study will focus on exploring opportunities of Dream Incubation tourism in Siwa Oasis, located in Egypt; the study will focus particularly on the Oracle temple, where the place possess significant characteristics in relation to the resurrection of sleep temples.

Siwa Oasis

Siwa Oasis is located in the western desert of Egypt, on the edge of the Great Sand Sea. Siwa is home to the famous oracle of Amun. Alexander the great made a famous visit to the oracle temple in early 331 BC. Its remoteness is extreme, and it has been referred to as "Santariya" by Arabic writers.[58]

The oasis has many olive and palm groves fed by many natural springs. The water in these springs is divided into three types:

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[54] B. Mckercher and A. Chan, How Special Is Special Interest Tourism?, (Journal of Travel Research, Sage Publications, 2005), 44, 21-31,

[55] J. K. MacKay, Special interest tourism, tourism encyclopedia, (Ryerson University, Springer, 2016), 893-894.

[56] D. Kruja, and A. Gjyrezi, The Special Interest Tourism Development and the Small Regions, (TURIZAM, 201), 15, 2, 77-89.

[57] Harrisson, The classical Greek practice of incubation, 1.

[58] R. Bangall, and D. Rathborne, *Egypt from the Alexander to the Early Christiens*, The J. Paul Getty Museum, (Los Anglos., 2014), 271.

normal hot water, normal cold water, and sulfurous hot water, which is used internationally in curing many skin problems. It is also used in curing some respiratory diseases. Siwa is famous for its hot white sand that has cured many people of arthritis and spinal pain. Dakrour Mountain, also located in Siwa, contains some radiations that help in curing rheumatism, polio, Psoriasis, and digestive illnesses.[59]

In Siwa, the intense desert winds have carved reliefs from the plateaus, resulting in a landscape where the Great Sand Sea mingles with water springs, salt lakes, and significant biodiversity (Fig. 3). Siwa Oasis has a unique cultural heritage and a society rich in native customs and traditions. Siwi people share more with cultures to its west (Libya) than with Egypt, as they are descendants of the Berbers, or Imazighen. Siwa is the most eastern point of the Berber culture, and the oasis features, traditions, dress, tools, and a language distinct from the other oases of Egypt's Western Desert.[60]

Oracle Temple

The plateau of Aghurmi is where the famous temple of the oracle (Fig.4) is located. It is 30 meters above sea level. The temple of the oracle was built during the 26th Dynasty. Around the temple, there is a mud brick mosque dating from the Islamic period and a village no longer inhabited. The temple was built by Greek workers and for the most part dates back to the pre- Hellenistic times. Although the god Amun was Egyptian, the cult at Siwa was partly Libyan.[61]

The facade of the temple is easily distinguished because there are no inscriptions. The facade leads to an interior of two large halls and a sanctuary with an entrance on the main axis. In the first court, there are two niches in the southern wall. At floor level in the west wall, there is an entrance to a crypt. The second court is almost the same size as the first, but was built a little higher. There are three entrances in the north wall of the second court, of which the middle and larger one leads to the sanctuary(Fig.5). The small entrance to the right, only 80 centimeters wide, leads to a narrow corridor (Fig.6), which perhaps was used to assist in delivering the oracles. In the left wall of the corridor, there are three elevated niches, as well as two holes for light near the ceiling. Fakhry wondered whether this might have been a secret area from which the priests could speak the words of the Oracle. Only the sanctuary has walls that are inscribed. It was once roofed over and the walls have been badly damaged.[62]

Fig. (3) Siwa Oasis,
Source (*Matrouh Governorate, 2017*)

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[59] E. Nofal, *Towards Management and Preservation of Egyptian Cultural Landscape Sites – Case Study: Siwa Oasi*s, in the 5th International Congress "Science and Technology for the Safeguard of Cultural Heritage in the Mediterranean Basin" 22nd – 25th November 2011, Istanbul, Turkey.

[60] Ibid.

[61] Bangall, and Rathborne, *Egypt from the Alexander to the Early Christiens*, 272.

[62] A. Fakhry, *Siwa Oasis*, (Cairo, American University Press, 1973),147-152.

Fig. (4) Oracle temple of Amun
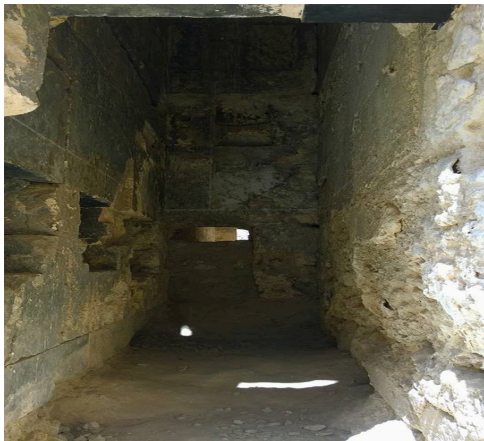
Fig. (5) the Sanctuary

Fig. (6) the secret corridor

Methodology

This exploratory study used three different focus groups in 2016 to discuss and investigate possible opportunities for resurrecting dream incubation tourism at the Oracle Temple in Siwa. The aim was to explore the general attitude toward the revival of Ancient Egyptian cultural heritage with an emphasis on the revival of sleep temples.

No	Group (1)		Group (2)	Group (3)
Participants	Five Tourism officers One Egyptian psychiatrist Three tourist guides		One British academic expert One German academic expert Six Egyptian Academic experts	One hotel owner Three Siwan citizens One travel agency manager an Egyptian psychiatrist one tourism investor one archeology inspector Three French Tourists
Place	Egyptian Authority,	Tourism Cairo	Minia University, Minia	A hotel meeting room, Siwa Oasis
Duration	50 minutes		44 minutes	54 minutes

Table (1) Characteristics of the focus groups used for the study

The discussions started with engaging questions in order to put the participants at ease and make them comfortable with the following topic exploration. The discussions ended with exit questions to ensure that nothing was missed.[63]
The questions were focused of the following issues:
- Attitudes towards the revival of Ancient Egyptian culture heritage
- The experience of sleep temples in relation to health and special-interest tourism
- Dream incubation tourism model
- Strengths and possible challenges of dream incubation tourism

Participants were nominated on the basis of their initial awareness about the study and the possibility of getting involved in applications. Focus groups' discussions were recorded and were then transcribed and arranged to locate patterns and themes for further exploration to help in the application of the current study.[64] (Berkowitz, 1997).

Results and discussion

In focus group discussions, participants indicated that the resurrection of Ancient Egyptian sleep temples and dream therapy at the Siwa Oasis is an interesting idea that may result in increasing tourism demand. This has the potential to bring economic benefits and provide jobs within the local communities. The discussions resulted in developing a suggested model for dream incubation.

Dream incubation tourism model

A model of four components was suggested as a starting point for developing dream incubation tourism in the Oracle Temple in Siwa. These are: the location, the dreamer, the incubation rite, and other stakeholders (Fig.7).

The location

The chosen location of the Oracle of God Amun (i.e. Amun Temple) lies in an unpolluted environment occupied by few people. It is considered a suitable place as a starting point for incubation rite with the possibility of using virtual 3D simulation.

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[63] Eliot & Associate how to conduct a focus group, (2005), available from: **https://assessment.trinity.duke.edu/documents/How_to_Conduct_a_Focus_Group.pdf** accessed on 17-03-2016.

[64] S. Berkowitz, analyzing qualitative data. In J Frechtling, L. Sharp and Westat (Eds), User friendly handbook for mixed methods evaluation, (1997) available from: **www.ehr.nsf.gov/EHR/REC/pubs/NSF97-153/CHAP-4.html** accessed on 30-03-2016.

Dreamers could also stay in the Dream Therapy Medical Resort, located near the Oracle Temple and the water springs. Such a resort can be transformed to provide the dream incubation experience.

The dreamer

The non-traditional tourist is the target of dream incubation tourism. Visitors, or dreamers, will be exposed to a unique and authentic experience from the past, and get a chance to test their ability of taking risks by spending the night in an ancient temple after getting certain amount of preparation. Moreover, the tourist may be able to find a cure for some psychological pain or sleep disorder through the dream therapy.

The incubation rite

The incubation rite refers to sleeping in the temple, after certain preparations, with the hope of invoking dreams. These dreams will later be interpreted. This may help in healing certain symptoms. It includes the preparation of the dreamer by preventing certain food and beverages, in addition to avoiding sexual relations for a number of days. Additionally, the tourist should be purified by different material, including oils and perfumes, incense, and water. The potential tourist should be mentally relaxed and well prepared for the experience.

After being prepared for the dream incubation experience for at least three days, dreamers will enter the temple on the fourth day to enjoy the simulation and to sleep in the temple for a few hours after the sunset. The 3D virtual simulation will display the procedures of the Ancient Egyptian dream incubation with the appropriate sound, music, lighting, and smell effects. This display will be similar to Egyptian Oracle Project[65] or to the sound and light in the Pyramid and in the Karnak Temple. After the simulation, the dreamer will sleep on a special mattress in the sanctuary where there will be incense with a special relaxing substance to help them sleep quietly for a few hours in the sanctuary. The accompanied guide and the psychiatrist will be watching the dreamer from a hidden room attached to the sanctuary which originally was used by the Ancient priests to control the Oracle mater.

Other Stakeholders

Tour guides from local communities can be trained to guide dreamers during their experience in the world of dreams. Such local tour guides should get initial training in dream therapy and meditation. Stakeholders could also be dream interpreters, hospitality staff, and psychiatrists. All people involved in the dream incubation experience will be required to dress in the Ancient Egyptian style. In addition, the staff must use tools, instruments, perfumes, and music according to the Ancient Egyptian style in order to meet visitors' expectations of having an authentic experience.

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[65] R.Gillam and J.Jacobson, the Egyptian Oracle Project, Ancient Ceremony in Augmented Reality, (London,2015), Bloomsbury Academic., 211-216.
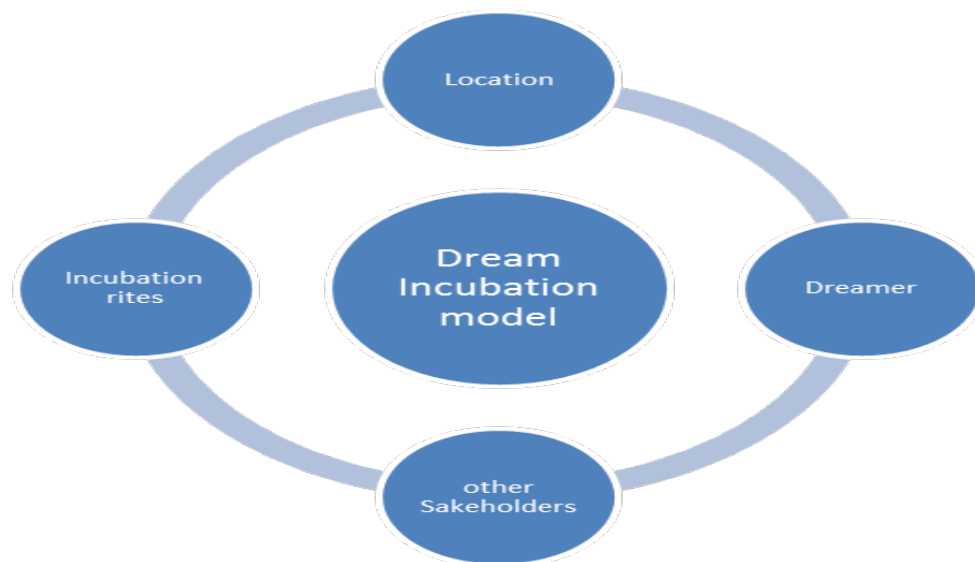
Fig. (7) Dream Incubation suggested model

Dream incubation experience

The experience itself could be divided into two stages; stage one where visitors get a short educational course about the history of dreams, dream therapy, incubation rites, oracles, sleep temples, dream books, and dream interpretation history in Ancient Egypt. The second stage is the real experience of dream incubation, and uses dream therapy for meditation and healing issues, such as sleep disorders where all means of modern technology will not be allowed.

Going to sacred places, such as mosques and churches, or visiting the graves of religious people asking for healing from diseases or for meditation and the purification of the soul is a common practice in Egypt. The origin of this practice is found to be related to the sleep temples and dream incubation in Ancient Egypt. Visitors who travel for such purposes are called "worshipers"; most of them come from the United States, Germany and the UK. They mainly visit places such as Tell El-Amarna, Luxor and Aswan. They are thought to be high-income visitors and require a high level of privacy with special tour guides who offer a high level of privacy to visitors.

The use of 3D virtual simulation in the temple could possibly represent an interesting part of the visitors' experience. However, it is important to raise visitors' awareness that it is not guaranteed that a dream will result, but they are guaranteed to get the complete Ancient Egyptian atmosphere and preparation for dream incubation.

Alternative medicine like sleep therapy is known in many parts of the world, and many tourists from different countries are looking for this type of treatment.[66]In Egypt, there is the well-known Institute of Psychiatry-Psychophysiology and Sleep Research Unit, located at Ain Shams University Hospital. The staff could be of help if consultation is needed in relation to dream therapy.

The suggested duration for the tour is five days; three days could be used in relaxation and preparation in the medical resorts and tourist school before sleeping in the temple on the fourth day. The fifth day could be used for group therapeutic sessions conducted by the psychiatrists in the resort, as well as relaxation in the warm water springs.

Challenges of Dream incubation Tourism

While group discussions started generally with a positive attitude towards Dream Incubation Tourism, participants highlighted the challenges that may be faced to start this type of tourism. One of the first challenges is *Security;* focus group participants were concerned about spending the night in ancient temple. It was suggested that visitors could be encouraged to sleep only the few hours, from sunset to the midnight, or sleep eight hours during the day (as long as the sanctuary is roofed and dark). This could be discussed with the psychiatrists during the preparation day.

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[66] M. K. Smith and L. Puezko, Health and Wellness Tourism, (Oxford, 2009), 234–237.

Another highlighted challenge was the *Lack of professionals*; participants indicated that it might be difficult to get trained staff in the area. This is also referred to by Helmy[67] when she discussed the lack of *professional* specialized human resources to work in health tourism centers in Egypt. However, involved stakeholders could be provided with a special training course that would facilitate hiring initial professional staff.

Participants also indicated that *online marketing* for health tourism in Egypt generally is not good enough[68] and they were concerned about promotion for Dream Incubation tourism. It was suggested that competitive online promotion for sleep temples could start as early as possible during the initial stage of training, so that no time would be wasted.

Siwi people were concerned that the promotion of such tourism could bring more visitors to Siwa, which may result in *uncontrolled tourism development*. They indicated that the current level of visitors could be helpful for figuring out the potential capacity of location at the Siwa Oasis.

Conclusion and recommendations

 Ancient Egyptians were advanced in sleep medicine; they linked sleep to death and afterlife as they were experts in dream interpretation. Ancient Egyptians also used sleep temples to heal people from different types of medical problems, especially psychological pain. These sanctuaries/temples were called "Sleep (Dream Incubation) Temples." Those temples were found in Saqqara, Dendera, Abydous, Deir el-Madina, Edfu, and Philae. Dream incubation is the practice of sleeping in a temple for the purpose of dreaming or healing certain symptoms. The earliest evidence of dream incubation dates back to the Ramesside period. The most famous gods and goddess related to therapeutic dreams in the New Kingdom were Meret-Sedgr, Thoth, Bes, and Isis; while in the Greco-Roman Period the most famous gods and goddesses were Hathor, Serapis, Isis, and Defied Imhotep (or Esclipios).

Sleep temples are considered an idea that could be marketed to niche tourists, who will be looking for either using it as a therapy practice or even as a new adventure or spiritual experience inspired by the Ancient Egyptian intangible heritage explored at the Siwa Oasis.

Findings show that there is a need to qualify and develop professionals in relation to Dream Incubation Tourism to serve as a starting point for this type of Health Tourism in Egypt. Educational and training sources and programs could be identified and prepared by special tour guides in Siwa who are aware of the Ancient Egyptian sleep temple experience**.** The findings of this study also highlight the important role of all possibly involved stakeholders in the restoration of the Ancient Egyptian intangible heritage by planning carefully for getting such experience out in the open and promoting it to the proper tourism market segments. This type of initial marketing research could be undertaken by Egyptian Tourism officers in the Egyptian Ministry. However, this could be done while taking into consideration the carrying capacity issues, allowing tourism development and visitor numbers to remain under control.

In addition, there is a need for a competitive online marketing platform for health tourism in Egypt generally, and Dream Incubation Tourism particularly, which would allow Egypt to get more recognition within the international market of Health Tourism. Perhaps mapping potential spots that would be appropriate for the revival of Ancient Egyptian heritage could help in putting a good online marketing strategy together for such places. These places could potentially represent sports heritage in Beni Hassan, astronomical heritage in Dendera, medical heritage in Edfu, festival heritage in Luxor, and meditation heritage in Tell El- Ammarna.

 The process of developing Dream Incubation Tourism in Egypt requires the collaborative efforts of various stakeholders, such as tourism marketing experts, transportation and resort managers, psychiatry experts, environmentalists, architects, meditation experts, tour guides, local community members, investors, and the decision makers within the local governments.

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[67] Helmy, Benchmarking the Egyptian medical tourism sector, 293-311.

[68] Helmy, Benchmarking the Egyptian medical tourism sector, 293-311.

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Cultural Heritage Tourism as an Innovative Catalyst of Local Development: Strategies and Actions

Esraa Fathy Alhadad and Tinatin Meparishvili

Abstract

It has always been a matter of dispute, whether tourism has a positive effect on a cultural heritage site or not; it is a topic that has been recently gaining a lot of attention of scholars and policy-makers alike. When we initiate this discussion, it is important to think about the following questions: why was the cultural heritage site created primarily? Was it intended to be an abstract object, something maintained by locals for its artistic/cultural/historic values or was it originally meant to be exploited and used by the community? What is the central focus for us, as the conservators and heritage managers: the well-being of the community by maintenance and sustainable development of the heritage site or preservation of the site as a distant object, away from the locals and abandoned of its original use? Is the focus the Site or the Community, or the Site for the Community and other way around? Where is the golden mean between advantageous and disadvantageous tourism?

This paper will answer the questions, arisen in the paragraph above, by providing a successful case study about the heritage sites in Georgia, in a borderline between Europe and Asia, discussing how tourism transformed communities, decreasing unemployment level, improving accessibility of heritage sites, developing infrastructure and raising awareness of the cultural value of regions.

As a recommendation, the paper will discuss how the previous experiences can be used for boosting sustainable tourism development on the Elephantine Island in Aswan for the favor of the community by recommending the appropriate strategies and actions to achieve a successful sustainable development.

Keywords

Introduction

As a goal of sustainable tourism development, destinations and cultural heritage resources that used by both the tourists and the local community in the heritage area are indeed two essential aspects. The idea of sustainable development plans has to be linked to community development in three main different aspects: economically, socio-culturally and environmentally. Keep in mind that none of the ideal development projects should harm the community in any of the previous mentioned three aspects. The purpose of the paper is to address the cultural heritage tourism definition and importance for the site management and community development. Then it goes through the benefits or advantages of cultural tourism on the community and how this would affect the development of the quality of life, of the people attached to the heritage site, economically, socio- culturally and environmentally. On the other hand, the paper also tackles the negative influences of tourism environmentally, socio- culturally and economically.

Then the paper addresses *Mestia* as Case Study, which is located in Georgia, as a proof on one of the successful sustainable cultural tourism development cases. The reasons for choosing this case study were mainly both the development vision and the specific Master Planit had, as it will be discussed later in this paper. This is followed by the case of Aswan Island (Elephantine), as the main case addressing the situation analysis, goals and strategies then addressing the risks management and finally the outcomes and outputs.

Cultural Heritage Tourism

At any tourist destination, cultural and heritage tourism are very important attractions. Moreover, they are major factors in economic and urbanization.[1] According to János, defining cultural tourism is very difficult, as there are many definitions for this term, especially that some of them focuses on the attraction aspect of it; experiences while others on the geographical places of the site.[2] Cultural tourism was defined by the ICOMOS (International Scientific Committee on Cultural Tourism) as "that activity which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance which remain from earlier times. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited".[3]

The term had various definitions as well by many authors and organizations. The National Trust for Historic Preservation, for instance, defined the term as *"travel to experience the places, artifacts and activities that authentically represent the stories and people of the past and present, including cultural historic and natural resources.* As a strong tool in building communities, cultural heritage tourism plays an important role in building the capacity and knowledge, strengthening the social inclusion, as well as enhancing the social capital and pride. One important aspect here is that the entire community should be involved in order to get effective results out of any developing project. In other words, to have a successful development project, it has to attract the tourists, preserve the site and engage the locals. Practically speaking, any one of these three mentioned elements can get out of balance and cause less outcomes.[4]

One of the important challenges facing cultural heritage tourism is the involvement of different stakeholders in the development or planning. These key actors can simply be divided into four main factors including, the public sector, private sector, NGO's and communities. Achieving the aim of making a touristic site as a destination requires different resources management, stakeholder management, implementation, etc. Among the obstacles that can affect achieving sustainable heritage destinations are: the lack of financial resources, poor planning, lack of community involvement, and lack of support for heritage conservation, etc.[5]

As two important components of development, tourism and culture had been two integrated concepts that cannot be separated. On one hand, sustainable tourism development requires the cooperation and involvement of all the key Stakeholders. Consistent implementation for an appropriate plan depends on the available resources, values, goals, aims of the development project with the necessary strategies and actions.[6]

Benefiting of Tourism

As a growing industry and a valuable sector worldwide that gains high attention from different national and international institutions, tourism has several benefits for the host communities, the touristic site and the country. Among these benefits are: increasing the high number of employment, developing the infrastructure, raising up the economic level of the locals, improving the social level and capacity- building of people and positively developing the site itself. The development is usually in different aspects, rather environmentally, economically, socially, culturally or in the physical aspects. On the other hand, different transformations usually take place regarding the transformation of values, population structures, types of occupations, the traditional lifestyles, etc.[7]

One of the golden recent trends in the world is the community- based tourism, which manages tourism by communities for

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[1] Alzua Aurkene, et al., "Cultural and Heritage Tourism: Identifying niches for International Travelers", The Journal of Tourism Studies 9, no. 2, (2009): 2.

[2] CJános Csapó, "The Role and Importance of Cultural Tourism in Modern Tourism Industry", in Kasimoglu, Murat (ed.), Strategies for Tourism Industry - Micro and Macro Perspectives, Hungary (2012): 204.

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[5] Walter Jamieson, The Challenges of Sustainable Community Cultural Heritage Tourism, Asian Institute of Technology, Bangkok, Thailand, (2000): 5.

[6] Mike Robinson and David Picard. "Tourism, Culture and Sustainable Development, *Programme" "Culture, tourism, development", Division of cultural policies and intercultural dialogue, Culture Sector*, UNESCO, France, (2006): 16.

[7] Thryambakam Potukuchi, "Impact of Tourism on Community Development and Sustainability in Maredumilli, East Godavari District of Andhra Pradesh- A Case Study", *Global Journal of Management and Business Studies* 3, no. 9 (2013): 1013.

tourist destinations. In general, the management in this type of tourism takes place by the communities and most of the profits go directly back to the people[8].

Another different way to divide the benefits is to divide it into tangible and intangible. Tangible benefits are like job opportunities, economic revenues, infrastructure development, creative industry flourishing and finally increase people income and country revenues etc.[9] Intangible benefits link the next generation with their property, improve social levels, enhance the sense of belonging and identity to their heritage, capacity building, and increase knowledge quality of life, etc.[10]

Economic and socio- cultural benefits of tourism to the locals will be the two focused approaches in this paper. Economically, the impacts are usually noticed in the new job opportunities offered in the sector as well as attracting new investments for the locals and increasing the revenues of the country. On the other hand, this can improve the infrastructure through the different development projects, increase the economic level of the community and improve the quality of life.[11] Various previous studies showed that economic benefits in many countries usually go to the tourism development or different types of stakeholders rather than the community members.[12] According to Nayomia and Gnanapala, "tourism can serve as a supportive force for peace, foster pride in cultural traditions and help avoid urban relocation by creating local jobs"[13].

Red Flags of Tourism

As any other sector, tourism has two sides: positive and negative influences. These influences can affect the site or the community. These influences can simply be divided into three main categories: environmental, economic and socio- cultural impacts. The relationship between the environment and tourism can be described as a complex one, due to the several activities which take place and can cause some effects. Among these effects are the air pollution, vandalism, noise, solid waste, Aesthetic Pollution, litter, etc.[14]

Socio cultural negative influences of tourism are usually noticed when it's poor planed by the different key stakeholders and the site manager. The negative effects can be presented in the tradition, identity and cultural practices of the local people. Sometimes tensions and conflicts increase between the community and the tourists, for fear that tourism would do some changes affecting the indigenous identity, values systems, authenticity, behavior, etc. However, the negative impacts are not in high level compared to the positive ones.[15]

Tourism is a sensitive industry influenced by any changes nationally or internationally, such as the price changes, the political instability, etc. The economic effects can be noticed for instance in the seasonal employment, since the chances for people depend on the seasons of tourism. This affects the prices and the economic level of the locals that can be solved by considering the sustainable solution and good planning between the locals and the other key stakeholders.[16]

Mestia Case Study

Numerous cases around the globe can prove the benefit of sustainable cultural tourism that the community experiences in and post development phases of tourism regional development process. It is very well demonstrated in Mestia case study. The

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[8] Potukuchi, "Impact of Tourism on Community Development and Sustainability in Maredumilli, East Godavari District of Andhra Pradesh- A Case Study": 1016.

[9] Fariborz Aref, "Community Leaders' Perceptions toward Tourism Impacts and Level of Community Capacity Building in Tourism Development", *Journal of Sustainable Development* 2, no. 3, (November 2009): 208- 213.

[10] Esraa Alhadad. "Stakeholder Involvement in Heritage Site Management", Master Thesis, BTU- Cottbus, Germany and HU- Egypt, (2015): 71.

[11] Speno, Lynn (ed.). Heritage Tourism Handbook: A How-to-Guide for Georgia, Historic Preservation Division, (2010): 3.

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[13] Nayomi Geethika and Gnanapala, W.K. Athula "Socio-Economic Impacts on Local Community through Tourism Development with Special Reference to Heritance Kandalama", Tourism, Leisure and Global Change2 (2015): TOC-57.

[14] Ugur Sunlu. "Environmental Impacts of Tourism", in Camarda D. (ed.), Grassini L. (ed.). Local resources and global trades: Environments and agriculture in the Mediterranean region, (2003): 263.

[15] Slavi SLAVOV, 5.

[16] Fateme Ardahaey. "Economic Impacts of Tourism Industry", *International Journal of Business and Management* 6, no. 8, (August 2011): 212, **www.ccsenet.org/ijbm. (last accessed: January 12, 2018)**

regional development plan that was implemented successfully was completed in 2011 in Mestia, in the country of Georgia.[17] The country, which is located on the crossroad of East and West and represents a borderline between Europe and Asia, is rich in its cultural and nature resources.[18] If all the potential is united and directed to the right customer sector, the success must be guaranteed.

To better understand the cultural, economic and political environment of the city of Mestia, before diving into the implementation of tourism regional development project, and to correctly apprehend the outcomes of it, background story should be briefly analyzed.

Brief History of Mestia

Mestia that has about 2000 inhabitants is a regional center of the north-west mountainous province of Georgia-Upper Svaneti. It is located 1500 meters above the sea level, being bordered by the Caucasus Mountains on the north, and the Svaneti ridge on the south.[19] The middle mountain (low belt) climate is characteristic to this region.[20] This factor conditioned the development of stockbreeding and agricultural sector. Besides, the mountain slopes provide enough possibilities to boost skiing tourism in Mestia. Though the distance between the capital city Tbilisi and Mestia is about 463 kilometers that takes 7.5 hours to cover by car,[21] the town has always been an attractive place for tourists, because of its picturesque nature.[22]

Svan people that inhabit the region represent one of the oldest Georgina tribes, who influenced the formation of Georgians. The spoken language there is Svanuri, one of four Georgian language groups. As the province has always been naturally well protected by mountains, Svanuri has not been influenced by any other languages and has been preserved originally as it was spoken when Svans settled in the area.[23] Besides the language, the people here still practice traditional lifestyle and have kept the customs that are centuries old. Upper Svaneti has one of the best examples of Georgian architecture and ethnography. The place that has well preserved civic, religious and defensive structures dating back to the medieval ages, has also maintained the original settlement and land-use pattern.

Therefore, UNESCO has included it in its World Heritage List under the criteria iv and v.[24]

Political and Economic Situation in Post-Soviet Georgia

Georgia, as one of the 15 republics of the Soviet Union[25], has suffered the aftereffects of the vices of the regime.[26] After signing the Independence Act in 1991, the country was officially separated from the USSR and has declared its freedom.[27] The path towards the political and economic stability was not smooth. The soviet planned economy had to be converted into market economy, as it was no longer compatible with the capitalist world. The new reforms were to be implemented, yet no methodology existed that the economists could use as a guideline.[28] The inflation that devastated the citizens' social state in early 90s was only worsening the condition of Georgians, as people were also facing a civil war and natural disasters. Thousands of people were dislocated from their original places of inhabitance due to the fact that their towns and villages were occupied by Russia that

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[17] Invest in Georgia, "Development of the Four Season Ski Resort Mestia", Georgia, 2011, pp.1-12

[18] "Geography", Georgia. **https://sites.google.com/site/sefrfvbh/home/geograpia** (last accessed: November 11, 2017)

[19] "Mestia, main facts", Historic Cities of Georgia, last modified: 2016. **https://goo.gl/Co5M6E** (last accessed: November 11, 2017)

[20] "Resort Mestia", Travel in Georgia, last modified 2017. **http://travelingeorgia.ge/en/region/Resort-Mestia// (last accessed: November 11, 2017)**

[21] Invest in Georgia, "Development of the Four Season Ski Resort Mestia", Georgia, 2011, p.4

[22] "Mestia, main facts", Historic Cities of Georgia, last modified: 2016. **https://goo.gl/Co5M6E** (last accessed: November 11, 2017)

[23] Kavrishvili, Besarion "Inhabitants of Svaneti", last modified: December 1, 2014. **http://www.dzeglebi.ge/statiebi/etnografia/svanetis_mosaxleoba.html** (last accessed: November 12, 2017)

[24] "Upper Svaneti", UNESCO World Heritage List. **http://whc.unesco.org/en/list/709** (last accessed: November 12, 2017)

[25] Soviet Georgia Encyclopedia, "Georgia", Volume 8, Tbilisi, (1984): 583.

[26] Lela Saralidze, "From the History of the Soviet Union Dissolve and Tskhinvali Region Conflict", Studies in Modern and Contemporary History, Publishing House "Universal", Tbilisi, (2013): 178-202.

[27] Saralidze, "From the History of the Soviet Union Dissolve and Tskhinvali Region Conflict" :194.

[28] European Initiative, "Georgian Economic Transformation: 20 Years of Independence", El-LAT, Tbilisi, (2012): 5-6.

played as a third party in the civil war, on the side of the separatists. Public safety was one of the biggest issues.

Corruption and poverty level was in its peak.[29]

The existing political and economic environment prevented the country from having any type of tourism policy. Therefore, several years had to pass and the security state had to be stabilized in the country and damaged by war infrastructure to fix it to become attractive for international tourists. It took an overthrow of the first president of Georgia- Zviad Gamsakhurdia and several years of the administration of the ex-minister of foreign affairs of the Soviet Union- Eduard Shevardnadze as the second president, to reach the state of moderate readiness for tourism.[30]

After the Rose Revolution in 2003, the condition in Georgia started to gradually change. The new government implemented number of reforms that stimulated the political and economic improvements. As tourism was chosen as the focus, infrastructure projects were quickly approved and realized and an intensive promotion about the countries security and readiness to host tourist took place inside and outside of Georgia.[31] The statistic figures of tourists visiting Georgia changed accordingly.[32]

The war between Russia and Georgia in 2008 and security issues resolved the country on the way to its successful tourism development. But it took only couple of years to get back on the track and continue the progress (see figure 1).[33] Tourism has been developing steadily ever since in Georgia.[34]

Mestia Comprehensive "Development Vision, General Planning and Specific Master Plan"

Post August war period was very much devastating for Georgian tourism, economy and social condition. Therefore, the government cumulated all of its resources to quickly recover from the existing crisis. The international consultant "EcoSign – Mountain Resort Planners" Ltd, Canada and Geographic Georgia were commissioned to create Mestia's Comprehensive "Development Vision, General Planning and Specific Master Plan". The processes that would be coherently implemented would support to create and maintain tourist infrastructure. The goal was to rehabilitate the highway leading to Mestia, as well as inner city streets, to make tourist sites more accessible. The new Mestia airport was supposed to minimize the travel time from the capital to Svaneti. Improving communal infrastructure, such as water and sewage system was one of the main priorities as well.[35]

The city center must have also been reconstructed and a development area had to be allotted for hotel and residential dwelling units close to the tourist attractions. Restoration and reconstruction project of the Svaneti Towers and new Mestia museum would support cultural tourism in the region, while creating Mestia ski resort would attract adventure tourists.

Intensive training in the field of service would take place, to prepare the staff of tourism to be qualified and suitable to international standards. By implementing all the above-mentioned goals, Mestia would become a four-season tourist destination.[36]

As all the activities foresaw an intensive involvement of local community in the process of implementation of the strategy, the plan turned out to be strongly sustainable. Keeping in mind the interests of the locals as main stakeholders were the key towards continuous success. Income of the Mestia inhabitants grew. A lot of them started family businesses in the field of tourism service and as the easy access made it possible to connect to Tbilisi, the main hub for international tourists, the visitors flow increased. If guided tours in Mestia museums were less than 1.000 per season, it increased up to 6000 by 2015, GDP doubled, and the distribution of total added value increased in most of the areas (see figures 2, 3 and 4).[37]

Mestia tourism development strategy is a good example of how locals with their distinct culture and lifestyle can benefit from

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[29] Anti-corruption State Department, "Chronical of the reforms implemented in Georgia", the World Bank, Washington DC, (2012): 3-5.

[30] Alexandre Gelovani, "Ups and Downs of Georgian Economy", Sputnik Georgia, last modified: July 21, 2017. **https://sputnik-georgia.com/reviews/20170721/236709095/qartuli-konomikis-agmafrenebi-da-chavardnbi.html** (last accessed: November 12, 2017)

[31] Neorgian National Tourism Administration, "Overview of Georgian Tourism Industry", Georgia, (2012): 3-4.

[32] "Georgian Tourism Development Strategy", Tasisi, Tbilisi, (2001): 21.

[33] Neorgian National Tourism Administration, "Overview of Georgian Tourism Industry", Georgia, (2012): 4-5.

[34] Merab Janiashvili, "Tourism is the only sector in Georgia that progresses yearly", BPI, last modified: April 19, 2017. **http://bpi.ge/turizmi-ertaderti-seqtoria-saqartvelos-ekonomikashi-romelic-yovelwliurad-izrdeba/** (last accessed: November 20, 2017).

[35] Invest in Georgia, "Development of The Four Season ski resort Mestia", Georgia, (2011): 7-9.

[36] Invest in Georgia, "Development of The Four Season ski resort Mestia": 7-9.

[37] "GDP and Other Indicators of National Accounts", Georgian Statistics Office of Georgia, last modified: 2018. **http://www.geostat.ge/index.php?action=page&p_id=116&lang=eng** (last accessed: November 23, 2017).

sustainable tourism. Not only they can get financial profit, but they can be the interpreters, storytellers and promoters of their own region. This way a small community realizes the importance of their uniqueness, preserves its traditions and customs at the place of its origin, and eagerly shares them with others. By doing so, locals can support country's economy and social condition and advertise it on the international level.

Elephantine Island Case

Having discussed the benefits of Culture Tourism, pointed out the advantages and disadvantages of it and dived into the concrete successful experience of Mestia sustainable tourism development plan, important conclusion can be drawn out that will be helpful to recommend a tourism development plan for the Elephantine Island in Aswan, Egypt.

The Island that stands out with its inhabitants' unique culture, traditions, archaeological evidence and the fact that it is an original place of dwelling has a great perspective to successfully develop a sustainable tourism strategy. For doing so, values of the site must be identified, and a general situational analysis has to be conducted. But firstly, it is important to briefly review the place.

The Elephantine Island

Elephantine Island is located on the opposite side of the city of Aswan in the Nile River in Upper Egypt about 885 km south from Cairo[38] and 231 km from Abu Simbel.[39] This small island that nowadays combines two Nubian villages: Koti and Siou[40] was once the capital of the first Nome of Upper Egypt dating back to 3500 BC.[41] Nubians managed to preserve their traditions and customs for centuries. Their colorful houses mostly built with mud-bricks create a captivating view for visitors.

The people of the two villages (3500 to 5000 inhabitants)[42] of Elephantine have settled in the central part of the island, with the ancient archaeological site on one end of the isle and a recently constructed luxurious hotel Mövenpick on the other end. Based on the observation and brief conversations with the locals, it can be assumed that most of the people working at the hotel are not necessarily Elephantine Nubians and the ones that are, are usually hired on low positions. The rest of the people work either as sailors, providing transportation from and to the island with a Felucca or a motor boat or in tourism sector- as tour guides.

The infrastructure of the Elephantine Island is in the critical state. There is no organized maintenance of the streets, garbage, water, or sewage system. Neither is there a structured transportation from and to the island. This will be a little surprise as the isle has not had an official mayor since the end of 1950s. Formally belonging to the Governorate of Aswan, it has a minimal stake of the governmental budget.[43]

Situational Analysis

The Elephantine Island, with its rich tangible and intangible heritage, has an immense potential to successfully carry out a sustainable tourism strategy that the locals can benefit from and use for maintaining not only the physical living environment, but also their customs and traditions. For doing so, it is crucial to fundamentally analyze the current situation on the island. Before shifting to SWOT analysis, key parties, or stakeholders must be identified to have a better understanding of who are the beneficiaries and benefactors. As the approach is sustainable, the key stakeholder is the local community, i.e. the Nubians of Elephantine. Institutions that have direct influence on the well-being of the island are the governmental parties, such as Aswan Governorate and ministries (Ministry of State of Antiquities, Ministry of Culture, Ministry of Environment, Ministry of Water Resources and Irrigation). There are a few International Governmental Organizations and Non-Governmental Organizations

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[38] "Distance from Cairo to Aswan", Distance Calculator. **https://www.distancecalculator.net/from-cairo-to-aswan** (last accessed: November 23, 2017).

[39] "Distance Between Aswan and Abu Simbel", Disween. **http://disween.com/aswan-16-eg/ABS** (last accessed: November 23, 2017).

[40] "Elephantine Island", Elephantine, last modified: January 24, 2014. **http://www.aswan-individual.com/html/eleph.html** (last accessed: January 20, 2018)

[41] Esraa Alhadad, Maissa Moustafa Mariam Dawoud and Nesma Ahmed. "Elephantine Island. the Neglected Site. A case Study from Visitor Management Approach", *Paper presented in the HCSM Fifth International Conference*, (2018): 5.

[42] Alhadad "Elephantine Island. the Neglected Site. A case Study from Visitor Management Approach": 10.

[43] Ossama Abdel Meguid. Phone Interview, (23November 2017)

that act in favor of the local community to implement social projects, to improve the current state of the isle inhabitants.[44] German Archaeological Institute, on the other hand, has been playing an important part in excavating, studying and researching the archaeological site on the island.[45] As they have maintained the museum and the site, they have kept Elephantine attractive to the specific segment of visitors who are interested in history and archaeology. As the goal of this analysis is tourism developments, in the first place, private sector representatives who create tourism infrastructure must be named as key stakeholders as well. Therefore, both international and domestic tourists, local hotels, hostels and guesthouses, restaurants and cafes or tourism companies are not to be missed on this list.

To define the potential advantages and disadvantages of the island as a tourist destination, SWOT analysis tool will be used (see illustration 5). As shown on the illustration there are quite a few obstacles to deal with. It was already mentioned above that infrastructure maintenance is one of the main problem that the locals face. This issue also hinders the development of tourism friendly environment. Besides, tourist facilities and interpretation are weak and malfunctioning. As marketing and management plan is inexistent, there are no funds to support it. Threats, such as the political and economic state of Egypt also add to the challenges. Though the problems might seem complex, strength and opportunities can re-weigh them. Perfect geographic location, unique culture and traditions, authentically practiced customs, vernacular and colorful Nubian architecture, as well as UNESCO archaeological site are the strong points of Elephantine. As the two villages of the island managed to preserve their living heritage, it is a great place of adventurers and eco-tourists, who are willing to explore unspoiled, authentic living environment of unique people and their culture. The fact that the Nubians are open, friendly and hospitable, with the dwellings of traditional architecture, increases the attractiveness of the place for tourists to not only go to visit, but spend a night on the island with the locals. Thereby, Elephantine has the potential of turning into a destination.

Goals and Strategies

While setting a goal for developing tourism on the Elephantine Island, it is important to once more clarify the focus of the plan. The primary objective must be the maintenance of the tangible and intangible heritage of the local community. The stakeholders and the managers of the development process should be the Nubians as well. The strategy towards achieving the goal must be community oriented, thus sustainable.

The first step to take is to create a management plan that will consider all the weaknesses and threats and apply solutions to them, while evaluating the potential of the two villages as an adventure, eco- tourist destination. By combining all the factors, success can be achieved. For this reason, the voice of the locals has to be heard and they must be put in charge of the process, by supporting them with developing basic infrastructure, training them in tourism and service field and teaching them the ways of interpreting and presenting their customs.

Managing Risks

When talking about promoting a place such as Elephantine, as a tourist destination there are quite a few risk factors that should be kept in mind. Firstly, when talking about the uniqueness of the place because of its intact traditions that are still practiced there, the danger of losing this key card has to also be mentioned. Locals may falsify customs to present them to visitors in a way that they will be more easily accepted. This will contradict the sustainability concept, as, instead of maintaining their culture, the community will adjust it to tourists needs. Therefore, it is necessary to raise awareness within the community about the importance of their cultural authenticity.

Another problem is the tourist capacity of the site. As Elephantine Island itself is a small place, the number of visitors travelling there should be regulated if it becomes a mass tourism hot spot. This can be easily done by raising the price of Feluccas travelling from Aswan to the isle or setting an entrance fee on the island.

Outcomes and Outputs

If the above-mentioned suggestions are taken in consideration and the development plan is constructively implemented, it will become possible to create a sustainable chain between locals, their living traditions and tourists. The active exchange process between the community and the visitors will create beneficial environment for both sides. The Nubians will receive

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[44] "NGO Directory Aswan", A Capable Civil Society. **http://www.ngosportal.org/ngo-directory/-in-Governorates/Governorates/aswan** (last accessed: November 20, 2017).

[45] Esraa Alhadad, et al., (2018): 5, 7.

regular income on behalf of their hospitality, culture and customs for the sake of the maintenance of those just mentioned. The Elephantine Island will turn into a destination, managed and organized by locals, for their own benefit. It will improve social and economic condition and decrease poverty. Meanwhile, the tourists will get a chance of experiencing unique living culture in the original place.

Conclusion

In conclusion, cultural heritage tourism is surely considered an innovative catalyst of local community development in any site. In addition, it's a golden key for the stakeholder cooperation that can easily achieve the "win- win" situation between all of them. It is considered a way to preserve the cultural heritage authenticity and integrity, flourish the tourism sector, develop the infrastructure and services of the site and finally develop the socio- economical level of the local people living in the area. That will always depend on the management plan that should be set up for the site according to the management of the available resources (economical, environmental, cultural and social), the level and the quality of the community in different types of the cultural and tourism activities.

Cultural heritage and tourism integration are essential for protecting the cultural property in one hand, while on the other hand involve the community in the tourism activities. For this reason, a need for changing the general standard of the stakeholder cooperation and networking to improve and develop the well- being of the residences in the touristic sites is extremely important. The main successful key is the community participation even in the planning processes. That will lead to building communication channels and enhancing the relationship between the community and the other key stakeholders to achieve the development project goals.

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Storytelling as a Tool for Social Development and Community Outreach in Museums and Heritage Sites

Gehane Nabil

Abstract

Nowadays oral storytelling is frequently used as an effective method to reevaluate values and attitudes amongst different members of the communities in order to enhance social development and community outreach. In this regard, museums and heritage sites, which are the incarnation of human's stories throughout the time, may be considered among the best milieus to apply the art of storytelling and effectively utilize it for social development. This approach may contribute to convert museums and heritage sites to be among the best places for social-based informal learning.

This paper has 2 main objectives:
- To experiment the heritage storytelling as a basic tool to enhance social development among young communities.
- To measure the effectiveness of two storytelling techniques: The first is a participatory technique through which children hear the story from the storyteller then try to convert it into an improvised play, while in the other technique children are asked to learn a long script of a play by heart and to rehearse repeatedly.

To reach the two goals of the study, the researcher participated as a freelance storyteller in a summer camp which has taken place in a community center at a popular district in Historic Cairo, and in which she has applied the heritage storytelling technique on children from the local community.

To experiment the heritage storytelling as a basic tool to enhance social development among young communities, the researcher applied the focused or group interview method with framework of questions that allow for conversational style and additional questions. Through this method, the children expressed their impressions about the characters of the stories and the actions and reactions of those characters in the different phases of the stories.

To measure the effectiveness of the improvised and the non-improvised storytelling methods, the researcher applied the direct observation method through which she monitored the children's ability to convert the narrated story into an improvised play. She also observed the willingness of children to learn a long script by heart and to rehearse repeatedly in order to act in an excellent way and without mistakes at the final performance. Based on the observation method, the researcher evaluated the 2 storytelling methods and presented their advantages and disadvantages and ends by giving recommendation about the best practice of using the storytelling technique as a tool for social development.

Keywords:

Fig. 1: Al Khalifa District, Atharlina Summer Camp, 2017

Introduction

The researcher's inspiration to tackle the topic of heritage storytelling from a social perspective was a personal experience with a 10-year-old boy. The researcher was invited to participate as a storyteller in an event held in a heritage site in old Cairo. And while she was in the midst of the session, one of the children interrupted her by asking spontaneously: "teacher, are you Muslim?!" The question surprised her but she decided to answer him normally and not to show any sign of discomfort and she replied quietly: "yes I am." Before she left the place, the very same child along with his younger sister came close to her and asked again: "Teacher, are all the female teachers who come to teach us here without wearing the veil Muslims?" At this point, the researcher decided to ask him: "And what if they are not?" Surprisingly, he quietly and normally retorted: "I don't like non- Muslims."

This was not just an incident; it is a very dangerous sign. This 10-year-old boy had already done a classification for people on a religious basis and had decided to stop himself from socializing or loving anyone before ascertaining their religious affiliation.

This situation was like a turning point that made the researcher realize the urgent need to use the power of storytelling for a purpose that is wider and deeper than the current one of education and entertainment. The power of storytelling may be used as an effective tool for changing behaviors and enabling people to make better choices in their lives by listening to and understanding stories from history and being introduced to people who made choices that had an impact on history[1].

Thus, the purpose of the research is to examine heritage storytelling as a technique of presenting historical events and highlighting human behaviors and choices that have shaped those events. This technique may improve students' capability to relate heritage to their daily lives and to the situations that they currently face and the choices that they currently make.

This approach may lead students to reconsider their choices towards negative moral values such as fanaticism, religious intolerance, selfishness, and biased judgment of others and to instill positive moral values like coexistence and the respect of differences. This approach may eventually lead to the social development and the community outreach that we are all aspiring to reach.

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[1] Facing History and Ourselves.Choosing to Participate.
https://www.facinghistory.org/resource-library?search=**Choosing%20to%20Participate** retrieved on March 9, 2018.

In this regard, museums and heritage sites are the social hubs which may directly or indirectly host this new method:
- Directly through heritage storytelling performances in-situ (in museums and heritage sites
- Indirectly based on the concept of "taking storytelling outside the museum"[2]through heritage storytelling performances which are related to the museums and heritage sites but may take place in schools, educational centers or other areas which lack the financial potential to organize field visits. The case study in this research was based on this indirect technique
.

Importance of the Study

From the researcher's readings and reviewing of literature, she noticed that many scholars have tackled heritage storytelling from an educational perspective and have focused on its role as an alternative to conventional education of history and social studies[3]. Some other scholars have studied it from a social perspective and emphasized the idea of narrating factual or fictional stories- which are not necessarily related to history- to strengthen the moral positions and solidify positive values within the communities[4]. Others have shed light on using the storytelling technique in museums as a tool that offers an innovative experience for the visitor and enhances the emotional relationship between the visitor and the artifacts[5].

However, using the museum as an educational and social hub in which history is dramatized and presented in an unconventional way in order to motivate children to learn more about their heritage and to reshape their choices by being introduced to the past and the choices of people who have shaped it, is not yet, to the best of the researcher's knowledge, tackled on a wide range. Thus, the researcher chose this "new" scope to be tackled in this paper.

After reviewing literature related to storytelling, the researcher presented her case study which consisted of her personal participation as a freelance storyteller in a summer camp which took place in one of the heritage sites at a popular district in historic Cairo, and in which she has applied the storytelling technique on children and youths from the local community. The researcher evaluated the effectiveness of the applied storytelling method to reach the goals of the study and ended by giving recommendations about using the storytelling technique as a tool for social development.

Literature Review

The Power of Storytelling for Social Change

In this research, which deals with heritage storytelling from a social perspective, the reviewing of literature mainly focuses on the previous studies that have tackled the topic of storytelling as a crucial tool of social awareness and community outreach. Storytelling is one of the oldest modes of human communication[6]. It is also one of the earliest methods of education by which knowledge, thoughts, and beliefs were transmitted from one generation to another[7].

Brand and Donato cited in Watts[8]shed light on storytelling as a strategy that may enhance social cohesion. They defined storytelling as "an art form that all human beings hold in common, in all places, and in all times. It is used in many ways, to educate, inspire, and entertain; to record historical events; and to transmit cultural customs".

Davidson[9]also emphasized the importance of storytelling in educating and transmitting ethics and positive moral values to children: "Storytelling is a meaningful teaching strategy that can be utilized in nursing education to encourage the development of caring, empathy, compassion and to develop cultural competencies."

Many studies highlighted the power of storytelling and its strong impact on the audience. When a person hears a good story, very special parts in his brain are alerted; those parts which are responsible for emotions and feelings[10]. This converts his status from a simple receptor to an essential participant in the process and transforms him to a partner who shares the same emotions

[2] Leslie Bedford, "Storytelling: The real work of museums." Curator: the museum journal 44, no. 1 (January 2010): 32

[3] Julia E. Watts "Benefits of storytelling methodologies in fourth-and fifth-grade historical instruction." Storytelling, Self, Society 4, no. 3 (2008).

[4] Donna Eder, Life lessons through storytelling: Children's exploration of ethics. (Indiana University Press, 2010).

[5]– Emily Johnsson, Telling Tales: A guide to developing effective storytelling programmes for museums. (Museums Hub, 2006).

[6] Emily Johnsson, Telling Tales: A guide to developing effective storytelling programmes for museums. (Museums Hub, 2006), 6–

[7] Martha Hamilton and Mitch Weiss, Children tell stories: Teaching and using storytelling in the classroom. (Richard C Owen Pub, 2005), 1

[8] Julia E. Watts "Benefits of storytelling methodologies in fourth-and fifth-grade historical instruction." Storytelling, Self, Society 4, no. 3 (2008): 189

[9] Michele R. Davidson, "A phenomenological evaluation: using storytelling as a primary teaching method." Nurse Education in practice 4, no. 3 (2004): 188–

[10] Ffion Lindsay, The Seven Pillars of Storytelling: (Bristol, UK: Sparkol Books, 2015), 12.

and is ready to share the same perceptions of the speaker. And this is the real magical, and at times manipulative, power of storytelling.

Other scholars focused on the same idea and suggested that storytelling helps people extract their inner feelings and express them easily and freely. As cited by Hamilton & Weiss[11], Paley reported that human beings are natural storytellers. From childhood they manage to put their feelings, their perceptions and even their fears in a storytelling context. A child may tell a story about family protection if he fears losing a family member, while the story would be about a mother taking care of her child to express the fear of being abandoned.

Moreover, in 2010 at Princeton University, an interesting empirical study was conducted by a group of neuroscientists to investigate the storytelling effect on the cognitive awareness of the audiences. To accomplish the experiment, they exposed a professional storyteller and his audiences to a MRI machine. During storytelling, the brain of the storyteller and his audiences showed closely equal activities in most areas. "Their brains effectively 'sync up' with one another in a phenomenon known as neuralcoupling".[12]

The power of storytelling also works, not only on the cognitive sense of the receptor but it also has a strong impact on his/her emotional state. When the popular clothing outlet John Lewis applied a new advertising campaign for Christmas, in which each video incorporated a human interest story, told through emotive filmmaking, the adverts became a viral hit. The ad campaign reached over 24 million viewers this year, and was no longer simple adverts for selling goods; they turned to be an annual event, awaited by people from all over the UK and abroad, and "a Part of the countdown to Christmas in the UK."[13]

When the target audiences are children and youths, storytelling techniques have to be applied in a way that respects the major differences between children and grownups especially in visions and concerns. In her book *Life Lessons through Storytelling[14]*, Eder (2010) examined storytelling as a crucial tool which enables children to explore basic ethics that transform them into active participants in their community. She stated that children have far different concerns than adults. Accordingly, ethics have to be introduced to them in a different way through open-ended stories in which they may participate and be asked about their attitude if they were in the same situation as the characters.

In this regard, she presented a personal experience in which she told a story to two groups of children from the fifth grade. The story was about a beetle which decided to ruin the eggs of a mean eagle. Eder was surprised to see that many children skipped the main theme and characters of the story and focused on the marginalized part which is the eagle's eggs. Moreover, many children chose to identify with the eagle's eggs and decided to look for a way to save them from being destroyed by the beetle. In other words, children in this example took the side of the most innocent characters of the story and were very positive in their attempt to save them. From this experience, Eder deduced that the children's cognitive sense of ethics is totally different from the adults. They also have a far straighter sense of justice and strongly care for the wellbeing of others. These childish assets may be invested to instill positive moral values and strengthen ethics. In another example, while telling a story to another group, Eder saw that students expressed "highly ethical standards" and noticed their tendency to the idea of sacrificing one's life to save others.

Heritage Storytelling–

The reinterpretation of heritage through storytelling includes oral narrative of history and historical events or what is called the "dramatization of history." It may be a one-sided technique through which narration is fully done by the storyteller or a participatory technique where the audiences may take part and are converted from passive learners to active participants[15]. Many educational organizations are currently adapting an approach which aims to convert history into a transformative experience. "Facing History and Ourselves" is an international organization that aims "to promote student's historical understanding, critical thinking and socio-emotional learning." It works on reinterpreting historical events and enhancing

[11] Hamilton and Weiss, Children tell stories, 1.

[12] Lindsay, The Seven Pillars, 12.

[13] Ibid, 9.

[14] Donna Eder, Life lessons through storytelling: Children's exploration of ethics. (Indiana University Press, 2010), 17.

[15] Julia E. Watts, "Benefits of storytelling methodologies in fourth-and fifth-grade historical instruction." Storytelling, Self, Society 4, no. 3 (2008): 185.

students to find certain connections between the narrated history and the moral choices that they make in their own lives. This approach may eventually lead students to reshape their points of view towards challenging social issues such as prejudice, racism and religious intolerance.[16]

In the framework of this initiative, an exhibition was held in many educational centers in different cities. The exhibition entitled "Choosing to Participate" targeted adolescents and aimed to narrate true stories from history and bring teenagers to imagine themselves in the same situation and encourage them to think about the action they would have taken if they were facing this situation.[17]

One of the most significant stories narrated during the exhibition was about the incident that happened in 1957 when a high school in the US called "Little Rock's Central High School" had to accept and integrate among its students nine African American students.
The narration of this story focused on one of the nine students called Elizabeth Eckford, a fifteen-year-old girl. The story was first narrated from her perspective and children were asked to put themselves in her shoes and imagine her first day as an African American encountering an angry crowd of white classmates.[18]

Then, the narrators tackled the story from the white students' perspective, whose choices were divided between bullying the girl, taking a passive action, or supporting and defending the girl against bullying. But the most striking part of the story was about one of the white students who had taken a passive action and said that later she regretted not being among the supporters. She regrets being one of the "Bystanders."[19]

This story encompassed an indirect question to the audiences which is the following: If you ever encounter a similar situation and you witness a bullying incident happening to one of your classmates for the simple reason that he/she is different in some way, what choice would you make; to follow the crowd whether right or wrong, to be a bystander or to be a real support?

This is the trend in storytelling that our developing countries which face big challenges in many social issues, could apply. In this regard, our heritage is inexhaustible with stories which can motivate young people to re-evaluate actions and decisions which have been taken by the key persons in history and at the same time to re-evaluate their own choices if they are exposed to similar challenges.

Heritage storytelling in Museums and Historical sites

The question now is the following: Are museums and historical sites a favorable milieu for such an approach? According to the ICOM definition adopted by the 22nd General Assembly in Vienna, Austria on August 24th, 2007, museums are educational and entertaining organizations that mainly work for a community-based purpose.

Hence, the visitor of a museum or a historic site is a receptor with high expectations to learn more information during his visit. Besides, the visitor is open to getting this information in an innovative and informal way. In other words, the edutainment characteristic of the museum is what makes it a favorable milieu for innovative approaches. Bedford[20] suggested that "Storytelling is a great strategy realizing the "constructivist museum," an environment where visitors of all ages and backgrounds are encouraged to create their own meaning and find the place, the intersection between the familiar and the unknown, where genuine learning occurs."

Moreover, it may have a far greater impact on the audiences upon hearing episodes of history in the same places where it occurred, such as in historic houses or heritage sites, or in museums while contemplating a piece dating back to the same historical period from which the story is narrated.

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[16] **https://www.facinghistory.org/about-us**

[17] Bedford, "Storytelling: The real work of museums", 31

[18] Ibid, 31

[19] Facing History and Ourselves. Choosing to Participate. Facing History and Ourselves. 2009, 39-55

[20] Bedford, "Storytelling: The real work of museums", 33

Bedford[21]specified that "It makes sense that storytelling is appropriate to the work of a museum, for museums *are* storytellers. They exist because once upon a time some person or group believed there was a story worth telling, over and over, for generations to come."

Case Study

And here came the opportunity to experiment this new storytelling mode. This was in the framework of the summer camp where the researcher participated and which was organized by Atharlina initiative at Al Khalifa district.

What really characterizes Al Khalifa district is that the area in itself is a large heritage site. People live beside and around the monuments which are an essential part of the urban fabric of the place.

Moreover, people of Al Khalifa community are natural storytellers; their legacy is submerged in stories which are an awe inspiring mixture between history and legend. This makes that area a favorable milieu to apply different modes of storytelling.

Target audience

Children from the local community of al Khalifa divided into 2 age groups
7-10 years old.
10-15 years old.
Number of children in each group: About 15.

Criteria of choosing the stories

After setting the theme of the program (Storytelling for Social Change), the researcher began to select the stories not only according to their potential to entertain and historically educate the audiences but also according to their ability to make them reconsider their concepts and behavior towards particular topics.
In this regard, she attempted to choose stories which were in accordance with the selected theme and at the same time related to museums or heritage in the areas of Al Khalifa and Sayeda Zaynab in order to emotionally connect the children to historic places at their neighborhood.
Thus the stories were selected from 2 heritage places:
- Stories from the Gayer Anderson Museum which is inside the area of Al- Khalifa
- Stories from the Beit el Sennary (a historic house situated at Al Sayeda Zaynab not far from Al Khalifa. The house is actually converted to a cultural center where many cultural events are taking place.

Types of the Stories

Previous studies divided stories into 2 types:
Fiction: based on the storyteller's own imagination or the imaginable product of other authors: Fairy tales, folklore and legends.
Factual stories: Biography, autobiography, narration of historical or contemporary real events.
But due to the limitation of the research which focused on telling the stories of the two aforementioned places, the researcher extracted from the 2 places the stories which serve the theme of the research: (Stories for social change). For that purpose, the nature of the selected stories varied between factual and fictional stories.
However, the researcher sometimes used a technique that consisted of a mixture between fictional and factual stories which is also known as historical fiction. For instance, to narrate historical events related to the time of the French expedition in Egypt and the key persons who played a crucial role to shape those events, she put the real events in a framework of a fictional story and the historical figures turned to be the heroes of this historical fiction. The purpose of this mixture was to deliver the message in a vivid and engaging manner.

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[21] Ibid, 33

Designing the Program

The program consisted of 6 workshops for each age group divided into 6 weeks (one workshop per week for each group).

Age group 7-10 years (Group A):

Three short stories were selected from the Gayer Anderson Museum:
First story: (Gayer Anderson and the House Guard)
It is a biographical story about Gayer Anderson, the British officer and patron of the house, and his friendship with the old Egyptian guard of the house. This relationship started with a strong hatred and ended with an awesome friendship (moral: coexistence and acceptance of others)
Second Story: (The Benevolent Serpent)
Fictional story told by the guard of the house to Gayer Anderson about a family who once lived in the house of Kretlya at the same time with a family of serpents and how the relation between the 2 parties started by strong enmity and ended as well by friendship (everybody is important, do not despise the role of others).
Third story: (The Secret Chamber)
Fictional story told by the guard of the house to Gayer Anderson about another family who also lived in the house of Kretleya. The main character was the big brother Hassan who lived with his seven sisters and who always claimed to be poor in spite of a magic well which gave him every morning a bucket of gold. The story showed how the magic disappeared and the well stopped giving buckets of gold to the greedy man whose sisters and wife eventually discovered the truth and abandoned him not for his poverty but for his greed and dishonesty (moral: Being honest and generous is your way to live happily with others).

Age Group 10-15 years (Group B)

A long story from the Beit el Sennary historic house (This House belongs to us).
Nature of the story: Fictional history in which 4 figures from history resurrected and were arguing and disputing about the right to own the house while a young boy from our era decided to be the judge and hear from each of them his story and why he claimed to have the right to own the house. The young boy ended up by suggesting that the house belongs to all of them as each and every one has contributed to shape the historical events related to the house and its era (moral: coexistence).

Action Plan

First phase: (Let's tell stories): Duration 3 weeks
The same activities were offered to the 2 age groups and the activities consisted of:
1. Experience the story: The children listened to the stories accompanied by a data show displaying pictures of the sequential events.

Fig. 2: Experience the Story

2. Your turn to tell the story: Recalling the events and key persons of each of the stories by encouraging some of the children each in his turn to tell the story by improvisation, while the others agreed on a sign to do to express their agreement and disagreement to what the narrators say.

Fig. 3: Your turn to tell the story (Group A)

Fig. 4: Your turn to tell the story (Group B)

3. Let's try to act: Children were divided into 2 or 3 groups and an acting competition was held between the groups. The children were asked to use the masks which represent the different characters of the stories.

Fig. 5: Let's try to act (Group A)

Figure 6: Let's try to act (Group B)

Second Phase: (Let's Train and Perform) Duration three weeks

In this phase, the researcher attempted to examine 2 methods to train the children for a final performance in which they will act the learned story on stage in front of a real public (which will be their parents).

For the first age group 7-10 (Group A), she applied the method of improvisation; no script was written and every child was asked to recall the events of the story and to create and improvise his own script.

Fig. 7: Let's train and perform (Group A)

While for the second age group 10-15 (Group B), a long script had been written and children were asked to learn it by heart and to rehearse repeatedly in order to act in an excellent way and without mistakes at the final performance.

Fig. 8: Let's train and perform (Group B)

Results:

The first phase of the program (Let's Tell Stories) is evaluated in order to measure the effectiveness of the narrated stories and their ability to enhance the children to think critically about the behavior of the characters of the stories:

After listening to the stories in the first phase of the program, and in order to measure their impact on children, the researcher applied the focused interview technique with framework of questions that allowed for conversational style and additional questions. She asked a set of questions to find out what the children have understood from the story and other questions concerning their opinions about some decisions taken by the characters of the stories, and what they would decide to do if they were in the same situation of the characters. Through this method, the children expressed their impressions about the characters of the stories and their actions in the different phases and incidents of the stories:

Group A:
First story (Gayer Anderson and the House Guard):
After narrating the story, the storyteller asked the children about the reason of the strong friendship that occurred between the British officer and his house guard. 13 children (about 90% of the children) stated that the reason of this friendship was that the guard narrated interesting stories to the officer, while 2 children (about 10%) thought that the nice relationship between the two guys emerged when they decided to love and accept each other.

Fig. 9: Focused interview method (Group A)
Second Story (The Benevolent Serpent)

The storyteller asked the children about what they liked most and what they learned from the story. 12 children (about 80%) agreed that they liked the friendship between the owner of the house and the serpent because they help and respect each other. While 3 children (20%) stated that what they liked was that humans have to be friendly with animals.
Third story (The Secret Chamber).

The storyteller asked the children about the reason why the wife and sisters of Hassan abandoned him after discovering the story of the gold and the magic well. 14 children (about 99%) of the children had the similar answers in which they stated that Hassan was not only greedy and stingy, but also a liar who deserves to stay lonely for the rest of his life.

Group B
After narrating the story "This House belongs to us" to group B, the researcher asked the children about the character in the story that had the right to own the house, and each one was asked to be identified with the child who was judging between the adversaries. Five children from the fifteen (about 30%) suggested that all the characters may coexist and peacefully live together in the same house, which was the intended moral of the story. But what was really interesting is that 10 children (about 70% of the total number of the children) stated that El-Sennary spent a lot of money to build the house, making him the rightful owner of the house. By doing so, the children themselves added a new moral to the story. They believed that giving the house to its original owner was the fair and just thing to do. Somehow, the kids were able to explain a value that the researcher hadn't intended to explain to them, and had their own solution to the story; one that she hadn't even considered.

Analysis

The pre-set theme applied by the storyteller was partially reached by the two groups of children. However, the children were very creative in adding many other themes that were sometimes more logical than the theme set by the storyteller. In other words, the storytelling technique proved its ability to enhance children to think critically about the characters of the stories and their choices and attitudes throughout the incidents of the stories.

Evaluation of the second phase of the program and the two storytelling techniques applied in it

To measure the effectiveness of the improvised and non-improvised storytelling methods, the researcher applied the direct observation method through which she monitored the behavior and attitude of the children of group A towards the presented stories, their responses after hearing each of the stories and their ability to convert it into an improvised play. She also observed the willingness of children of group B to learn a long script by heart and to rehearse repeatedly in order to act in an excellent way and without mistakes at the final performance.

Analysis

Advantages of the improvisation method:

- Improvisation is a perfect arena for children to create, to express their feelings and their understandings of the stories that they heard.
- It is also the best way to indirectly let the children express their opinion and put themselves in the shoes of the characters of the story.

Disadvantage of this method:

- With the absence of a written script, children sometimes lost concentration and lacked harmony among each other. Accordingly this method needs much more time to do a lot of rehearsals in order to avoid this problem.

Advantages of the method relying on learning the script by heart:

It is a challenging method that makes the children feel capable to learn and perform a long and not easy script.
- Children were in great harmony during the final performance because everyone knows what to say and when the turn of his colleague will be.
- The result is a perfect final performance without any risks or mistakes; this made the children satisfied and less panicked when facing the audience.
- The method needs less time and fewer rehearsals because children were asked to learn the script at home and this saved a lot of time during the workshops.

Disadvantages of this method:

This method does not give the chance for children to create or improvise. It also does not leave them room to express their feelings or their point of view or to put themselves in the shoes of the characters of the story.

Limitations

Applying such a program which consists of experiencing and performing stories needed more than 6 weeks. Furthermore, the original plan was for the program to end with a visit to the places on which the narrated stories were based. Unfortunately, due to the short time of the camp, this visit was not implemented. Accordingly, the researcher needs to re-apply the same method on an expanded period of time which is estimated to be 3 months. The researcher was too ambitious to think that she can moderate each workshop without assistance. But she eventually realized that two facilitators in addition to the main instructor for each workshop were mostly needed to efficiently achieve the program.

Due to the nature of Al-Khalifa district where the camp had taken place, the formation of unchangeable groups of children with total commitment to attend the workshops weekly was difficult to implement. Thus, the researcher constantly had to take the time to keep the new members updated by retelling the stories and repeatedly explaining what they had to do. However, this was a good opportunity to give this task to the children who are committed to attending. These children showed great willingness to cooperate and a deep understanding of the stories and the workshop.

Conclusion and Recommendations

Storytelling for social change is a promising mode which needs to be experimented on a wider range.

We possess in Egypt all the assets that make the application of such a method possible, i.e. museums and heritage sites and a legacy of endless stories that are a raw material from which we can extract unlimited moral values. In addition, the human element of Egyptian children is the fertile soil which is ready to be planted by more positive values for the wellbeing of a new Egypt.

Hence, the researcher appeals all those who are responsible for the social development of Egyptian society to start to expand the use of storytelling as an efficient tool for a qualitative social transition for future generations. And as Barbara Hardy[22] once wrote: "We dream in narrative, day-dream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate and love by narrative."

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[22] Barbara Hardy, "Towards a Poetics of Fiction. An Approach through Narrative." In The Coo' Web, Edited by Margaret Meek, Aidan Warlow, and Griselda Barton. New York: Atheneum, 1978.

Returned to the People: The Transformation of Egyptian Royal Palaces into Museums

Hanan Ismail

Abstract

The palaces of Muḥammad ʿAlī's dynasty cost a fortune to build and maintain. After the 1952 Revolution, most of these palaces were confiscated and became the property of the Egyptian government. Some of them were turned into historical museums. Once opened, the palace museums attracted many visitors. This paper examines how three of these palaces - ʿAbdīn Palace; Farouq Rest House and Manyal Palace - functioned as museums in post-revolutionary Egypt, and how heritage functioned in the process of building the modern Egyptian nation state in the 20th century. These three palaces were opened as historical museums because of their historical, architectural and artistic values. The important symbolic functions of the palaces are reflected in the involvement of the highest politicians in the opening ceremonies. Nowadays, even though the studied palaces are not currently common on the tourist itinerary, they are still part of the cultural program of Egyptian school classes.

Keywords

ʿAbdīn Palace – Farouq Rest House – Manyal Palace – historical museums – palaces of Muḥammad ʿAlī' dynasty

Introduction

While Egypt is most famous for its pharaonic remains, it was also enriched by spectacular palaces built during the reign of Muḥammad ʿAlī' dynasty (1805-1952). These palaces cost a fortune to build and maintain. After the 1952 revolution, all the palaces of the king and most of the palaces of the royal family were confiscated and became the property of the government. Some of these palaces were turned into historical museums presenting Egyptian élite life as it had been lived inside. These museum palaces play an important role in preserving the national identity of Egypt and represent a vital part of its heritage.

Royal Palaces and the Formation of Post-Revolution Egyptian Identity

Between 1858 and 1908 imperialism and archaeology in Egypt were closely linked. Europeans were the founders of the Egyptian Antiquities Service and the four museums.[1] These museums remained largely European-dominated until the 1950s, when the Egyptians realized the vital role of archaeology in shaping their national identity. Nationalists challenged both the European control of Egypt's archaeological institutions and Western imperialist's interpretations.[2]

In fact, museums were important arenas in the struggle for national independence.[3] Museums are human society's equivalent of cultural memory banks. Only museums uniquely collect, preserve, research, and publicly display objects as an essential function of their existence. They help in the shaping of the cultural values.[4] The new regime after the outbreak of July revolution in 1952 tried to recast the local history as the history of an Egyptian nation.[5]

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[1] The Egyptian Museum (Cairo, 1906), Graeco-Roman Museum (Alexandria, 1892), Coptic Museum (Cairo, 1908) and Islamic Art Museum (Cairo, 1903).

[2] Donald Malcolm Reid, *Whose Pharaohs? Archaeology, Museums, and Egyptian National Identity from Napoleon to World War I* (London: University of California Press, 2002), 1-7.

[3] Reid, *Whose Pharaohs?*, 10, 118-119, 205.

[4] David Dean, *Museum Exhibition Theory and Practice* (London: Routledge, 1998), 1- 2,7.

[5] Timothy Mitchell, *Rule of Experts Egypt, Techno-Politics, Modernity* (California: University of California, 2002), 13.

Actually, the revolution marked an important episode in the history of Egypt as it announced the arrival of a completely new era. The royal palaces were an essential link in the chain of Egypt's history as representatives of the most recent Egyptian kingdom. Their appropriation also functioned as powerful symbols of the new era that had started. Next to the already existing museums, the palaces represented the last phase of Egypt's history. The important symbolic function of the palaces is reflected in the involvement of the highest politicians in the opening ceremonies. The first Egyptian president, Muḥammad Naguib (1952 - 1954) visited these royal palaces accompanied by army officers and his visit was recorded by journalists.[6]

From Palaces to Museums

The new regime considered the royal palaces symbols of the ancient regime that was replaced. These palaces contained valuable artistic objects. To have a better idea of the palaces under discussion, here is a short description of them, their history and the most important artifacts that they contain in addition to their historical and cultural value.

Three Palaces

Most of the royal and elite palaces have been neglected or converted for use by public administration offices[7] since their appropriation by the state, but the three palaces studied here were opened as historical museums because of their architectural and artistic value. They are of different types: one is a royal palace, 'Abdīn Palace, the second is a king's rest house, Farouq Rest House at Helwan, and the third is a crown-prince's palace, Manyal Palace.

These palaces form an important part of the Egyptian national heritage. Since museums are considered the most comprehensive and most appropriate institution for ensuring the safekeeping of ethnological heritage[8], their management is not limited to transmitting and receiving them. As a heritage, they should be preserved and, even more importantly, enriched.[9]

-*'Abdīn* Palace

'Abdīn Palace[10] symbolizes the beginning of modern Cairo, as it was built to give Cairo a European style layout.[11] It is considered the most beautiful of the palaces of the dynasty of Muḥammad ʿAlī.[12] It is the only one of the 30 lavish palaces that Ismail built during his reign that he kept for himself.[13] It was also his favorite place for winter receptions because its location was close to the large hotels at Azbakiyya.[14] Although the palace is the smallest in size, it became the most important one from a political perspective.[15] It is connected with several important historical events, such as the ʿUrābī revolution[16], the 1919 revolution, the

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[6] "M' al-ràīs Muḥammad Nagib fī Qaṣr Ràs al-Tīn", *Al-Muṣwir*, Sep. 26, 1952 **http://modernegypt.bibalex.org/DocumentViewer/TextViewer. aspx?w=1258&h=598&type=press&id=3248&s=1**, accessed on December 3, 2012, 1:40 am.

[7] It is also worth mentioning here that archaeologists nowadays are against using these marvelous buildings for administration offices of the presidency or any kind of activity of daily life that may affect the building. They support the idea of opening them to the public as museums because of their historical and artistic value. (Tawfīq, ‹Kunwz ʾ tharīa w miʿmārīa›, 3.)

[8] Alpha Oumar Konaré, ‹Museums and Ethnological Heritage›, (paper presented in Proceedings of the 12th General Conference and 13th General Assembly of the International Council of Museums, Mexico City, October 25- November 4, 1980), 65-67.

[9] Pedro Ramírez Vázquez, ‹The Future of Heritage and the Heritage of the Future›, (paper presented in Proceedings of the 12th General Conference and 13th General Assembly of the International Council of Museums, Mexico City, October 25- November 4, 1980), 48-54.

[10] The palace is also known under many other names: «Jawhart al-Quṣwr» the jewel of palaces, «al-Jana al-Mafqwda» the lost paradise, and «Manārat al- Quṣwr al-Malakya» the beacon of the royal palaces.

[11] ‹Abdine Palace Museums.

[12] Tawfīq, ‹Kunwz ʾ tharīa w miʿmārīa›, 3.

[13] Rāfiʿī , ʿAṣr Ismāʿīl, vol. II, 55. ; Maḥmūd ʿabās Āḥmad ʿAbd el-Raḥman, Al-Quṣūr al-Malakia fī Miṣr Tārīkh w Ḥaḍara (1805-1952) (Cairo: Al-Dār Al-ʿālamīa lil Nashr w al-Tawzi ́, 2005), 83.

[14] Edwin De Leon, *The Khedives's Egypt* (London: Sampson Low, 1877), 174-175.

[15] Mahmoud El-Gawhary, *Ex-Royal Palaces in Egypt From Mohamed Aly to Farouk* (Cairo: Dar Al-Maaref, 1954), 16.

[16] For further reading about ʿUrābī and *'Abdīn* palace see: Mary Rowlatt, *Founders of Modern Egypt* (London: Asia Publishing House, 1962), 53-58, 145-156.

events of 4th of February 1942 and the 1952 revolution.[17] It took its name from *'Abdīn* Bey[18], its original owner.[19] Its construction in 1863 cost over half a million pounds[20], in addition to the furniture which was estimated at 2 million pounds.[21] The royal court moved from the citadel to *'Abdīn* in 1874.[22] Since this date, the palace became the official dwelling of all the subsequent rulers of Egypt.[23] Later, it became called the Republican *'Abdīn* Palace, the state headquarters of the president of the Arab Republic of Egypt.[24]

All the successors of Ismail added certain elements to the palace.[25] Nāṣir used it as an official residence, while Sādāt used part of the palace only.[26] On 22 January 1972, it became the presidential palace. All presidential councilors' offices, secretaries, trustees and honors records were transferred to *'Abdīn* Palace.[27]

The Italian architect De Curel Del Rosso was assigned to design the palace.[28] A large number of Egyptians, Italians, French and Turkish were employed in its construction.[29] The palace consists of two floors. The main entrance is located in the northern façade.[30] The architectural style of the palace follows the Neo-French-Renaissance Style.[31] The interior decorations combine diverse styles.[32] In contrast, the corridors between the rooms are kept plain.[33]

Many of the rooms were reserved for members of the royal family such as the Queen's mother, or for other privileged members of the household, such as the English tailor "Mr. Laurence". Some of the spaces stand out through their decoration or function. The Suez Canal Salon, where the celebration of the inauguration of the Suez Canal took place, is an example. On the same floor, there is the billiards room, which was presented by Empress Eugénie to khedive Ismail, as well as the small dining room and the king's study.[34] The palace contains also a theater, which is considered to be more splendid than the Khedival Opera House.[35]

The palace library,[36] constructed by Khedive Ismail, contains a valuable book collection. It was accessible only to a privileged minority. There is also another separate building in the *'Abdīn* palace for keeping the historical documents (archives) of particular interest to the royal family.[37] It also had a dental and a medical clinic, a delivery room and a pharmacy.[38] It is also one of the richest in the world regarding the number of clocks scattered in the lobbies and suites. Some remarkable objects include the green telephone apparatus in the King's quarters which connected the king with the members of his cabinet through a special internal network.[39] The palace also housed governmental and private ironing firms, an engineering workshop and a

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[17] In Septmber 9, 1881, ʿUrābī delivered the demands of the Egyptian people and the army to Khedive Tawfīq in front of *'Abdīn* palace. Then, when the British in March 1919 arrested Zaghlul and two other movement leaders and exiled them to Malta, the Egyptian people gathered in *'Abdīn* square asking to release the Egyptian leaders. Later, on February 4, 1942, the British ambassador insisted on the appointment of Muṣṭafa al-Naḥas as prime minister or the abdication of king Farouq and tanks advance towards *'Abdīn* palace. Then, in 1952, the revolution, put an end for monarchy in Egypt and established the republic. The palace also witnessed March crisis between Nāṣir and Muḥammad Nagib in 1954.

[18] *'Abdīn* Bey was one of the Turkish officers.

[19] Tawfīq, ‹Kunwz ʾtharīa w miʿmārīa›, 3.

[20] ʿAlī Bāšā Mubārak, *al-Ḵiṭaṭ al-Tawfīqiyya al-ǵadīda li-Miṣr al-Qāhira wa-mudunuhā wa-bilāduhā al-qadīma wa-alshahīra,* vol. I. *Tārīkh al-Qāhira wa Miṣr munzu al-ʿasr al-Fāṭimī ḥata ʿasr Tawfīq.* 2[nd.] ed. (Cairo: al-Haīʾa al-Maṣrīa al-ʿāma lil Kitāb, 1994), 213.

[21] Ryāḍ Tawfīq, ‹Kunwz ʾtharīa w miʿmārīa ʾabdaʿtha ʾusrat Muḥammad ʿAly Bāsha .. al-Baḥth ʾn Qaṣr lil Riʾasa›, *Al-Ahram* 45742, March 2, 2012,3.

[22] Tawfīq, ‹Kunwz ʾtharīa w miʿmārīa›, 3.

[23] Emine Foat Tugay, *Three Centuries Family Chronicles of Turke and Egypt* (London: Oxford University Press, amen House, 1963), 130.

[24] Tawfīq, 'Kunwz ʾtharīa w miʿmārīa', 3.

[25] **http://www.abdeenmus.gov.eg/abdeen_museums.asp,** 26 Feb. 2012, 1:58 pm

[26] Tawfīq, 'Kunwz ʾtharīa w miʿmārīa', 3.

[27] "Qaṣr 'Abdīn lil rīāsa w qaṣr al-qubba lil ḍīāfa", *Al-Ahram* 31085, Jan. 19, 1972.

[28] Nihal S. Tamarz, Nineteenth-Century Cairene Houses and Palaces (Cairo: The American University in Cairo Press, 1998), 32.

[29] El-Gawhary, *Ex-Royal Palaces*, 15.

[30] **http://modernegypt.bibalex.org/TxtViewer/TextViewer.aspx?ID=299&type=Article,** July16, 2012, 2:38 am.

[31] Tamarz, *Cairene Houses and Palaces, 32; Najm, Quṣūr al-umarāʾ wa-al-bāshawāt,* vol. II, 57-61.

[32] The throne room was in generic Islamic style; the Suez Canal Salon in Classical European Style and the Byzantine Hall is clearly Byzantine with its figures and myths drawn on the wall.

[33] Tamarz, *Cairene Houses and Palaces*, 32.

[34] El-Gawhary, *Ex-Royal Palaces*, 19-20.

[35] El-Gawhary, *Ex-Royal Palaces*, 20-22.

[36] Later called «*the Royal Cabinet Library*».

[37] El-Gawhary, *Ex-Royal Palaces*, 48-52.

[38] El-Gawhary, *Ex-Royal Palace*s, 34-38

[39] El-Gawhary, *Ex-Royal Palaces*, 22-23, 26-28.

studio for photography.[40]

King Fwʾād dedicated some of the halls of the palace to be used as museums of family weapons and medals.[41] King Farouq completed the museum and added different kinds of weapons[42], and an annexed library specialized in this field.[43] In 1936, the contents of the military museum were registered in printed books. Another museum, a silver work museum, which exhibits all the necessaries for festivals, is the most interesting on the ground floor. A workshop is annexed to the museum for mending these silver objects and testing gold by an old goldsmith, who did that work without payment. The third museum is the private military weapons museum; it holds a group of monumental guns which were used in certain battles such as Abu Qir and Alexandria, in addition to some weapons that were used in the Western Desert battles during World War II.[44]

During the reign of King Fwʾād and Farouq, the museums of the palace were open only to the royal family.[45] In 1953 the *ḥaramlyk* of the palace[46] was turned into a museum and opened to visitors.[47] The administration of the museum of ʿAbdīn was transferred to the museums administration in the Citadel. Then, it returned to the presidency under Sādāt, who ordered the renovation and restoration of the palace and the museum.[48]

Under the presidency of Mubārk, the palace was restored using the most up-to-date architectural methods. Part of the palace has been turned into a complex of museums for the exhibition of rare collections of weapons and artifacts. The Military Museum has been rearranged and the exhibition of the objects modernized. A hall displaying the various weapons presented to Mubārk has been added as well. Two additional specialized museums have been created. One of them displays the gifts received by Mubārk on various national occasions or during his worldwide tours. The other one is for Muḥammad ʿAlī's possessions of silver utensils and vessels, crystals, and colored glass, as well as other unique artifacts.[49] The complex was given the new name of the Museums of ʿAbdīn Palace. Mubārk reopened it on October 17, 1998. Then on December 16, 2004, the Museum of Historical Documents was added to the museums of the palace.[50] The palace now contains: the military museum of ʿAbdīn palace, the museum of silverware, the museum of historical documents and the museum of medals and decorations.[51] This is in addition to the Royal Hunting Hall and the Presidency Gifts Museum.

Now two printed catalogues of the museum "*ʾAbdine Palace Museums*" and "*A Selection of the Displayed Collection at the Crystal, Chinaware and Gallé Museum*" and one pamphlet "*Selections of Abdeen Palace Museums*" are available.

- Farouq Rest House

The rest house of King Farouq, known as Helwan Corner or Farouq Corner, lies on the road from Cairo to Helwan, some six kilometers from Helwan, overlooking the Nile. It was constructed on a piece of land belonging to the royal endowments (*waqf*s) and covers 11,600 m².[52] The palace was erected on an area of 440 m², while the garden, which was planted with rare plants and enclosed with a stone wall, occupied the rest of the area.[53]

The rest house of King Farouq in Helwan was bought with the money of the royal endowments (*waqf*s) in 1939 at the price of L.E. 2.000 and was furnished with antiques with an estimated value of L.E. 28.000.[54] The house has a modern three-floor design. The ground floor contains servants' rooms, the kitchen, service sets, warehouses, lavatories and a terrace. It is directly

[40] El-Gawhary, *Ex-Royal Palaces*, 22-23, 26-28, 47.

[41] Tawfīq, 'Kunwz ʾ tharīa w miʿmārīa', 3.

[42] For further reading about the holdings of the museums see the catalogues: ʿAbdine Palace Museums and A Selection of the Displayed Collection at the Crystal, Chinaware and Gallé Museum.

[43] http://www.abdeenmus.gov.eg/abdeen_museums.asp, Feb. 26, 2012, 1:58 pm

[44] El-Gawhary, Ex-Royal Palaces, 41–42, 54–57.

[45] "Qwāt al-jaīsh tuḥaṣir al-quṣwr al-malakīa fī Rás al-Tīn w al- Muntazah w ʿAbdīn w al-qubba", Al-Ahram 23999, July 27, 1952, 4.

[46] The part that was open to the public included the reception wing, with its waiting rooms, a banquet hall, a salon for princesses and a salon for princes. In addition to this wing, there are also the Ismail Salon, the portrait gallery and the Red Hall. Moreover, the King's Wing, the Queen's Wing, the Queen Mother's Wing, the Princesses' Wing, The Belgian (Guest) Wing and the Byzantine Hall are as well open to the public.

[47] "Abdin Palace Museum", Egypt Travel Magazine 90, February, 1962, 38-39.

[48] http://www.abdeenmus.gov.eg/abdeen_museums.asp, Feb. 26, 2012, 1:58 pm

[49] ʿAbdine Palace Museums.

[50] http://www.abdeenmus.gov.eg/abdeen_museums.asp, Feb. 26, 2012, 1:58 pm

[51] Selections of Abdeen Palace Museums, 6, 28, 42, 58.

[52] El-Gawhary, *Ex-Royal Palaces*, 119.

[53] http://www.faroukmisr.net/report103.htm, August 3, 2012, 00:05 am.

[54] Mahmoud El-Gawhary, *Ex-Royal Palaces in Egypt From Mohamed Aly to Farouk* (Cairo: Dar Al-Maaref, 1954), 119, 34-37.

connected to the first floor.[55]

The first floor is the main one. A marble staircase leads to the outer lobby, which leads to the inner one, beyond which are two dining rooms and smoking areas overlooking the Nile.[56] Also on this floor are the entrance hall, the grand saloon, bedrooms with annexes and a marble staircase leading to the roof. There is also a veranda with a pergola overlooking the Nile. In the dining room stands a pure crystal table, and glass cabinets containing a large collection of silver and Chinese vessels and vases. There are two bedrooms, each of which has a complete bathroom, a hall and a toilet and opens onto a marble-floored veranda.[57] The second floor is the roof, reached by a marble staircase and used by the king for private evenings.[58]

The furniture is a selection taken from other palaces. It contains many antiques that were presented to the king on various occasions, with a value estimated at approximately L.E. 28,000.[59] Although Farouq furnished it as befits kings and rulers, he visited it only twice during his reign.[60]

After the 1952 revolution, it continued to function as a rest house and was regarded as the property of the people.[61] During the 1960s, the rest house was open to the public for P.T. 4, and its garden was open free.[62] In 1976, it was placed under the supervision of the museums sector in the Supreme Council of Antiquities and designated as a monument.[63]

On July 13, 2009, the museum was open after restoration work which cost 1.5 million pounds and lasted for 6 months. All elements of the museum, including the main building, the garden, the stone corridors and the private laboratory, were renovated. This opening ceremony coincided with the Egyptian celebrations of International Museum Day.[64]

Like most Egyptian museums, the rest house has been closed for security reasons after the revolution of January 25, 2011. Thus, after being closed for 23 years for restoration, it was open for only a year, which was not enough to make people aware of the museum or to publish catalogues of its contents.[65] Then on August 2, 2016 the museum was reopened by the Minister of Antiquities and Minister of Tourism. The Minister of Antiquities announced then that the rest house will be included in Hapi Nile cruise with the Egyptian Museum, Manyal Palace and Palace of Manasterly.[66]

- Manyal Palace

Manyal palace is unique among the princes' palaces of the dynasty of Muḥammad ʿAlī. Prince Muḥammad ʿAlī designed the plans and decorations of the palace and supervised the construction. It is located on the north of Ālrawḍa Island, facing the Cairo University Faculty of Medicine. It was built in 1901. The complex occupies an area of 61,711 m², of which 5000 m² is buildings, while the rest is the garden.[67]

The buildings manifest a unique style composed of Persian, Syrian, Moorish, Ottoman and rococo elements. Its fabulously eclectic architecture reflects its owner's taste.[68] The complex consists of an enclosure wall[69], entrance, reception *sarāyā*

[55] El-Gawhary, *Ex-Royal Palaces*, 119- 120.

[56] **http://www.faroukmisr.net/report103.htm**, August 3, 2012, 00:05 am.

[57] El-Gawhary, *Ex-Royal Palaces*, 119-120.

[58] **http://www.faroukmisr.net/report103.htm**, August 3, 2012, 00:05 am.

[59] El-Gawhary, *Ex-Royal Palaces*, 119.

[60] **http://www.faroukmisr.net/report103.htm**, August 3, 2012, 00:05 am.

[61] **http://www.faroukmisr.net/report103.htm**, August 3, 2012, 00:05 am.

[62] *Egypt Travel Magazine* 70, June 1960, 3.

[63] **http://www.faroukmisr.net/report103.htm**, August 3, 2012, 00:05 am.

[64] "Aiftitaḥ rukn al-malik Farouq biḥilwān", published in Ākhbar miṣr July 13, 2009 **http://www.masress.com/egynews/71987**, December 3, 2012, 3:03 am.

[65] Phone call to the deputy of the museum of Farouq rest house, Azaa Muhammed Badawy, Dec. 4, 2012, 12:00 pm.

[66] Heba Adil, Bialṣwar .. Iftitāḥ matḥaf rukn Farouq fi Ḥilwan baʿd 5 ʾāʿwām min Iġlāqih, Al Ahram Al Arabi, 2-8-2016, 13:11. **http://arabi.ahram.org.eg/News/88708.aspx** accessed on 24 March 2018, 2:53 pm.

[67] ʿĀṭif Ghunaym, *Qaṣr al-Amīr Muḥammad ʿAlī* (Cairo: Wizārat al-Thaqāfah, al-Majlis al-ʾaʿla lil ʾathār), 9-10.

[68] Dan Richardson, *Egypt. The Rough Guide* (London: Cox & Wyman, 1996), 155.

[69] The enclosure wall is in medieval style, built of limestone coated with rectangular sandstone pieces. The northern side of the enclosure is lined with guarding balconies. Parts of this enclosure are inscribed with Quranic verses in raised Kufic script.

(*salāmlyk*)[70], clock tower, *Sabil*, mosque, hunting museum[71], residence *sarāyā*[72], throne *sarāyā*, private museum[73], golden hall, mosque[74] and a rare garden that surrounds the palace. The façade in general resembles the 4th century Iranian mosques and schools. Many Islamic styles are incorporated in the design of the main entrance of the palace.[75]

The palace furnishings and prince's collections were given to the Egyptian Supreme Council of Antiquities in 1955,[76] after the death of the owner in 1954.[77] During the 1960s, the complex was open to the public.[78]

A change of time

Once opened, the palace museums attracted a lot of visitors and researchers. The visitors had different motivations to visit and study. Curiosity about the life of the royals, so recently fallen from power, was one reason. Admiration of the design, decorations, furniture, and antiques and the royal family's ambition of incorporating Egypt into European modernity and the globalized worldview that lay behind the bringing together of these items was another. The palaces were also monuments and symbols of the fall of the dictator. Another reason for many visitors to investigate the deserted homes was anger and resentment against the royal family's choice of how to spend the country's money.

This concerned the royal family's position and their expenditure of Egypt's money on the embellishment of their palaces and their own well-being, instead of using this money for projects in education or providing work opportunities that would have benefited the Egyptian population directly.[79]

The monthly *Egyptian Travel Magazine* from 1959 to 1963 added these three palaces to its list of museums to be visited in Egypt, with details about opening hours and ticket prices. In addition, photos from the interior of these palaces (especially Manyal Palace) were published in its first paper.[80] In 1961 at Manyal Palace, Tourist administration officials welcomed tourists and distributed free pamphlets to them. Visitors greatly enjoyed the palace at that time.[81] The Golden Hall of the Manyal Palace was also chosen for an international exhibition of tourist posters that was held on September 1960.[82] The palaces are not now commonly on the tourist itinerary, but they are still part of the cultural program of Egyptian school classes.

During the end of the 1990s and the 2000s, great attention was paid in Egypt to monument conservation, and simultaneously there was a widespread growth in awareness among Egyptians of the importance of preserving their heritage for future generations.[83] The Egyptian Culture Ministry paid great attention to the restoration of these former royal palaces. In 2008, the ministry conducted a project to develop 45 museums, 10 of which were historical museums in different towns in Egypt.[84] The Egyptian government renovated these museums because most visitors of museums are looking for positive, meaningful

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[70] The *salāmlyk* is located over the entrance just inside the gateway and was reserved for the official guests. It consists of two floors linked by a wooden staircase. The first floor contains two rooms: one for the presentation of honors and the other for prayer. (**http://www.faroukmisr.net/manial_palace.htm**, August 3, 2012, 5:49 am., Shirley Johnston and Sherif Sonbol, *Egyptian Palaces and Villas. Pashas, Khedives, and Kings* (New York: Abrams, 2006), 119.) The second floor contains the Moroccan Hall and the Syrian Room, which was relocated piece by piece from Damascus. (Richardson, *Rough Guide*,155.)

[71] Locates in a corridor adjacent to the northern enclosure overlooking the garden. The museum collects deer skulls and horns, a mummified reptile, butterflies, stuffed fowl, ibex heads and a vulture's claw candlestick. (**http://www.faroukmisr.net/manial_palace.htm**, August 3, 2012, 5:49 am)

[72] The prince's residence is richly decorated in a mixture of Turkish and Occidental styles. (Richardson, Rough Guide, 155.)

[73] A private museum locates on the southern side of the palace displays rare manuscripts, Qur'anic commentaries, wonderful inscribed plates, writing equipment, weapons, the rarest carpets of various styles, cups, vases, models of Turkish fashion for all classes, a collection of female belts, private belongings of the prince inlaid with diamonds, a range of gifts received by kings, a group of marble lion heads, metal pieces, and coffee and tea sets made of porcelain, all colored with floral decorations. (**http://www.faroukmisr.net/manial_palace.htm**, August 3, 2012, 5:49 am.)

[74] In the center of this complex stands the mosque. Despite its small size, it is regarded as an unparalleled architectural and decorative masterpiece. The mosque is now open for Friday and feast day prayers. (ʿAbd el-Raḥman, *Al-Quṣūr al-Malakia fī Miṣr,* 153.)

[75] **http://www.faroukmisr.net/manial_palace.htm**, August 3, 2012, 5:49 am.

[76] **http://en.wikipedia.org/wiki/Manial_Palace_and_Museum**, 27 July 2012, 5:08 am.

[77] Ghunaym, *Qaṣr al-Amīr Muḥammad* ʿAlī, 9.

[78] Egypt Travel Magazine 70 , June 1960, 3.

[79] El-Gawhary, 'Thawrat al-Taḥrīr', 73-76.

[80] Egypt Travel Magazine 67, March 1960.

[81] «Tourist' Comments", Egypt Travel Magazine 80, April 1961, 46.

[82] «International Exhibition of Tourist Posters», Egypt Travel Magazine 75, November 1960, 19.

[83] Team work from the complex of Abdeen palace Museums, A Selection of the Displayed Collection at the Crystal, Chinaware and Gallé Museum, 10.

[84] «Wizārat al-Thaqāfah tastakmil taṭwīr 45 mutḥafa", published in Ākhbar miṣr May 11, 2008 **http://www.masress.com/egynews/39479,** December 3, 2012, 2:30 am.

experience in museums. If they failed to find that sort of atmosphere, they may not be back.[85] The former Egyptian King Aḥmad Fwʾād was pleased that the Egyptian government conducted such a project to restore the palaces of his dynasty and open them as museums.[86]

Guide books for Egypt, such as the Blue Guide, Lonely Planet and the Rough Guide give careful attention to these palaces. The Lonely Planet guide for Egypt describes in detail how to reach *ʿAbdīn* Palace and Manyal Palace, which can be helpful to foreigners without tourist guides. In addition, it provides phone numbers and abstracts about the palaces. But the rest house of Farouq is not mentioned, as it was not open to the public in 2002.[87] The Rough Guide also mentions *ʿAbdīn* palace and gives more detailed description of the Manyal Palace, its building, opening hours and the price of tickets. Again, Farouq rest house is not mentioned, as it was not open to the public in 1996.[88] As for the Blue Guide, it gives abstracts about *ʿAbdīn* palace and Manyal Palace and the opening hours. As well as the two former guides, it does not mention Farouq rest house, as it was only opened to public in 2009.[89]

Museums in the palaces under study can attract three groups of visitors. The first group are casual visitors, who move through a gallery quickly and display exit-oriented behaviour. Those can enjoy the gardens of the palaces much more than the interior and the displayed pieces.[90] Those could be school students or people in vacation.

The second group are genuinely interested in the museum experience and the collections. However, they ordinarily do not spend much time reading, especially texts that appear difficult or require too much effort to understand. These visitors prefer a casual, headline approach to information display.[91] This group could be university students specialized in art, tourism or architecture. Adults interested in art and architectures can fall also under this group.

The third group, who are the minority, will examine exhibitions with much more attention. These people spend a long time in the galleries, read the text and labels, and examine the objects closely.[92] This one is more for researchers and scientific people who really care about information.

Palace museums under study can attract more visitors if they received more propaganda via different media and social media means. Organizing important events in those places can also help to promote visiting them. Communication and cooperation are also needed between those responsible in these museums and those responsible for the preparation of tourism programs to highlight the historical significance of these museums. Scientific materials suitable to their artistic and historical value should be provided to function as appropriate tourist propaganda.

Conclusion

After the 1952 revolution, the new regime made use of the royal palaces. The most magnificent ones were opened as historical museums representing the last phase of the Egyptian heritage before the outbreak of the revolution. The value of these palaces relates to its artistic and architectural value in addition to the political importance that they gained during the reign of the royal dynasty. Preserving these attractions is preserving an essential part of the Egyptian identity.

Immediately after opening, they attracted visitors for different reasons. Then they became a tourist attraction. With the passage of time they lost their position in tourist programs. This could be due to the focusing of the media on the Egyptian Pharaonic civilization and neglecting the modern attractions, which did not receive enough care and propaganda.

These palaces recently gained more attention from both the Ministry of Antiquities and Ministry of Tourism in addition to the efforts of the administration in these museums. They organize events in the halls of the museums commemorating the memory of the royal family and announce via social media to widely spread awareness of their activities.

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[85] Dean, *Museum Exhibition*, 25.

[86] «Malik Miṣr al-sabiq Aḥmad Fouad saʿīd bitarmī quṣwr āusratuh», published in Al-Shirwq Al-Jadīd April 27, 2010. **http://www.masress.com/shorouk/218788,** December 3, 2012, 2:47am.

[87] Andrew Humphreys and Siona Jenkis, *Egypt. Walk in the Shadows of the Pharaohs* (Victoria: Lonely Planet, 2002), 170, 176

[88] Richardson, *Rough Guide*, 98, 155.

[89] Veronica Seton-Williams and Peter Stocks, *Blue Guide Egypt. Atlas, Street atlas of Cairo, maps, plans, and illustrations* (London: A & C Black, 1988), 210, 214

[90] Dean, *Museum Exhibition*, 25-26.

[91] Dean, *Museum Exhibition*, 25-26.

[92] Dean, *Museum Exhibition*, 25-26.

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Sustainable Tourism or Selling Places: Effects of the UNESCO World Heritage Site Nomination in Valparaíso and Hoi A

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Abstract

The strategy of promoting culture through city image is strongly related to UNESCO strategy to develop particular cities through their World Heritage Program. This research focuses on heritage infrastructure and the entanglement with cultural investment, which are based in specific buildings commonly constituted as highly cultural valuable assets. This research takes two independent case studies to compare the demographic, economic and social effects on Valparaíso, Chile and Hoy An, Vietnam after their nomination as a World Heritage Site. The results on both cities are contrasted analysing the slots distribution of the heritage sites and their activity before and after the nomination. The findings of this study show that the nomination´s positive effects on tourism depend on the empowerment of the local government to manage the heritage site; additionally, it is restricted to the political context of each country. Therefore, the nomination by UNESCO does not guarantee a positive contribution in terms of city branding. On the contrary, an inefficient administration of the heritage site can originate an overexploitation of the site and a redistribution of the demographic characteristics. In the end, the nomination for World Heritage Site not only represents touristic benefits for the city but also holds complex responsibilities on the strategy to sell the city/town brand. It appears that recognizing the global plan of the UNESCO World Heritage Site in a national and local sphere context is the most effective way to transmit an authentic experience for the tourists, ensure the sustainability of the cultural investment and respect the interests of the local community.

Keywords:

World Heritage Site, city branding, UNESCO, sustainable tourism.

Introduction

This research explores the connection between selling culture and selling places, in particular where the connection between them both is sustainable tourism. In this context, economic growth, together with equal benefits for local people are the main concerns of debate[1]. As James[2] states: 'sustainable tourism is thus a comprehensive concept of balancing economic needs and desires with equity, awareness, and integrity regarding human concerns'.

Among the relevant aspects of selling cities is the instrumentality of local authenticity in regards to educational and artistic activities which engage visitors with the local way of life[3]. The instrumentality of tourism towards economic and environmental improvements followed North America law, where 250 convention and cultural centres were created between 1976 and 1986. Within that specific period, tourism and gentrification were the variables through which decayed cities were reactivated[4]. However, cultural investment faces two major issues: efficiency in resource allocation, and equality of access to all main resources[5]. Hence, a successful investment in cultural tourism reinforces the development of the site as well as the attachment to local identity. As Griffiths[6] highlights, part of the strategies that consider culture a subject for urban regeneration depend upon the cultural policy of the city, the advantages of local authorities' structures, and the funding sources from both governmental and international entities.

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[1] Gareth Shaw and Allan Williams. *Critical Issues in Tourism: A Geographical Perspective*. (Oxford: Blackwell Publishing, 2002)

[2] Ursula James. "Real Culture Preservation. Authenticity, and Change in Hoi An´s Heritage Tourism Industry" *Independent Study Project (ISP) Collection*. 873, 2010.

[3] Harry Coccossis. "Sustainable Development and Tourism: Opportunities and Threats to Cultural Heritage from Tourism." *in Cultural Tourism and Sustainable Local Development*, ed. Luigi Fusco Girard and Peter Nijkamp, (Surrey: Ashgate Publishing Limited, 2009), 47-56.

[4] Gareth Shaw and Allan Williams. *Critical Issues in Tourism: A Geographical Perspective*. (Oxford: Blackwell Publishing, 2002)

[5] Christian Ost. "Cultural Heritage, Local Resources and Sustainable Tourism: Towards an Operational Framework for Policy and Planning." in *Cultural Tourism and Sustainable Local Developmen*t, ed. Luigi Fusco Girard and Peter Nijkamp, (Surrey: Ashgate Publishing Limited, 2009), 75-80.

[6] Ron Griffiths. "Cultural Strategies and new modes of urban intervention." *Cities* 12, no. 4 (1995): 253-265.

This research focuses on heritage infrastructure and its entanglement with cultural investment, both of which in turn are based around specific buildings commonly constituted as assets with high cultural value. Within this context, historical places are one of the instruments used to sell culture and attract individuals within the cultural tourism context. For this particular study, the promotion strategy uses cultural heritage as a tool to sell the city/town. Heritage, in this sense, represents all the intrinsic art manifested in a specific place[7].

This investigation considers two practical examples. Both case studies are from urban areas in developing countries whose image and infrastructure are their main attractions and are used in promoting branding of the city/town to tourists. Hội An is an ancient town described as a museum itself[8], while Valparaíso holds cultural and architectural value in its historic port and the surrounding constructions and buildings of its hills. Moreover, they are both part of the World Heritage List (WHL); such an international recognition from UNESCO would guarantee international investment in infrastructure, and consequently generate more tourism. In this context, UNESCO's global strategy since 1994[9] has been to invest in the preservation and diversity of World Heritage.

Valparaĺso

The city of Valparaíso was added to the WHL in 2003[10]. The heritage area is the old town of Valparaíso, an example of the late 19th century architecture. The protected area is 0.9% of the urban area and is comprised of three neighbourhoods: *Puerto Financiero*, *Cerro Concepción* and *Cerro Alegre*, which together are constituted as a natural amphitheatre and urban ensemble[11]. The municipality of Valparaíso runs the administration of the heritage sites; however, national law does not recognise municipalities as relevant policy-making institutions, but administrative institutions that apply central decisions[12]. Thus, the local community is removed from the priorities of the city's urban strategies. On the other hand – considering the wider political context of Chile – public institutions are a weak point and private stakeholders hold more influence in preserving the heritage site and the guidelines for their care. Real estate companies have started to refurbish old buildings, having taken on most of the improvement work[13].

Private initiatives try to mitigate the lack of support whilst simultaneously encouraging the public sector to take part in the responsibility of the heritage site. This is the case of RPUDV (Recovery Program and Urban Development Valparaíso) that raised investment for restorations in emblematic streets, elevators and buildings from 2006 to 2012. As Ramos[14] explains: '25 million USD was awarded by the Inter-American Development Bank (IDB), and 48 million USD by the Chilean state'. He defined five integrated heritage spaces (hills *Alegre, Concepción, Toro, Santo Domingo* and *Cordillera*) to run 94 initiatives within six years.

The nomination to WHL and the development of tourism generated modifications in the main economic activities of the city: such as- changing the use of Baron Quay, initially designated for port activities but then modified to develop a shopping mall[15]. This action was achieved due to private sector influence on the city's urban planning through public tenders despite a lack of integral urban policy development by government entities to integrate heritage, social cohesion and economic activity[16]. Even

[7] Andy Pratt. "The relationship between the City, *Cultural Tourism* and the Cultural Industries." Cultural Tourism. (Jan 2002): 33-45.

[8] UNESCO. *IMPACT: The effects of Tourism on Culture and the Environment in Asia and the Pacific: Cultural Tourism and Heritage Management.* (UNESCO: Bangkok, 2008).

[9] "Global Strategy." UNESCO, accessed April 12, 2017, **http://whc.unesco.org/en/globalstrategy/.**

[10] UNESCO. *"Historic Quarter of the Seaport City of Valparaíso." WHC nomination documentation*, July 5, 2003, **http://whc.unesco.org/uploads/nominations/959rev.pdf.**

[11] Rodrigo Hidalgo, Axel Borsdorf and Gabriel San Martín. "Socio-spatial change in the world heritage site Valparaíso." *Journal of the Geographical Society of Berlin* 144 no.3 (2013): 228-240.

[12] Egon Montecinos. "Los actuales desafíos regionales en Chile: ¿Nueva Regionalización o más Descentralización? XI Asamblea de las municipalidades" XI *Congreso Nacional de Municipalidades*, –January 8,9,10, 2013, **http://munitel.cl/eventos/seminarios/html/documentos/2013/XI_ASAMBLEA_DE_MUNICIPALIDADES/CONGRESO/PPT10.pdf.**

[13] Rodrigo Hidalgo, Axel Borsdorf and Gabriel San Martín. "Socio-spatial change in the world heritage site Valparaíso." *Journal of the Geographical Society of Berlin* 144 no.3 (2013): 228-240.

[14] Natalia Ramos. "Report reveals that only 50% was completed in Valparaíso patrimonial work." *La Bicicleta Verde*, June 30, 2013, **https://labicicletaverde.com/report-reveals-that-50was-completed-in-valparaiso-patrimonial-works/**

[15] "Así será el Nuevo Mall Barón en Valparaíso", El Martutino, accessed April– 30, 2017, **http://www.elmartutino.cl/noticia/sociedad/fotos-asi-sera-el-nuevo-mall-baron-en-valparaiso**

[16] Margarita Morales. *Cultural Heritage and Urban Regeneration: The conflict– between Identity and Development Strategies in the city of Valparaíso* (UCL: Bartlett school of graduate studies University College London, 2013).

though the number of cultural plots has increased from 1 to 7 between 2003 and 2011, the number of commercial plots has risen from 16 to 76; reflecting the consequences of the exposure of the heritage site to tourism[17].

The designation of heritage brought new issues; especially as regards the socio-spatial problems of the city. During 2003 to 2011, 6,926 new commercial licenses were granted, and the residential area of the heritage site diminished 40% (Figure 1 and Figure 2). Furthermore, Valparaíso ranks highly as the region with most creative companies in the country - 1,273 creative firms[18] - mainly an effect of the re-generation that the city is experiencing.

Fig. 1. Slots distribution on the heritage site of Valparaíso in 2003.

Source: Rodrigo Hidalgo, Axel Borsdorf and Gabriel San Martín. "Socio-spatial change in the world heritage site Valparaíso." Journal of the Geographical Society of Berlin 144 no.3 (2013): 228-240.

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[17] Rodrigo Hidalgo, Axel Borsdorf and Gabriel San Martín. "Socio-spatial change in the world heritage site Valparaíso." *Journal of the Geographical Society of Berlin* 144 no.3 (2013): 228-240.

[18] INE, *Estadísticas Culturales: Informe Anual* 2015. (Santiago: A Impresores S.A, 2016).

Fig. 2. Slots distribution on the heritage site of Valparaíso in 2011.

Source: Rodrigo Hidalgo, Axel Borsdorf and Gabriel San Martín. "Socio-spatial change in the world heritage site Valparaíso." Journal of the Geographical Society of Berlin 144 no.3 (2013): 228-240.

For Valparaíso, the promotion of the city started from the UNESCO nomination based on a heritage perspective, considering the infrastructure of the buildings of certain hills. But afterwards, arts and creative industries have complemented the image of Valparaíso through the implementation of annual festivals[19] [20] and the creation of a significant cultural centre[21] in 2012.

Consequently, art has contributed to urban regeneration, in the sense that the process of selling the city to tourists is being implemented via a strategy in which artistic industries helps to promote the city by organizing festivals and creating an art zone in the city centre[22]. However, the redistribution of residents implies that a significant amount of local people have had to move out of the area, and as new young professionals migrated to the city consequently raising real estate value, the overall makeup of the area has been marked by an increasing number of business licenses granted in the heritage site.

To sum up, the nomination created a reduction of living spaces, and consequently deteriorated the socio-economic situation of the local community that stayed agglomerated in those areas specified as within the heritage site.

HỘI AN

This ancient site is a rural touristic attraction. Hội An is a small town which attributes its cultural value to the multinational architectonical influences upon its infrastructure. During the 16th and 17th centuries, the town was occupied variously by

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[19] "Festival de las Artes 2017" Festival de las Artes, accessed March 15, 2017. **http://festivaldelasartes.cultura.gob.cl/.**

[20] "Festival Mil Tambores", Mil Tambores, accessed March 15, 2017.**http://www.miltambores.cl/.**

[21] "Parque Cultural Valparaíso" Parque Cultural Valparaíso, accessed February– 22, 2017. **http://parquecultural.cl/.**

[22] Ron Griffiths. "Cultural Strategies and new modes of urban intervention." –*Cities* 12, no. 4 (1995): 253-265.

Chinese, Japanese, Dutch, Spanish and French communities, the town's constitution being that of an international trading port[23].

The initiative of promoting the area through culture started in 1985 when Hội An became a national heritage site. Vietnam historically opened its doors to tourism in 1988, along with the creation of the Vietnamese National Administration of Tourism (VNAT) in order to manage it[24]. Subsequently, after its nomination as a world heritage site in December 1999[25], (UNESCO, 1999), international resources and support from UNESCO have been integrated into the local area. In terms of visitors, the number of tourists increased from 3,400 in 1991 to 188,315 in 1999[26]. This explosion of tourists is a consequence of a national strategic plan to invest in the Vietnamese cultural brand with the promotion of heritage sites such as Phong Nha-Kẻ Bàng national park, Mỹ Sơn sanctuary, Hué Monuments and Hạ Long Bay[27].

The preservation area of Hội An is divided into two zones; the first, the ancient town, which has buildings divided into four subcategories – I to IV and a Special Category consisting of the most critically important historical buildings, 79 out of a total 1,254 buildings[28]. The second 'buffer' zone is mainly constituted of surrounding areas of the architectonical heritage site (Figure 3).

Table 1. Contribution for private owned ancient houses in Hội An[29].

Category	Located on main roads		Located in small lanes or Alleys	
	Government support(%)	Owner contribution (%)	Government support (%)	Owner contribution (%)
Special	60	40	75	25
Categories 1 & 2	45	55	65	35
Categories 3 & 4	40	60	60	40

Source: UNESCO. IMPACT: The effects of Tourism on Culture and the Environment in Asia and the Pacific: Cultural Tourism and Heritage Management (Bangkok: UNESCO, 2008).

[23] Tuyet Nhung. "Hoi An Old Town – an ancient Beauty of Vietnam" **Vietnam-Beauty.com,** August 7, 2008, **http://www.vietnam-beauty.com/top-destinations/destination-in-the-central-region/12-destination-in-the-middle/43-hoi-an-old-town-an-ancient-beauty-of-vietnam.html**

[24] Tomke Lask and Stefan Herold. "An Observation Station for Culture and Tourism in Vietnam: A Forum for World Heritage and Public Participation." in *The Politics of World Heritage*, ed. David Harrison and Michael Hitchcock, Bristol: Channel View Publication, 2005. 119-131.

[25] UNESCO. "Hoi An Ancient Town." *WHC nomination documentation*, December 4, 1999, **http://whc.unesco.org/uploads/nominations/948.pdf**

[26] UNESCO. *Culture Heritage Management and Tourism: Models for Co-operation among Stakeholders. A case study on Hoi An Vietnam* (Bhaktapur: UNESCO, 2000).

[27] UNESCO. *IMPACT: The effects of Tourism on Culture and the Environment – in Asia and the Pacific: Cultural Tourism and Heritage Management* (Bangkok: UNESCO, 2008).

[28] UNESCO. *IMPACT: The effects of Tourism on Culture and the Environment – in Asia and the Pacific: Cultural Tourism and Heritage Management* (Bangkok: UNESCO, 2008).

[29] UNESCO. *IMPACT: The effects of Tourism on Culture and the Environment – in Asia and the Pacific: Cultural Tourism and Heritage Management* (Bangkok: UNESCO, 2008).
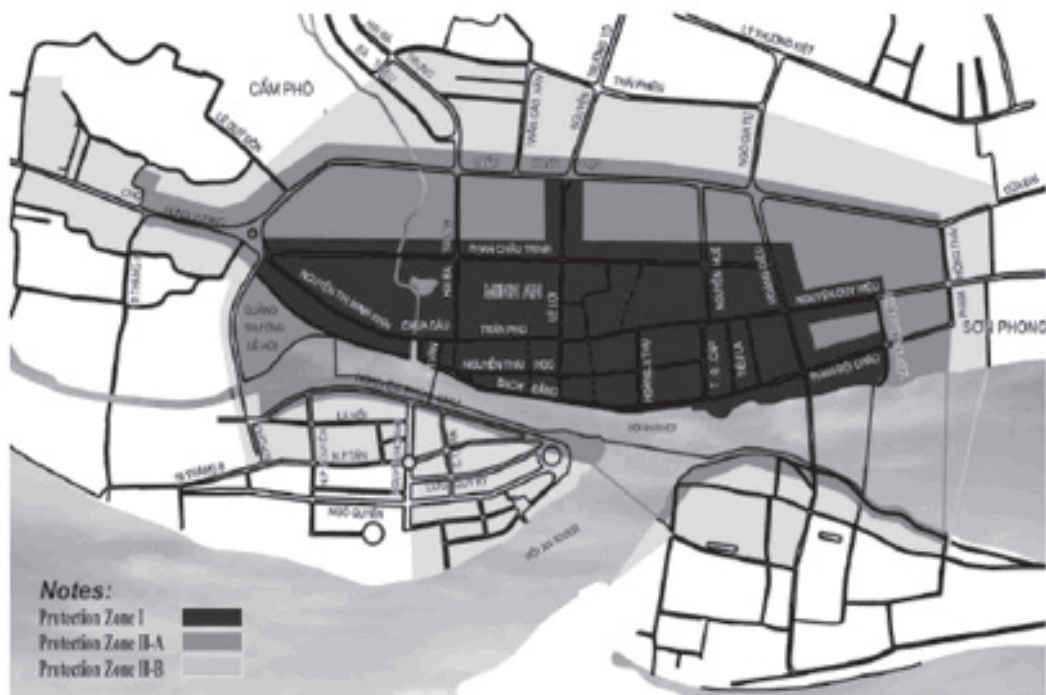
Fig. 3. Zone distribution on the heritage site of Hội An.

Source: UNESCO. *IMPACT: The effects of Tourism on Culture and the Environment in Asia and the Pacific: Cultural Tourism and Heritage Management* (Bangkok: UNESCO, 2008).

For Hội An, the strategy of preservation was first designed by the Cultural Heritage Law of the Vietnam Government, and the Hội An People's Committee Statute of Managing, Preserving and Utilising the Hội An Ancient Town who nominated the ancient town for the World Heritage List of UNESCO. Nowadays, the local city government is the main authority in charge of the conservation project. The cultural investment started with government-owned heritage buildings of which 45.5% of its funds come from the municipal government, 49.5% comes from national and provincial governments and 5% from international donors. Additionally, privately owned buildings are also eligible to seek for support, but the percentage of public resources depends on the location of the building and the category into which the building falls. The infrastructure investment is represented in Table 1. The cultural investment of Hội An noticeably lacks support for houses that do not have a high heritage value yet are still in the town. Therefore, less privileged residents receive a smaller contribution[30], inequality in this way becoming an important consideration as regards problems relating to this situation.

Despite these contributions, investment in cultural infrastructure remains incomplete without the intervention of smaller art projects contributing to heritage and identity on a scale where principal guidelines do not and cannot reach[31]. One example is Réhahn, a French photographer that opened a free art gallery museum based on the Vietnamese culture in Hội An[32]. Such an external contribution helps in promoting the town regardless of international or government guidelines.

Growth in tourism has caused negative externalities, such as pollution, associated with the traffic increase in public spaces, loss of wetlands surrounding the town and the consequences of greater strain on insufficient wastewater treatment facilities in the area[33]. In this regard, local authorities are the only ones concerned with protecting the old traditions of the town, rather than focusing on economic goals. This policy comes into conflict with the macro guidelines of the 'Global Strategy' developed by

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[30] André Alexander, Maurice Leonhardt and Huong Nguyen. *Hoi An, Vietnam Mission Report* (Bangkok: ACHR Asian Heritage Project, 2011).

[31] Graeme Evans. "Measure for Measure: Evaluating the Evidence of Culture´s Contribution to Regeneration." *Urban Studies* 42, no.5 (2005): 959-983.

[32] Nguyen Dong. "French Photographer opens art gallery museum to preserve Vietnam´s ethnic culture" *Tuoi Tre News*, January 23, 2017, **http://tuoitrenews.vn/lifestyle/39304/french-photographer-opens-art-—gallery-museum-to-preserve-vietnams-ethnic-culture.**

[33] Julia Babcock. "Vietnam´s Hoi An and The Resilience of Culture" *Ecotrust*, February 19, 2013, **https://ecotrust.org/hoi-an-vietnam-and-the-resilience-of-culture/**

UNESCO which focuses more heavily on tourism.

Another critical effect of selling cities is that the core activities of such places can change: for Hội An, the contribution of the agricultural and fish trades was relevant before the tourism boom after achieving heritage status. After Vietnam's opening to tourism, it expanded significantly to the main economic contributor of the city, contributing 68% of its GDP. The effect on residents was a marked increase in their economic capacity, consequently raising income per capita from US$417 in 2000 to US$1,558 in 2013[34].

On the other hand, most tourists visit Hội An to experience the 'authenticity' of this unique town's varied history. Nevertheless, using preservation as a commodity has its drawbacks, especially for those residents who want a share in progress in a protected town where electronic shops and motorised vehicles are banned[35]. Consequently, preserving Hội An's pre-19th century features requires a trade-off between being a great tourist attraction whilst also providing a proportionally great quality of life and development of local residents.

Critical Analysis

In the context of branding strategies for selling cities, three relevant stakeholders interact and struggle among the terms of their own interests. Firstly, the authorities both national and international represented by the local government and UNESCO whose authority provides the mandate of preservation. Secondly, the local residents of the city or town in which tourist policies and strategies impact directly their quality and way of life. Finally, tourists, whose demands and expectations have the power to alter the plans of authorities based on their demand for an authenticity of their cultural experiences in the city or town. These three roles interact in the two major problems of selling cities: sustained economic growth derived from investment in cultural infrastructure, and equity in the benefits this brings for local people.

Among the biggest concerns that cultural investment from the UNESCO WHL project brings is its potential for imposing a global strategy that does not take in consideration the negative social, environmental and economic externalities in the local sphere. Their top-down policies make it difficult for the local authorities to intervene, and moreover often transgress the interests of local people and national authorities[36]. Despite this, the competitive advantage compared to other touristic attractions that such usage of UNESCO brand for placing branding brings is often stronger than the negative externalities of tourism, in the sense that countries expect to capitalize the UNESCO brand in their touristic campaigns[37].

Even though the first step to nominate a city or town for the WHL starts at local government level, the situation of national urban policy is complicated as far as global connections and international institutions have also taken policy guidelines[38]. However, the effectiveness of the implementation of urban policy still relies on national and local organizations.

Tourism based on cultural investment leads not only to the development of facilities and infrastructure for local people, but foreign exchange earnings, wider employment, and increased government revenues[39]. Yet it is argued that public revenue should not be taken into account, since the heritage site is not a commercialised good, and this perspective can entail conflicts of interests in terms of future development of the heritage site, and all too easily disrespects the wishes and willingness of the community to manage the investment of their own heritage. Harrison[40] illustrates the conflict of interests of cultural investment: 'We – and the term is used advisedly – "perform" heritage for the benefit of people who are not "us".' So such new urban development, although it helps residents as their houses are the legacy of Hội An, other aspects such as development within the agricultural zone are left to one side. In this process, some authenticity is inevitably lost, and therefore tourism might be seen as inducing cultural investment that stands for inauthentic or, more bluntly, 'fake' experiences, undermining rather than strengthening our understanding of historical places.

One of the primary risks of strategically using culture to sell a city or town is the financial exploitation of the site. As Lask and

[34] Vietnamtourism, "*Hoi An: 15 years as an UNESCO World Heritage Site*". Accessed April 15, 2017. **http://www.vietnamtourism.com/en/index.php/news/items/8727**

[35] Ursula James. "Real Culture Preservation. Authenticity, and Change in Hoi –An´s Heritage Tourism Industry" *Independent Study Project (ISP) –Collection.* 873, 2010.

[36] Nir Avieli. "The rise and fall of Hoi An, a UNESCO World Heritage Site in Vietnam." *Journal of Social Issues in Southeast Asia* 30, no.1 (2015): 35-71.

[37] Timothy, Dallen. *Cultural Heritage and Tourism: An Introduction.* (Bristol: Channel View Publications, 2011).

[38] Berry, Brian Joe Lobley. "Approaches to urban policymaking: a framework."– in *International Handbook of Urban Policy, Volume 1: Contentious Global Issues,* ed. Herman Geyer (Cheltenham: Edward Elgar Publishing Limited, 2007), 1-8.

[39] Gareth Shaw and Allan Williams. *Critical Issues in Tourism: A Geographical Perspective.* (Oxford: Blackwell Publishing, 2002)

[40] David Harrison. "Introduction: Contested Narratives in the Domain of World –Heritage." *Current Issues in Tourism* 7, no.4-5 (2004): 283.

Herold[41] suggest: 'the place becomes over-commercialised and disfigured. In fact, protection has been replaced by commercial exploitation.' This is an inherent risk for both Valparaíso and Hội An, since projecting the heritage sites as brands, can easily contribute and encourage the behaviour of tourists to consume which, after 'explosive' returns at the beginning, inevitably starts to diminish as the heritage site experiences 'brand decay'[42]. In this sense, a sustainable strategy in selling the city is to develop a continuous cycle of investment in cultural infrastructure to re-engage tourists and maintain the attractiveness of the place. Such an evaluation has been considered in regards to Valparaíso's cultural capital, with, for example, the reopening of the Museum of Natural History in 2014[43] and the inauguration of the biggest cultural centre of the city, *Parque Cultural de Valparaíso*, in 2012.

Such overly narrow analyses, as those based purely on the economic results of cultural investment are detrimental in so far as they cannot capture the middle- and long-term disadvantages. In this regard, Lask and Herold[44] suggest the use of an observation station to analyse both local and national social structures and monitor the impact of tourism, in order to develop such tourism sustainably. Additionally, Timothy and Tosun[45] suggest a participatory, incremental and collaborative model - The PIC planning model - which empowers the community to make decisions about tourist attractions. This allows local communities to monitor the strategy of promotion and make changes – when necessary – sidestepping the bureaucracy of central governments, as well as preventing the territorial conflicts concomitant in their management between public agencies, fostering collaboration for the sake of longer-term sustainable tourism.

Conclusion

Although both case studies enjoy the same condition of being nominated to the WHL, each location's strategy to make their culture instrumental to sell the city/town has been dramatically different. The main difference is laid down by the roles of local governments and their commitment to sustainable tourism. The different situations can be best understood through the political context of the countries involved: in the case of Valparaíso, Chile, a neoliberal administration gives more emphasis and liberty to the intervention of the private sector. As a consequence, a more commercialised form of tourism has been developed after its nomination to the WHL in 2003, in which the large quantity of new business license granted has forced and continues to force the local community to move to other areas. Those who decide to stay, generally low-income families, are confined to reduced spaces, diminishing their life quality and giving more openings to hotels, bars and shops complementing the heritage aspect of the touristic experience.

On the contrary, the centralised, communist influence of the Vietnamese government leads to a far larger public role in the administration of the ancient town of Hội An. Additionally, while cultural investment in the buildings is assumed by the local government, it also considers that the community, as the owners of the buildings, must participate in and propose the regeneration of their houses and pay a percentage for the improvement of infrastructure. This integration helps to increase participation of the local people in the preservation of the site, whilst simultaneously boosting commitment to the place's branding and manner of promotion.

In the end, being nominated by UNESCO seems to represent a 'double-edged sword'. While bringing touristic benefits, the nomination also comes with complex responsibilities as regards the strategy with which tourists are sold the city/town's brand in a way that sustains rather than undermines its own heritage. It seems that recognising the global plan of the WHL in both national and local contexts is the most effective way for tourists to authentically experience the said heritage, and therefore ensure the sustainability of cultural investment and keep the interests of all the different stakeholders balanced.

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[41] Tomke Lask and Stefan Herold. "An Observation Station for Culture and Tourism in Vietnam: A Forum for World Heritage and Public Participation." in *The Politics of World Heritage*, ed. David Harrison and Michael Hitchcock (Bristol: Channel View Publication, 2005), 123.

[42] Graeme Evans. "Hard-Branding the cultural city: from Prado to Prada." *International Journal of Urban and Regional Research* 27, no.2 (2003): 417-440.

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[44] Tomke Lask and Stefan Herold. "An Observation Station for Culture and Tourism in Vietnam: A Forum for World Heritage and Public Participation." in *The Politics of World Heritage*, ed. David Harrison and Michael Hitchcock (Bristol: Channel View Publication, 2005), 119-131.

[45] Cevat Tosun and Timothy Dallen. "Arguments for community participation– in the tourism development process." *Journal of Tourism Studies* 14,– no.2 (2003): 2-15

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The Power of Puppets in Storytelling & its Cultural Influence on Museum Experience Design

Nermine Moustafa

Abstract

The purpose of this paper is to study the possibility of using storytelling puppets in designing the museum experiences to increase the engagement of museum visitors, based on their cultural influence.

In the first part, the research explains the terminology & a theoretical study. The second part studies the classifications of puppets, discussing the concept of storytelling, and how it is related to the design process, in terms of cultural influence. The third part includes a fieldwork to know what people expect from museums, and generate recommendations from their answers.

Keywords

#Puppets#Storytelling#Cultural_Influence#Museum_Experience_Design#Museum_
Education#Museum_Marketing

Introduction

Puppets have a strong effect on a people. This can help in facilitating the interpretation of museums, telling stories behind objects in creative ways that make people more interested.

Integrating puppets in museums can be done in many forms to engage people, turning the boring museum experience into a very interesting one. Museums will no longer be observed as tombs, as the visitors' impressions will be transformed. They will be able to visit museums over and over to learn and have fun.

1.1 Hypothesis

- Does Museum-Experience-Design require special considerations?
- Can we benefit from the influence of puppets on the Egyptian culture in designing experiences in Egyptian Museums?

1.2 Objectives

- To study the Experience-Design concept.
- To study Storytelling & criteria of successful communication in museums.
- To study the history & types of puppets & their cultural influence on people.
- To study some of the international practices of using puppets in museums.
- To suggest ideas to integrate puppets in the Egyptian Museums in terms of Experience-Design & storytelling Concepts.

1.3 Methodology

- **Theoretical Study:** It will trace the history of puppets, from the earliest known till nowadays.
- **Practical Study:** It will include a study of the classifications of puppets, some examples from Egyptian & International museums that use puppets, followed by the concept of storytelling,

requirements of successful communication, explaining how it is related to the design process, in terms of Experience Design & Cultural influence.

- **Analytical Studies** A field study will be undertaken based on Questionnaires, Interviews, followed by a result analysis that will be conducted to get the findings required to generate creative suggestions for museum practices.

1.4   Terminology

1.4.1 Puppet: An artificial figure representing a human being or an animal, or a mythical figure, manipulated by the hand, rods, wires, etc.,[1]

1.4.2   Puppetry: A form of theatre or performance that involves the manipulation of puppets, manipulated by a human called a puppeteer[2]

1.4.3   Storytelling: The social and cultural activity of sharing stories. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation and instilling moral values. [3]

1.4.4   Culture: A collective programming of the mind that distinguishes the members of one group or category of people from another. [4]

1.4.5   Experience Design XD: The practice of designing products, processes, services, events, omni-channel journeys, and environments with a focus placed on the quality of the user experience and culturally relevant solutions[5], with a focus on the creation and delivery of value (utility, meaning, etc.). [6]

1.5   History of Puppets:

Puppetry is a very ancient form of art performance that is thought to have originated about 3000 years ago, to animate and communicate the ideas and needs of human societies.

1.5.1   Puppets in Egypt:

There is evidence that puppets were used in Egypt as early as 2000 BC when string-operated figures of wood were manipulated to perform the action of kneading bread. [7]

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[1] Collins Dictionary, "Puppetry," Accessed September 4, 2017, **https://www.collinsdictionary.com/dictionary/english/puppet**

[2] ibid, **https://www.collinsdictionary.com/dictionary/english/puppetry**

[3] Cajete, Gregory, Donna Eder and Regina Holyan. "Life Lessons through Storytelling: Children›s Exploration of Ethics". Bloomington: Indiana UP, 2010

[4] Texas A&M University, "Culture," Accessed September 3, 2017, **https://tlac.tamu.edu/**

[5] Emile H. L., and Stefano Marzano, "*The New Everyday: Views on Ambient Intelligence*". 010 Publishers, 2003, 46.

[6] Patrick Newbery, "Experience Design is a Perspective not a Discipline," UX Magazine, 2013, **http://uxmag.com/articles/experience-design-is-a-perspective-not-a-discipline**

[7] Fernando Guimarães, "Puppetry: An Overview", Pedia Press, 1997, 50.

Fig.(1) String operated figure kneading dough, Egypt, 2000 BC.[8]

The earliest puppets probably originated in Egypt, where ivory and clay articulated puppets have been discovered in tombs. Puppets are mentioned in writing as early as 422 B.C.E. In ancient Greece, Aristotle and Plato both made reference to puppetry. [9]

Fig.(2) Rag-doll from linen stuffed with rags and papyrus - British Museum[10]

1.5.2 Puppets in Popular Egyptian Culture Through History:
1.5.2.1 Nile Bride:
Nile Bride or "*Arouset Alnil*", is a wooden doll, used in celebrating the tribute to the river Nile, since the ancient times of the Pharaonic era according to old myths. On this occasion, Egyptians have never thrown a human sacrifice into the Nile[11].

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[8] Keith Rawlings, "Observation on the Historical development of puppetry," Accessed Mach 3, 2017, **http://pages.citenet.net/users/ctmw2400/ chapter1.html**

[9] Theater Seat Store, "History of Puppetry," Accessed September 17, 2017, **https://www.theaterseatstore.com/history-of-puppetry**

[10] The British Museum, "Collection Online: Rag Doll," Accessed August 18, 2017, **http://www.britishmuseum.org/research/collection_online/ collection_object_details.aspx?objectId=400067&partId=1**

[11] Samar Alnajjar, "Arous-Alnil bayna Al-Ostoura wal-haqiqah fel-Cinema Al-misreyah" (The Nile Bride between myth & reality in the Egyptian Cinema), Garidat El-masry El-yom (The Egtptian Today Newspaper), August 18, 2017.

1.5.2.2 **Evil-Eye (Envy Treatment) Doll:**

It was found that the use of figures in Black Magic is commonly known as *envoûtement*, which means the act of making a figure of wax (or mud, or any other substance) of a certain person, with the intention, after having performed upon it certain baleful acts and ceremonies, of making the person suffer all the pains and indignities which the magician inflicts on the wax figure.
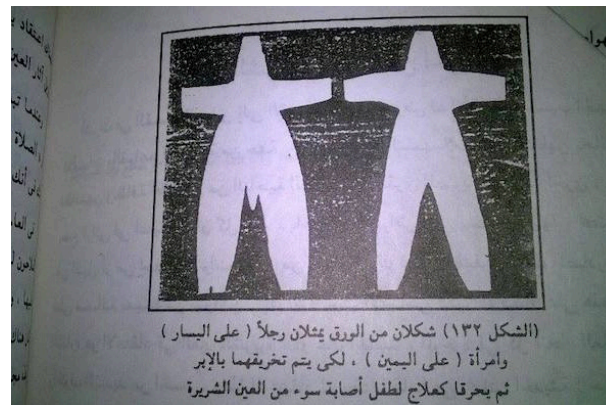
Fig.(3) A couple of paper figures resembling human abstractive body, on the left side of the photo is a masculine figure, while a feminine one is on the right side. These figures were used in envy treatment, for children who were believed to be affected by Evil Eyes. [12]

1.5.2.3   **Karagoz:**

Karagöz is a form of Turkish shadow theatre in which figures are made of Camel or Ox leather in the shape of people, held on rods in front of a light source to cast their shadows onto a cotton screen. The traditional theatre strengthens a sense of cultural identity while bringing people closer together through entertainment.

Fig.(4) Turkish karagooz shadow puppet theatre. [13]
Egyptian culture was inspired by the Turkish Karagoz in the 16ᵗʰ century as a result of the cultural influence that took place during the Ottoman existence in Egypt, developing an Egyptian version of it. [14]

1.5.2.4   **The Bride Doll of Al-Mulid:**

The candy puppet or the bride of Al-Mulid, is considered one of the icons of folklore that captured the hearts and minds of the Egyptians, as a symbol of the Prophet's birth until now.

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[12] E.A, and Wallis Budge, "From Fetish to God in Ancient Egypt," Routledge, 2013, 128.

[13] UNESCO Multimedia Archives eServices, "Culture: Intangible Heritage, Karagöz," Accessed August 12, 2017, **http://www.unesco.org/archives/multimedia/?pg=33&s=films_details&id=365**

[14] ibid

Fig.(5) The Bride of Al-Mulid from sugar.[15]

1.5.2.5   Shabti Doll:

Shabti dolls (Shawbti/Ushabti) were funerary figures in ancient Egypt who accompanied the deceased to the after-life.[16]

Fig.(6) Shabti dolls from stones and faience at the Egyptian Museum in Turin, Italy.[17]

1.5.2.6   Paddle Doll:

The Paddle Doll consists of a flat piece of wood depicting the torso, rudimentary arms and neck of a woman, with a thick shock of "hair" made of beads strung on linen thread, and was used as percussion instruments during religious ceremonies.[18]

[15] Mahmoud Aboubakr, "Arouset-Almawlid tuwajeh munafasah dareyah fi Misr" (The Bride-doll of celebrating The Prophet's-Birth Confronts Fierce Competition in Egypt), BBC-Arabic, December 22, 2015 **http://www.bbc.com/arabic/multimedia/2015/12/151222_egypt_almawlid_alnabawi_sweet**

[16] Joshua J. Mark , "Shabti Dolls: The Workforce in the Afterlife," Ancient History Encyclopaedia, January 18, 2012, **http://www.ancient.eu/article/119/**

[17] Nermine Moustafa, "Shabti Dolls Displayed at The Material Multure Hall", The Egyptian Museum in Turin, Feb 1, 2016,–,

[18] THE MET, "Paddle Doll," Accessed September 1, 2017, **http://www.metmuseum.org/art/collection/search/544216**
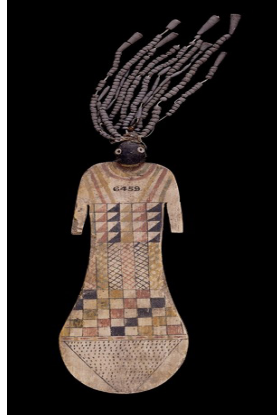
2.0 Classification of Puppets, Experience Design, & Cultural Influence:

2.1 Types of Puppets:

Puppets can be classified according to their material, or by the way they move, or by their origin or the function they perform. There are more than forty types of puppets known worldwide, like Cantastoria, Rod, Animatronic Puppet, Glove puppet, the Marionette puppet, and the Shadow Puppet...etc.

Fig.(8) Glove, Marionette, & Shadow Puppets [20]

2.2 Puppets in Museums:
2.2.1 Puppets in "Münchner Stadtmuseum" – Germany.
The Puppet Theater Collection was established in 1940 in the context of a proposed exhibition on southern German puppetry in Munich. It also encompasses complete bequests of puppet show booths, decorations and textbooks.

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[19] The British Museum, "Collection Online: Paddle Doll," Accessed September 2, 2017, **http://www.britishmuseum.org/research/collection_online/ collection_object_details.aspx?objectId=118802&partId=1**

[20] Lamya Adly, Photos from Münchner *Stadtmuseum*, August 10, 2016.

Fig.(9) A vintage puppet theatre from Münchner Stadtmuseum[21]

2.2.2   Using Puppets in Creating Uncommon Experiences:

In 2015, the REM museum in Germany had a very interesting exhibition that aimed at making the visitors discover the worlds' history. This exhibition used the popular puppet of Walt Disney's "Donald Duck" in interpreting some of the most famous artworks in the world in a unique way.

Fig.(10) The popular Disney character "Donald Duck" in REM museum.[22]

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[21] ibid

[22] Ghada Hammoud, "Marketing Tips for Museums", Interview, Faculty of Tourism & Hotel management, December 2016.

2.2.3 Nubia Museum

Fig.(11) Wax Human Figure Puppets telling the story of "Al Kuttab"; the rural traditional school.

2.2.4 Agricultural Museum

The Agricultural museum in Cairo has a great collection of wax-puppets that are meant to simulate human beings to tell stories of a craft, traditions and celebrations, or reflect scenes from the daily life.

Fig.(12) Wax Puppets in the Agricultural museum in Cairo.

One of the most interesting collections of puppets is that of King Farouk, who received a collection of about 375 puppets, as gifts from different countries. They are stored in Kasr AL-Jawhara museum, at the citadel of Saladin, in Cairo. [23]

Other examples can be seen at different museums, like that of the Ethnographic museum, the Nile musem, Helwan's Wax museum, etc.

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[23] Nabila Hassanein: Director of Qasr El-Jawhara Museum, Interview by Nermine Moustafa, June 19, 2017.

2.3 Experience Design & Cultural influence:

The particular type of experience that a visitor reports anticipating or enjoying depends on the individual, the visit, and what the museums offer. Visitors tend to avoid some museums on the basis of generalized perceptions about the types of experiences available inside them. Even if museums offered more varied experiences, the challenge would be breaking through the visitor's mental scenario for visiting a specific museum[24].

Museum exhibitions have been likened to a play: an exhibition has an overarching theme or storyline that can be divided into acts (galleries) and scenes (display clusters). Individual elements such as text panels, images and objects can in turn be related to dialogues, soliloquies and props. [25]

Scenography demonstrates the potential to see the exhibition environment as a holistic visual creation. The environment both reflects and reinforces the intended narrative through the selections of colour, light and form. [26]

Atmospherics offers a framework for characterising the influence that designed visual cues can have on visitor behaviour. Visitors use these as they seek out environments that best fit their needs, interests and goals.[27]

2.3.1. Experience Design & cultural aspects:

The main aim of a museum is to communicate its heritage and to make its visitors enjoy the pieces through the museographical resources, the building, the interior design, the light and the colour. The light as well as the colour and the materials are used to emphasize the concepts and influence in the mood, creating a global experience. On the other hand, the museum applies a countless number of museographical resources (scenographies, tactile screens, avant-garde technologies, audible resources, audiovisuals, construction games, writing rooms, etc.), that help to understand concrete aspects such as religion, habits, writing and politics. [28]

If audiences are not comfortable, and do not have a cultural connection, then the chances for an engaged and active visit are greatly reduced. Museums aim to create designed spaces that people choose to come to. **"Where displays are easy for people to relate to, local and repeat visitors will increase. Where the experience of the…museum is comfortable, enjoyable and personally extending, people will seek it out"**. [29]

Proxemics, chronemics, and colour are along with several other aspects of non-verbal and cross-cultural communication– including visualism.[30]

Proxemics: Is the use and understanding of space as an aspect of culture that has been used to analyze (theoretically and empirically) behavior between people in different cultures and how this occurs in specificspaces.[31]

Chronemics: is the understanding of time as a component of culture. Cultural communication research on understandings of time, referred to as chronemics, would not appear at first to offer insights into museum display. Both the understandings of time and of time perspectives (past, present,

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[24] Smithsonian Institute, OP&A, EXHIBITIONS AND THEIR AUDIENCES: ACTUAL AND POTENTIAL, Washington DC, September 2002. 7.

[25] Regan Forrest, «Design Factors in the Museum Visitor Experience» (PhD diss., Australia, The University of Queensland, 2014), 17-19.

[26] ibid

[27] "Regan Forrest, Design Factors in the Museum Visitor Experience, The University of Queenslan, Australia, 2014, P59)

[28] Marta Teres, "Museums, spaces and museographical resources. Current state and proposals for a multidisciplinary framework to open new perspectives," Spain, University of Barcelona, 2015.

[29] Hooper-Greenhill, The Educational Role in Museums, London: Routledge, 1999, 256.

[30] Pamela Erskine-Loftus, Disrupting Design: The Impact of Cultural Contexts, Exhibitionist, Spring 2014, 13.

[31] ibid, 14.

future orientations) are culturally connected.[32]

Colour: The greatest research on culture and colour has been conducted within branding and brand marketing and the use of multiple colours as an attempt at diverse appeal [33]

2.4.   Storytelling in Museums:
2.4.1 Types of Stories:
- Fiction: Non-factual descriptions based upon the imaginations of the author

In museums: Fable, fairy tales, folklore, historical fiction, legend, mythology and science fiction
- Non-fiction: Factual description of real things.

In museums: Biography/autobiography, narrative nonfiction, textbook

2.4.2 Why Storytelling in Museums?
Museums are all about stories! Objects have many stories to tell and can be used as anchors and triggers for a huge range of stories, both factual and fictional.

> Museums are places of learning associated with the presentation of facts. Storytelling is a great medium for making sense of objects. Stories afford deeper understanding of an object's function and meaning. Telling stories can enable us to draw links between past, present and future, bringing to life the human presence behind any object.[34]

2.5.   Celebrities & Puppets:
There were many Egyptian celebrities who were known for their love of puppets, like the monologist, Mahmoud shokouku, whose story with puppets is very inspiring:

Mahmoud Shokouku, was born in Cairo, in 1912. He was the founder of the Egyptian Puppet Theatre. He introduced the popular puppet "Aragoz" to theatres. He used to make his own puppets from wood, depending on the skills that he had due to his previous carpentry experience. The most famous puppet shows that he performed were "*Al Sindbad Al-Balady*" & "*The Count of Monte Shokouku*".[35]

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[32] ibid

[33] Pamela Erskine-Loftus, Disrupting Design: The Impact of Cultural Contexts, Exhibitionist, Spring 2014, 15.

[34] The British Museum, " Fieldnotes Storytelling," Accessed February 20, 2017, **http://www.britishmuseum.org/PDF/storytelling_resource_changed_font_size.pdf**

[35] Sanaa El-Bissy, "Shokouku Al-Sindbad Al-balady" (Shokouku The Local Sindbad), Al-Ahram Newspaper, June 7, 2008. **http://www.ahram.org.eg/Archive/2008/6/7/Writ1.htm**

Fig.(13) Shokouku's Puppet Theatre as featured in one of his old shows.

He is the one and only Egyptian artist who has a puppet that simulates his unique character and style; wearing his famous costume "*Gilbab Balady*", wooden stick, and the special hat that he used to wear. He used this puppet to share the joy and entertainment in each and every part of Egypt where he started travelling from a city to another, to spread the happiness in the hearts of millions of his fans, and for the revival of the *Aragoz* theatre once again.[36]

Shokouku was admired by the Roman ambassador during one of his shows, that he offered him a grant to Romania to learn the fundamentals of this art.[37]

Fig.(14) Shokouku with his famous Aragoz & his look-alike puppet[38]
Fig.(15) Shokouku with his Marionette look-alike puppet[39]

The Shokouku look-alike-puppet was not just for entertainment, but also for popular resistance against

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[36] Alaa Mahgoub, "Shokouku.. min Alnijara wa Ihya2 Al-Afrah Ila Al-Cinema" (Shokouku.. from carpentry & wedding shows to Cinema), Al-Ahram Newspaper, February 21, 2017.

[37] Hassan Magdy, "Fi Zekrah El-103, Wojuh Shokoku Albaeida a'an El-fan, Alnajar wal-munadhel wal-Aragoz" (In his 103rd remembrance.. Shokouku's faces away from art.. the Carpenter, the fighter and Karagoz), Alyom Al Sabe'e Newspaper, May 4, 2015.

[38] Unknown Author, "Shokouku with his famous *Aragoz* and his look-alike puppet", Wikipedia, Accessed February 17, 2017 **https://ar.wikipedia.org/wiki/Mahmoud_Shokoko**

[39] Wejjdann, "Shkouku with his marionette look-alike puppet", Twitter, February 16, 2017, **https://twitter.com/wejjdann1/status/824057576023265280**

the British occupation; where the people who worked in the popular resistance used to use the bottles in manufacturing Molotov bombs, to be used as weapons against the occupation. The old-belongings' merchants used to provide them with these bottles. They depended on the popularity of Shokouku; where they travelled through the country saying the famous phrase "Shokouku for a Bottle –شـكوكو بـإزازة" as a call for exchanging the empty bottles with the beloved shokouku look-alike-puppet, finding a high enthusiasm from people everywhere to get it.[40]

3.0 Field Study:

This part of the research aims at measuring the influence that puppets and storytelling have on people, to use the results in deriving creative suggestions for designing new experiences for the Egyptian museums. A questionnaire was designed to get peoples' opinions and expectations. The field study also included interviewing people to allow them to express themselves openly, as some people don't like answering questions in a written format. The questions of the questionnaire and the interview were the same, to make the analysis stage easier and more accurate.

3.1 Questionnaire Model:

1.   **How old are you?**
(6-18), (19-30), (30-40), (40-50), (50-60), (60-70), (70-80), (80-90), (90-100), (Over 100)
2.   **What is your nationality?**
....
3.   **What is your Profession?**
....
4.   **Do you like Puppets?**
....
5.   **What Types of Puppets do you know?**
....
6.   **Do you have a favorite puppet? Name it?**
....
7.   **What type of puppets do you prefer?**
....
8.   **Do you find a place that uses puppets in its setups attractive or not?**
....
9.   **If you are invited to visit a place that you don't like, would you change your mind if you knew that it has a Puppet show?**
....
10. **Do you love visiting museums? Why?**
....

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[40] Hassan Magdy, ibid

11. **Do you still keep any of your childhood Puppets? Do you have a story to tell us about it? Do you mind attaching a photo of it?**
....
12. **What is the most interesting thing about Puppets?**
....
13. **Do you find Puppet-Making Interesting?**
....
14. **Do you Like Storytelling? Tell us what is the best thing that you like about it?**
....
15. **Do you find it interesting to be told a story by a Puppet?**
....
16. **Have you ever made a puppet by yourself? Do you keep it, or have a photo for it?**
....
17. **Would you like to learn to make your own Puppet?**
....
18. **Would you like to experience being a Puppet for one day?**
....
19. **If you knew that there is a museum that integrates puppets, what do you expect to find when you visit it?**
....

3.2 Result Analysis:

This questionnaire was distributed on a sample of 70 (based on the valid forms: 70 out of 100). The same questions were used to interview 30 more persons, to get the opinions of a random sample of 100 persons.

The Questionnaire included 20 questions, that aim at measuring the effect of puppets on people. It included both closed-ended, and open-ended questions. The result was as follows:

3.2.1 Analysis of Close- Ended Questions:

The Close- Ended questions aimed at collecting specific data of the studied sample. The following pie charts show the results of these questions in percentages.
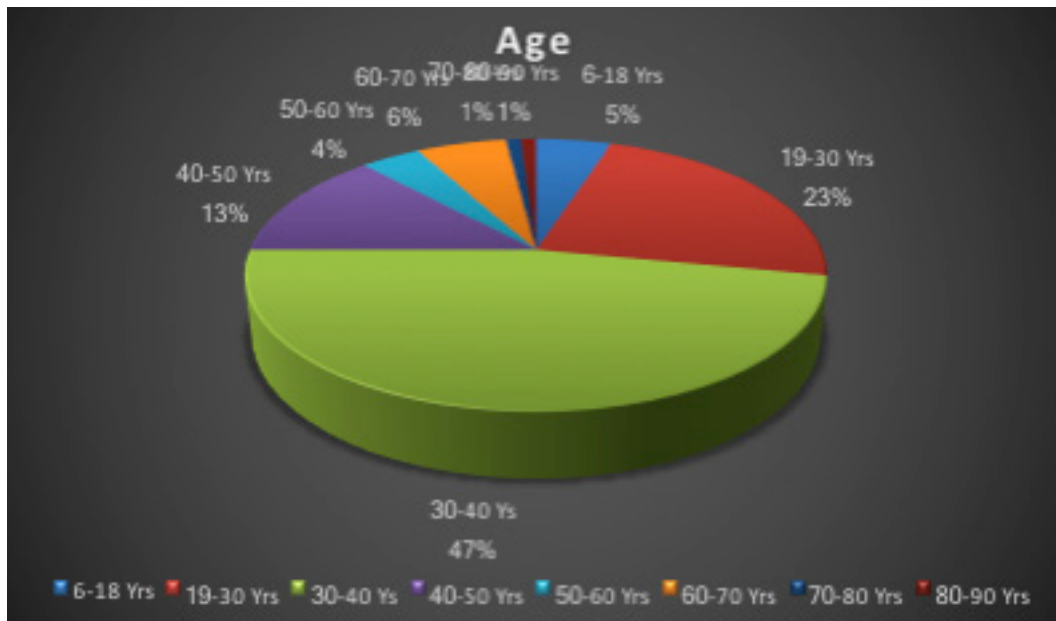
Fig.(16) Pie-Chart representing age
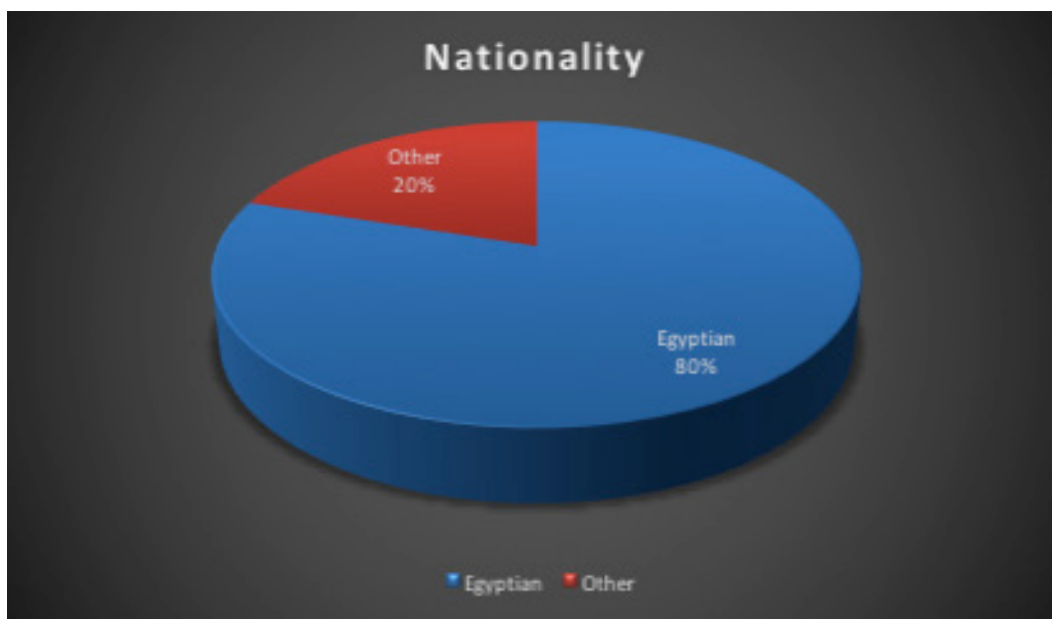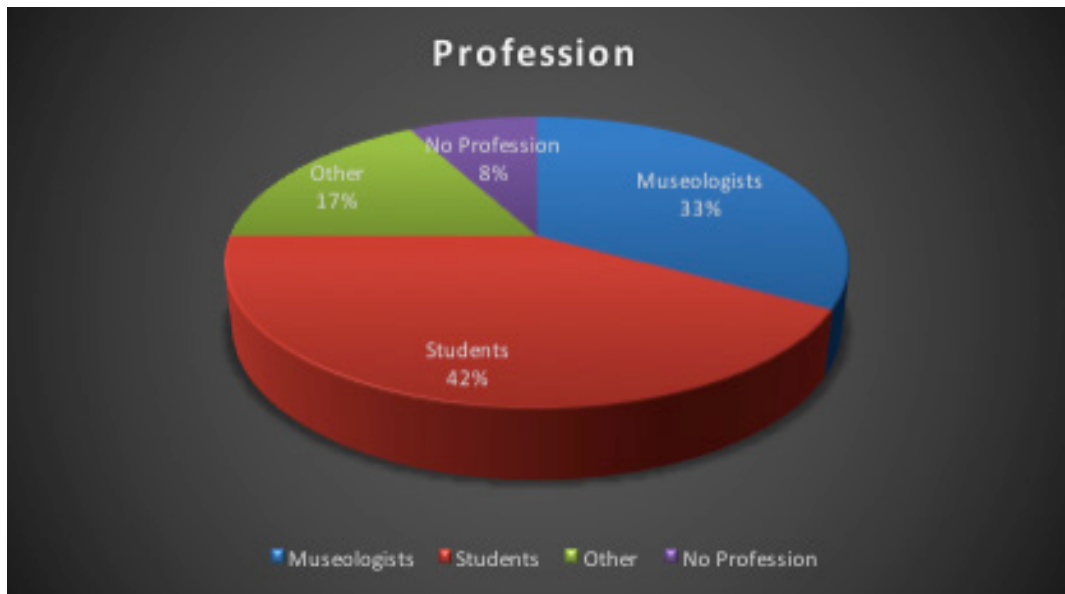
Fig.(18) Pie-Chart representing profession
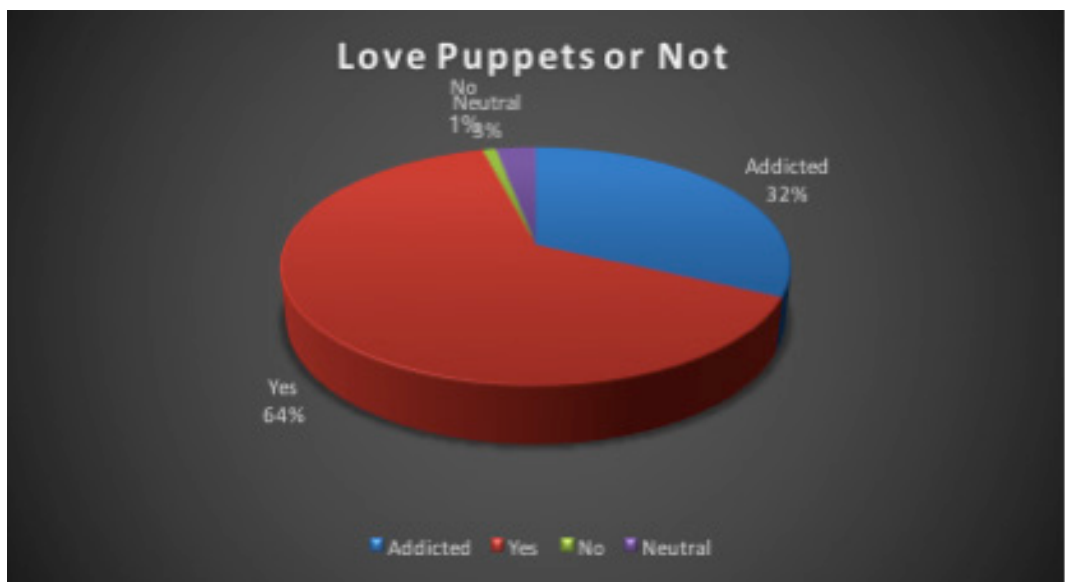
Fig.(19) Pie-Chart representing people who love Puppets
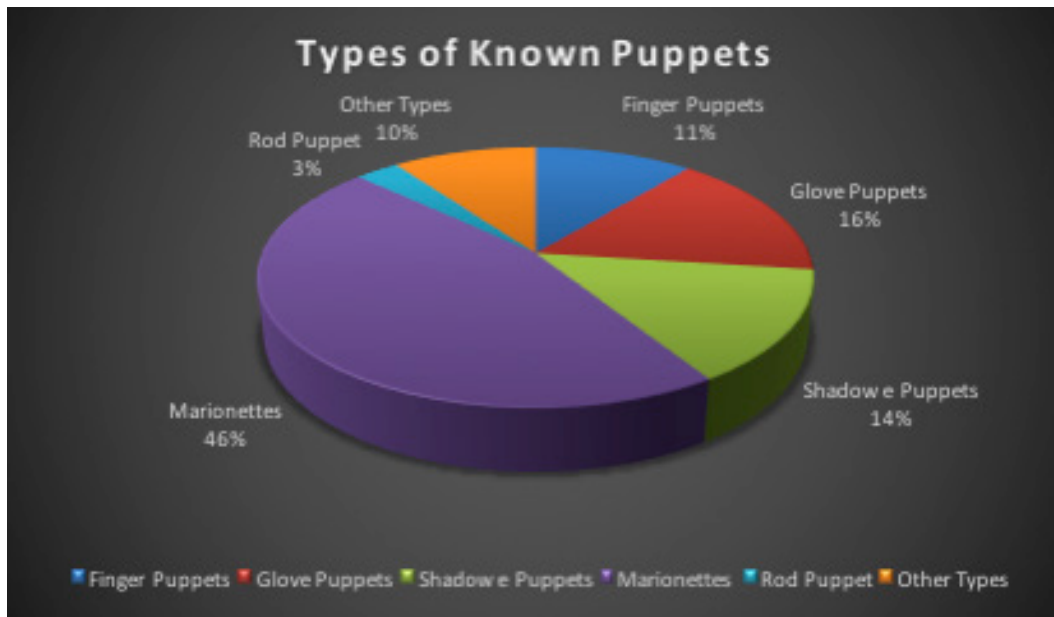
Fig.(20) Pie-Chart representing types of Known Puppets
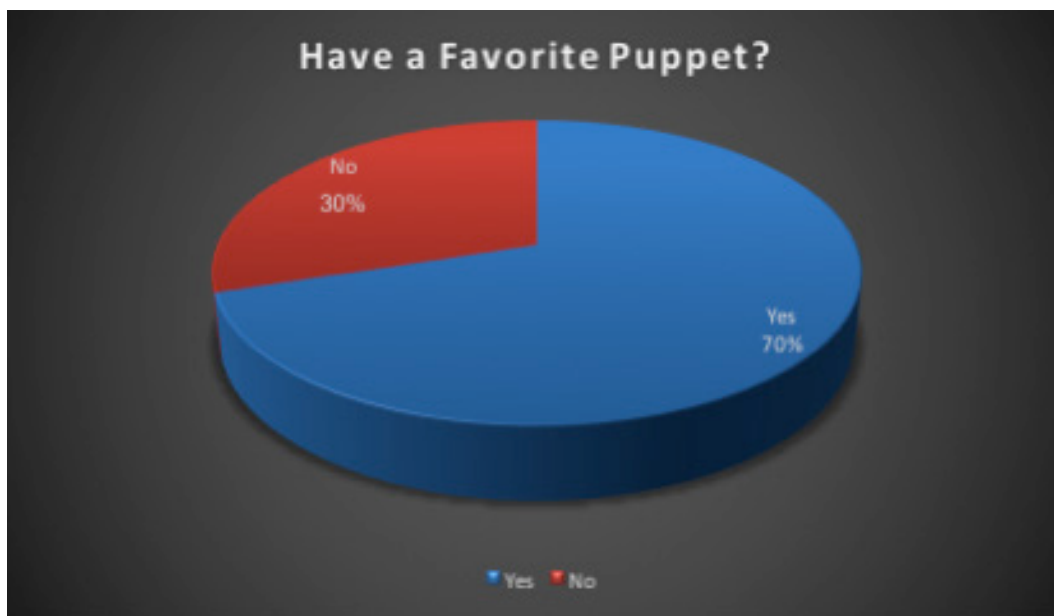
Fig.(21) Pie-Chart representing people who have a favorite puppet.
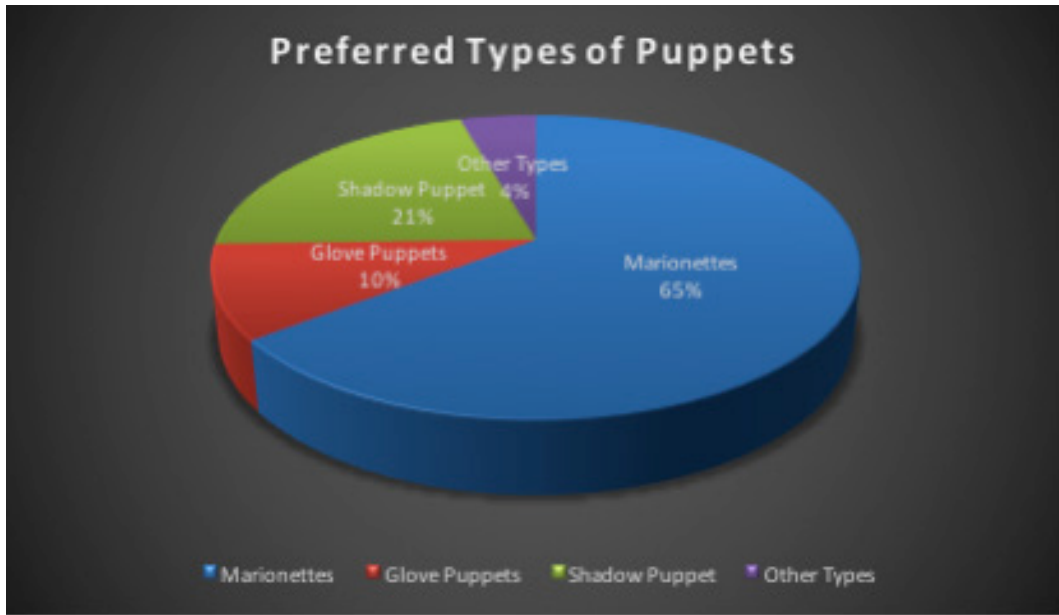
Fig.(22) Pie-Chart representing preferred types of puppets.
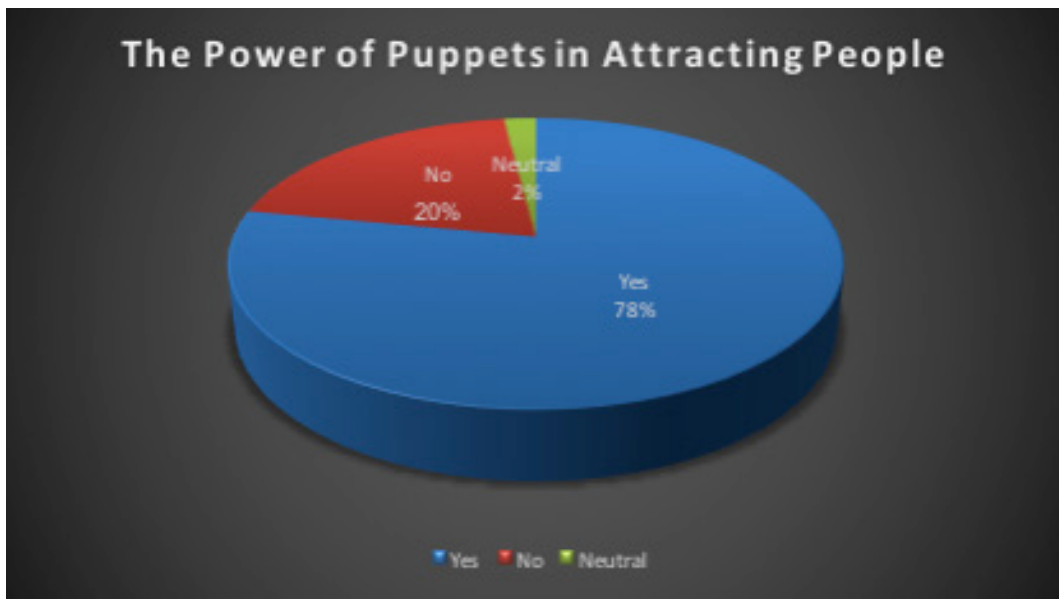
Fig.(23) Pie-Chart representing the to what extent do Puppets attract people.
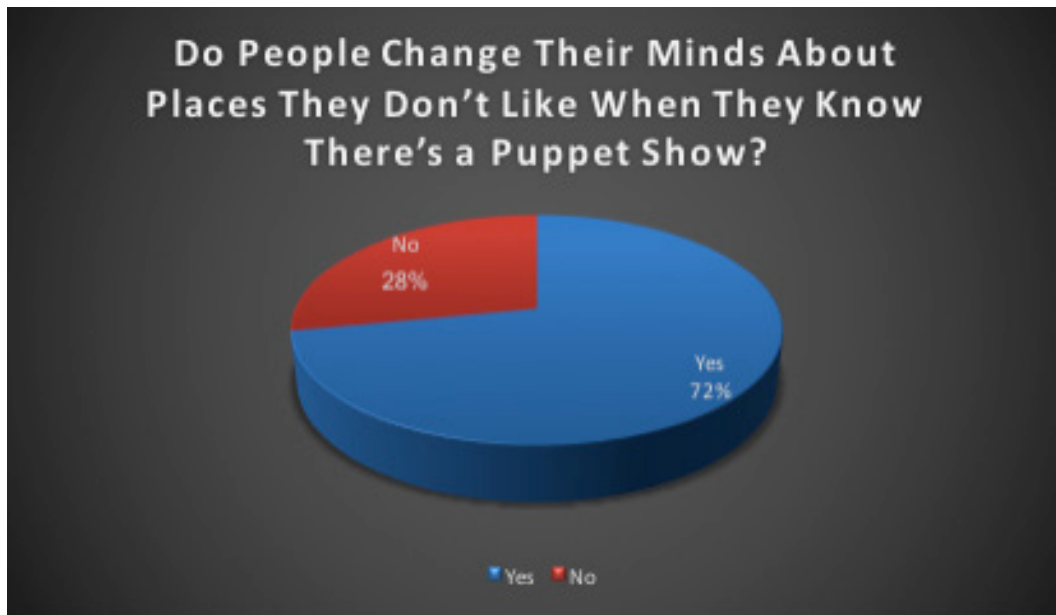
Fig.(24) Pie-Chart representing how puppets change people's opinions
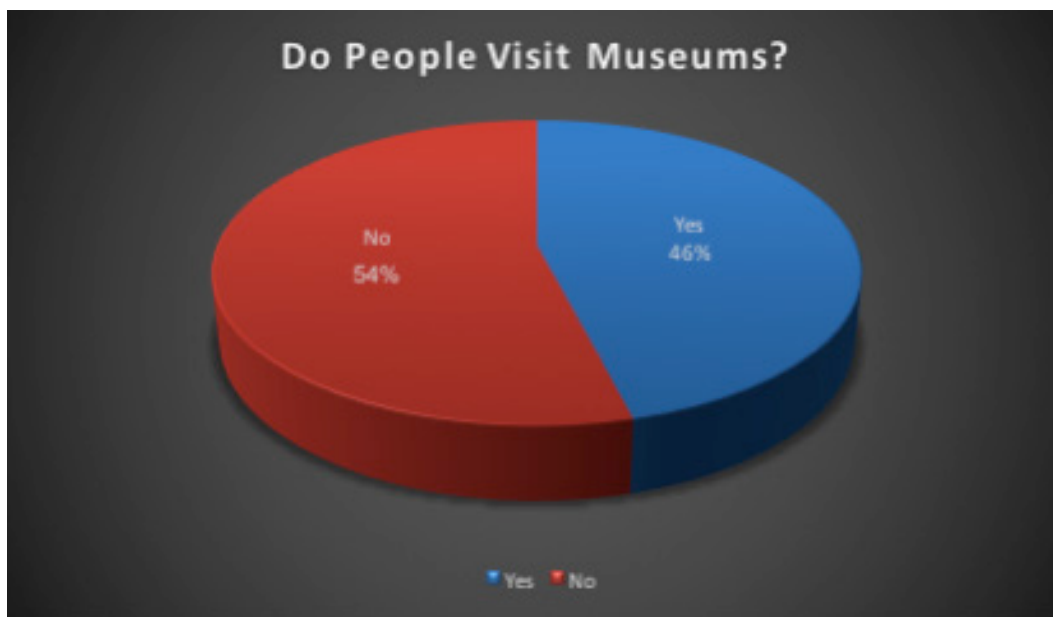
Fig.(25) Pie-Chart representing people who visit museums.
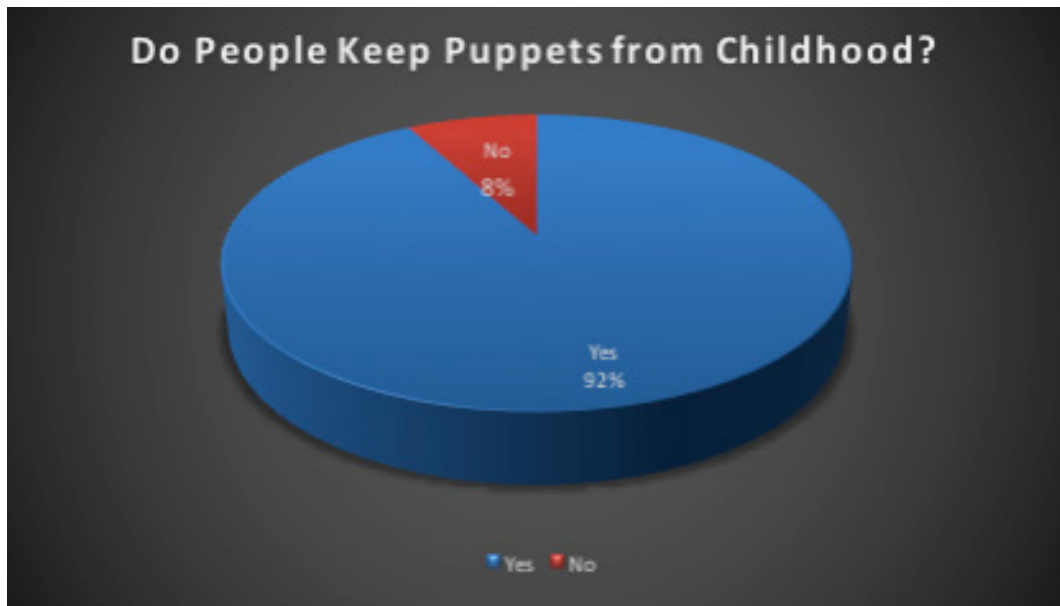
Fig.(26) Pie-Chart representing the results of Interviews & questionnaires: People who keep puppets from their childhood.
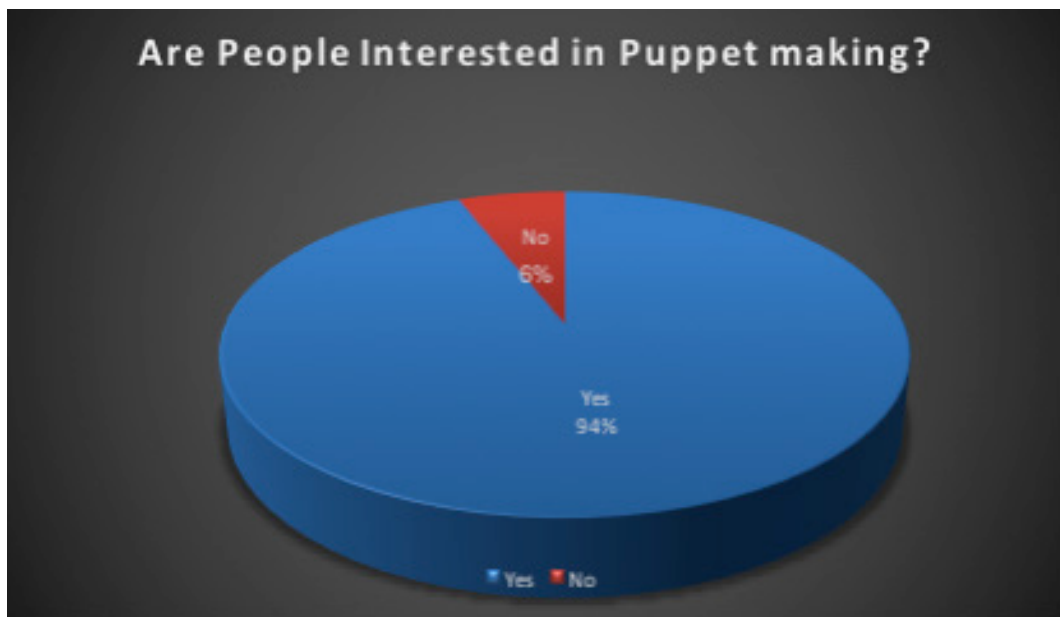
Fig.(27) Pie-Chart representing people who find Puppet-making interesting

Fig.(28) Pie-Chart representing people who love Storytelling
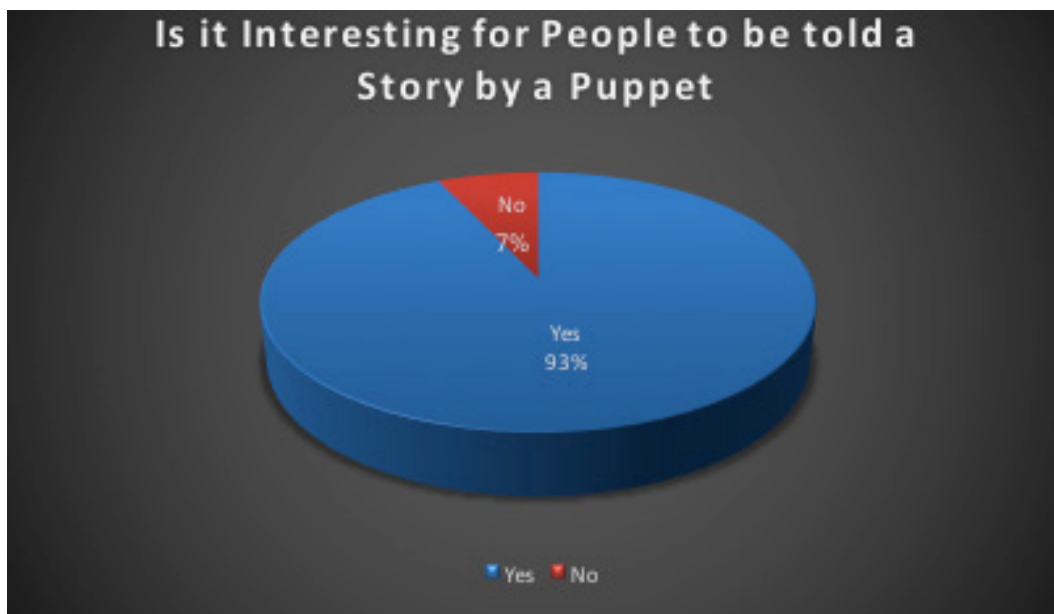
Fig.(29) Pie-Chart representing people who love to be told a story by a puppet.
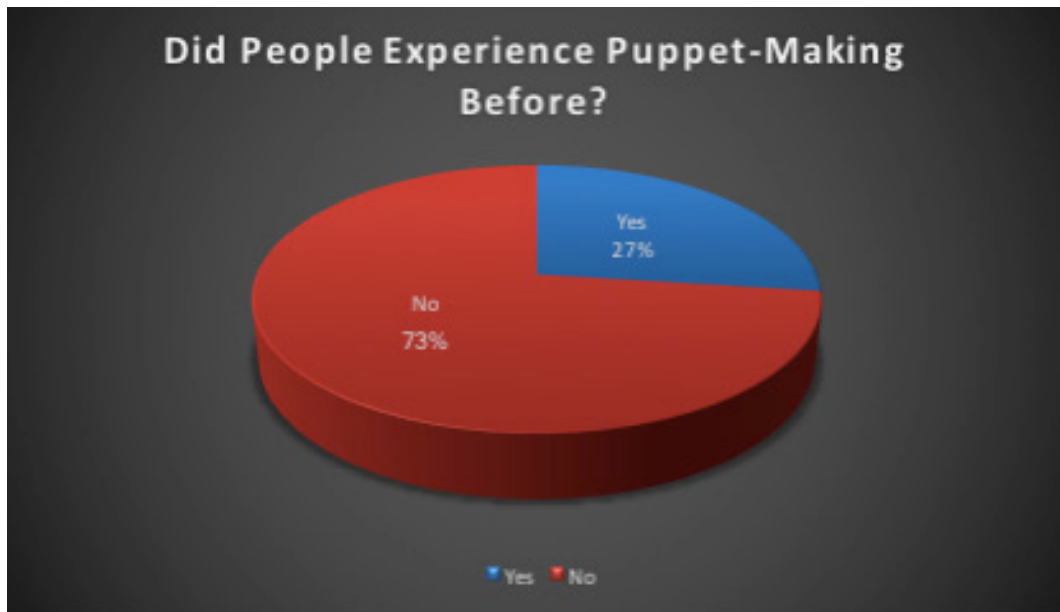
Fig.(30) Pie-Chart representing people who have previously experienced puppet-making.
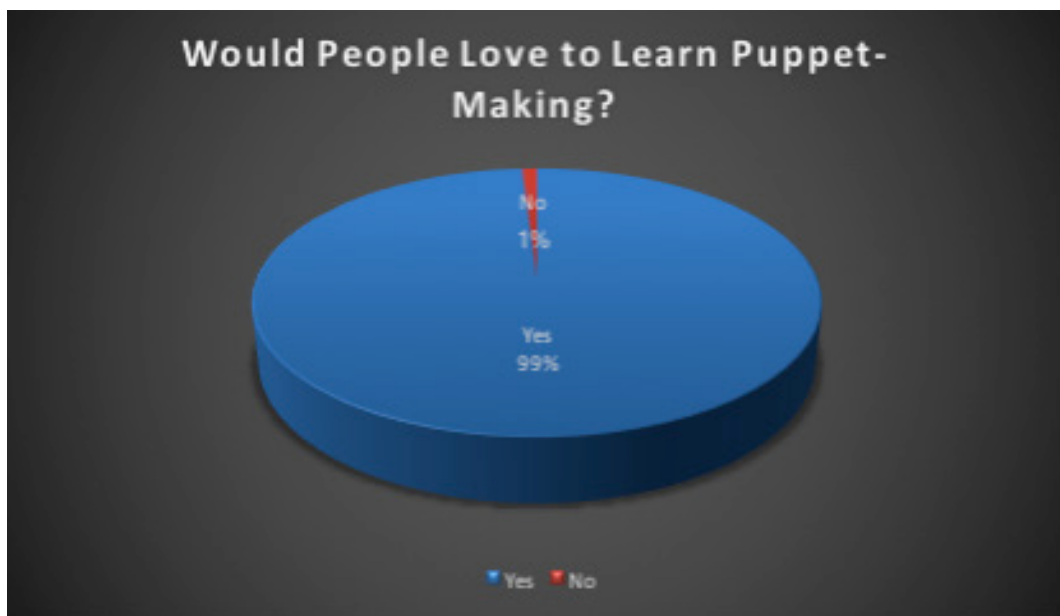
Fig.(31) Pie-Chart representing people who'd love to learn puppet-making.
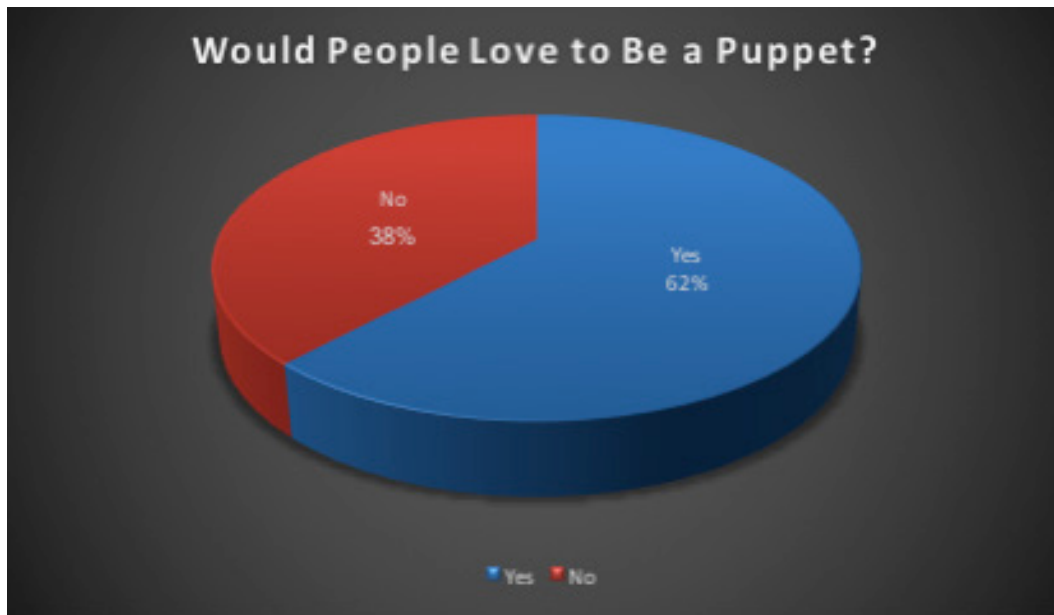
Fig.(32) Pie-Chart representing people who'd like to live the experience of being a puppet.

The answers show that most of the people with different ages, professions, nationalities and cultures love puppets and storytelling. 93% would live to be told a story by them and interact with the 73% of them experienced puppet-making before. 62% would love to live the experience of being a puppet.

3.2.2 Analysis of Open-Ended Questions:

The Open-Ended questions aimed at collecting specific data about the most interesting thing about puppets and storytelling. Most of the results show how people with different ages and cultures were influenced by puppets, especially the popular ones they used to have or watch in the television or theatre shows during their childhood. Most of the answers refer to replacing the curator by the doll, especially for kids' tours. Below are some of the most inspiring answers:

Rasha Elhawary, plastic artist, says that the type of puppets that she prefers the most is those made out of textile. Besides, she loves other types of puppets like "*Koronba*"; as it takes her back to childhood. The best thing that Rasha likes about storytelling is the suspense that makes her curious about the story. This makes her immersed in the story as if she is a part of it. Rasha wishes that museums introduce more details about puppets.

Sally Mostafa, museum curator, says that she prefers the socks puppets, as she used to collect the old socks and turn them into puppets. Regarding Storytelling, Sally added that she enjoys being moved by a story. She believes that Storytelling is what connects us to our past and to our future. Sally expects puppets to tell her historical stories related of the museum and its collection.

Nagwa Bakr, community engagement specialist, says that the most interesting type of puppets is the *Karagoz*.

Fig.(33) Nagwa & her Puppet Friend "Frederic"[41]

Nagwa is fond of storytelling, especially when it links the past with the present. Nagwa expects to find a puppet that takes her in a guided tour instead of the curator.

Mr. *Ihab Moussa*, a 41 year- old information technology specialist, says that puppets are very inspiring to him since his childhood, especially the famous Egyptian puppet theatre show "*El-Leila-EL-Kebira*". Ihab thinks that a museum that integrates puppets will be showcasing models of old and popular puppets. It may be also using people who wear costumes of those puppets to tell stories and play with kids."

3.3 Findings:

1- Storytelling has the power to conjure up the magic of museums. It helps to explore the creative potential inherent in objects.

2- Storytelling has helped in transferring knowledge and experience from one generation to the other. It can pass on wealth of knowledge encompassed in our museums. It is a great medium for making sense of objects. Key storytelling techniques help break down the division between the expert delivering knowledge to a passive receptive audience through successful communication, which became an aid in learning of moral values, mythology, traditions, languages, culture, and history.

3- Museum-Experience-Design requires following special considerations that put the Interior Design, Communication, Storytelling, Cultural aspects all together in one equation that results in a successful experience.

4- Experience Design process requires putting into consideration that all the experience components: the elements of design (interior design, case design, sound and light effects and signage...etc.), with respect to what the story we want to tell, what the final outcome would be, or how it is related to the things around it and the total effect that we're planning to get.

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[41] Nagwa Bakr, "With my Puppet Frederic at Suez", Facebook, Accessed, May 8, 2017. **https://www.facebook.com/nagwa.baker/photos**

5- The international practices of integrating puppets in museums were very successful. They can be applied in Egypt in a way that suits the Egyptian culture.

6- The Egyptian modern culture has lots of popular puppets, such as (*The Karagoz, Bo'loz, Koronba, El-Leila-El-Kebira, Seasem World, Bougy & Tumtum... etc*), that can be used to perform entertainment and educational functions in museums.

7- Choosing the proper type of puppets helps in communication. This calls for further research and conceptual development.

8- Based on the field study:
   A) Puppets have a very strong influence on people:
   - Creating a lovely effect of joy.
   - Controlling peoples' emotions, grabbing their attention and immersing them in stories that they tell.
   - Stimulating memories and taking them back to childhood.
   - Consolidating heritage.
   - Transferring information smoothly.

   B) Puppets had a strong impact on people. They have been able to survive through thousands of years. This proves their power, and ensures their compatibility with children and adults. Since people like puppet theatres, this means that they will make the museum experience very interesting for them.

   C) The wide range of puppets can perform everywhere in the museum to achieve an outstanding experience, especially popular puppets
   Hence, the linkage meant to be created between puppetry, storytelling, and museum experience design here, is using puppets as a key element in experience design to influence people culturally, connecting all museum departments.

3.4 Recommendations:

Museologists shall make use of this power in making puppets tell stories in creative ways. The following projects and activities are recommended:

A) Storytelling Bus: A double-deck bus, equipped with a theatre, to take tourists to museums and sites. On their way, they watch a puppet show about their destination, in order to stimulate their curiosity about what they're going to see.
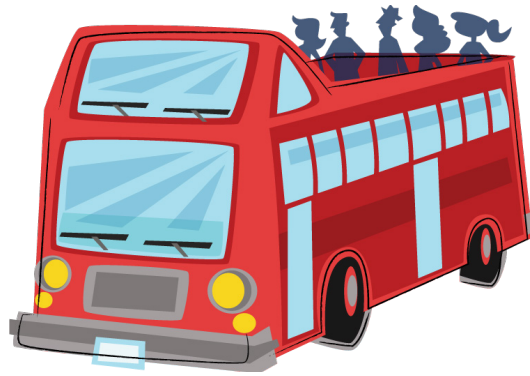
Fig.(34) An imaginary clipart of the storytelling bus⁴²

B) Storytelling Programme: Telling the stories of Egyptian famous characters through a steady puppet theatre featured by Marionette puppets.

C) Family Tree Nesting Dolls: This is to make the visitors memorize the relation between generations of famous historical dynasties easier.

Fig.(35) A set of Egyptian nesting dolls.⁴³

D) Characterization Technology: Interpreting exhibition by an augmented reality puppet that appears suddenly inside the exhibition when visitors stand in front of an object, replacing the curator.

E) Museum Mobile Theatre: A carriage/small car, equipped with a puppet theatre. It will move inside different parts of a museum telling a different story in each stop.

F) Storytelling Diorama: A performance based on a moving puppet that tells the story, placed in a diorama-built-environment.

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⁴² Clipartix, "Tour Bus, " Accessed September 4, 2017, **http://clipartix.com/wp-content/uploads/2016/04/Tour-bus-clipart.jpg**

⁴³ Google, "Egyptian Mummies Nesting Doll Set," Accessed April 11, 2017, **https://www.google.com.eg/url?sa=i&rct=j&q=&esrc=s&source=imgres&cd=&ved=0ahUKEwjAwabei57WAhXHfRoKHdX6ColQjBwlBA&url=http%3A%2F%2Fd2ydh70d4b5xgv.cloudfront.net%2Fimages%2F1%2F8%2Fegyptian-mummies-nesting-dolls-set-of-4-53f621f68234693af879baf26d0eccb8.jpg&psig=AFQjCNEsEcKjJjH0dhakpe11jLfR-VlC9g&ust=1505252247536483**

G) Marketing Inspirations: Making models of Egyptian puppets, to be given as souvenirs. Selling puppets at the museum shop will enhance the post-visit experience.

Fig.(36) A set of nesting dolls that tells an ancient Egyptian story[44]

H) Educational Programmes: Teaching visitors how to make different types of puppets.

Fig.(37) Paper puppets for museum education[45]

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[44] Worth Point, "Nesting Mummies Museum," Accessed January 3, 2017, **https://thumbs.worthpoint.com/zoom/images1/1/0314/04/nesting-mummies-museum-arts-boston_1_e504a156f43f4939d88c71684b602e29.jpg**

[45] Pinterest, "Paper Puppets," Accessed February 3, 2017, **https://i.pinimg.com/originals/43/c3/7b/43c37b7b09806ab95d96656191d37d82.jpg**

- **Customized games to facilitate museum interpretation:**

Fig.(38) Lego figures of ancient Egyptian man & woman[46]

I) 2d Illustrations for books, gifts, & comics.
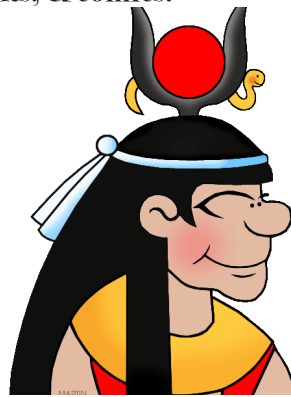
Fig.(39) A comic 2d illustration of an ancient Egyptian women[47]

J) Telling the museum story by cartoon characters.

Fig.(40) 3d character [48]

[46] Lego, "New Sets," Accessed July 16, 2017, **https://lc-www-live-s.legocdn.com/r/www/r/catalogs/-/media/catalogs/characters/minifigures/series%2013/characters_1488x928_serie13_egyptianwarrior.png?l.r2=-1483408330**

[47] Phillip Martin Clip Art, "Egypt Index," Accessed August 28, 2017, **http://egypt.phillipmartin.info/egypt_hathor.gif**

[48] The World of Warriors Wiki, "Egyptian 4.PNG", Accessed August 27, 2017, **http://vignette3.wikia.nocookie.net/world-of-warriors/images/6/63/Egyptian_4.png**

K) Customized puppets to be sold at museum shop.

Fig.(41) An Egyptian girl Crochet (Amiguruni) puppet, by Mona Darwish[49]

These suggestions can play a role in enhancing the experience in Egyptian museums. Moreover, collecting and showcasing famous puppets in a specialized museum for puppets will be very interesting.

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What 'Intangible' May Encompass in The Egyptian Cultural Heritage Context? Legal Provisions, Sustainable Measures and Future Directions

Nevine Nizar Zakaria

Abstract

Over the past decades, the notion of cultural heritage has been extended to incorporate the non-tangible forms that manifest the living entity of heritage at its both types natural and cultural. Egypt is rich with unique repositories of the Intangible Cultural Heritage (ICH) that reflect our diversity and cultural identities such as traditions, lifestyles, social practices, and oral heritage. Nevertheless, most of the national efforts tended to focus only on the promotion and preservation of the tangible heritage. This places the fate of the Egyptian intangible heritage at risk, as there are certain elements of the intangible assets that have disappeared. We need to adopt a set of management and legal measures for identifying, preserving and nurturing the ICH of Egypt with emphasis on integrating the community in the safeguarding process. Hence, the aim of this paper is to examine the recognition and potentials of the Egyptian ICH as a contributor for sustainable development. The paper reviews the existing efforts and legislative provisions of the protection of the ICH within the heritage discourse of Egypt in an attempt to explore to what extent the legal system support a future for the ICH of Egypt.

Keywords

Community Involvement, Cultural Expression, Folk Tradition, Intangible Culture Heritage (ICH), Law, legislation, UNESCO Convention

> *"The intangible cultural heritage or living heritage is the mainspring of our cultural diversity and its maintenance a guarantee for continuing creativity" (UNESCO's Convention of 2003 for safeguarding the Intangible Culture Heritage)*

Introduction

Within the contemporary demands of the 21st century heritage preservation, Intangible Cultural Heritage (ICH) has become the focus of international concern to safeguard it against the danger of disappearing. Although the Egyptian Constitution of 2014 paid unprecedented attention to the cultural issues, asserting the state's commitment to protect and preserve the cultural heritage of Egypt[1], there is a clear absence of the 'intangible' heritage as a cultural asset among the Egyptian Heritage discourse. Egypt's ICH is still not properly recognized or even explained in policies and strategies, as most of the national efforts remain in the field of tangible heritage. This reveals the lack of recognition to the core values and standards of Egypt' ICH as a reflection of cultural diversity and human creativity.

Thus, this paper aims to examine the recognition of the ICH of Egypt as essential component for cultural diversity that can

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[1] Egypt›s Constitution 2014, Constitute Project, translated by International IDEA›s Constitution Net, (17 Jan 2018),2021- (articles 47, 48, 50), **https://www.constituteproject.org/constitution/Egypt_2014.pdf.**.

contribute effectively to sustainable development. It presents a review of the legal measures and existing delineation concerning the ICH of Egypt with special emphasis on the need for holistic management measures on the national level, aiming at safeguarding and promoting the ICH as a living heritage among the local communities of Egypt.

I. ICH and the International Recognition

The cultural heritage is not limited to the tangible assets and visible materials such as the immovable historical properties and landscapes, movable artifacts, or any of the monumental remains. It also includes the intangible manifestations of culture that is expressed in traditions, lifestyles, social practices, and oral heritage as well as anything that features people' relationship to the world. It is a part of the human activities that is transmitted from generation to another and ensures the sense of identity for humanity[2].

In keeping up with the growing importance of ICH, the notion of cultural heritage expanded to accommodate more holistic approach shaped on the conceptualization and recognition of ICH as a living source for the culture identity, diversity, and creativity. In recent decades, the United Nations Educational, Scientific and Cultural Organization (UNESCO) had developed a series of instruments to enrich the culture heritage with the manifestations of the ICH, as well as increase the awareness of heritage forms throughout the world.

The first preliminary international action on the ICH was launched in 1982 to regulate new instrumental standards for preserving tradition, culture and folklore. This resulted in the 1989's Recommendation on the Protection of Traditional Culture and Folklore[3]. Later on, two sets of programmes were created to support the ICH in the face of increasing globalization: the Human Living Treasures System (launched in 1993) and the Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity (launched in 1997)[4].

In 2000, UNESCO has initiated the programme of the proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity to raise the awareness of the ICH among the international community[5]. All the above-mentioned instruments have been culminated in the adoption of the 2003 convention for safeguarding the Intangible Culture Heritage that came into force in 2006 to ensure greater visibility and feasibility for the ICH[6].

Due to the shared concerns in the preservation of cultural heritage, museums have been called upon to support and promote the ICH among its museological practices[7]. In 2004, the International Council of Museums (ICOM) endorsed the 2003 convention and invited all museums to ICH's conservation and safeguarding approaches in the 21st general Assembly of ICOM

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[2] Barbara Kirshenblatt-Gimblett, "Intangible Heritage as Metacultural Production," *Museum International* 56, no. 1-2 (2004): 52-53; Sophie Boukhari, "Beyond the monuments, a living heritage," *UNESCO Sources* no. 80 (1996), **http://unesdoc.unesco.org/images/0010/001033/103365e.pdf.**

[3] Kirshenblatt-Gimblett, «Intangible Heritage,» 53; UNESCO, *Recommendation on the Safeguarding of Traditional Culture and Folklore, adopted by the General Conference at its twenty-fifth session* (Paris,15November1989),3-8, **http://unesdoc.unesco.org/images/0009/000926/092693mb.pdf.**

[4] Mounir Bouchenaki, «The Interdependency of the Tangible and Intangible Cultural Heritage [Conference Paper],» *ICOMOS 14th General Assembly Symposium: ‹ Place, Memory, Meaning: Preserving Intangible Values in Monuments and Sites›*, (2731- Oct 2003) Victoria Falls, Zimbabwe; 1; UNESCO, *Report on the Preliminary Study on the Advisability of Regulating Internationally, through a New Standard-Setting Instrument, The Protection of Traditional Culture and Folklore* (Paris, 16 May 2001), 2, **http://unesdoc.unesco.org/images/0012123437/001234/e.pdf.**

[5] Noriko Aikawa-Faure, «From the Proclamation of Masterpieces to the Convention for the Safeguarding of the Intangible Cultural Heritage,» *in Intangible Heritage*, ed. Laurajana Smith and Natsuko Akagawa (Routledge; Abingdon- London, 2009), 1344-.

[6] Aikawa-Faure, «the Proclamation of Masterpieces,» 1344-; UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, (Paris,17 October 2003),**http://unesdoc.unesco.org/images/0013132540/001325/e.pdf.**

[7] Richard Kurin, «Museums and Intangible Heritage: Culture Dead or Alive*?*,» *ICOM News* 4 (2004); 79-. **http://icom.museum/fileadmin/user_upload/pdf/ICOM_News/20044-/ENG/p7_20044-.pdf;** Michelle L. Stefano, «Safeguarding intangible heritage: five key obstacles facing museums of the North East of England,» *International Journal of Intangible Heritage*, no. 04 (2009); 112123-. **https://www.academia.edu/234065/Safeguarding_Intangible_Heritage_Five_Limitations_Facing_Museums_of_North_East_England**

at Seoul- Korea[8].

In responding to the growing recognition of the ICH, ICOM made a significant shift in the official museum definitions in 2007 to include the "Intangible Heritage" among the core functions of museum that: "acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment"[9]. Hence, transforming the focus of the collections and objects to the living cultural heritage and its values affirms the museum' role in preserving and transmitting the ICH in dynamic ways[10].

II. The Egyptian Context of ICH

Egyptian culture has multi-layered complexity of recorded history that spans thousands of years with rich and highly developed civilization. It produced unique repositories of creative production of oral legacy and multiple forms of artistic culture expressions. According to the 2005' UNESCO convention on the protection of the Diversity of Culture Expressions, the culture expression is defined as: "*those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.*[11]"

Significantly, the Egyptian cultural expressions does not only represent the inherited traditions that accumulated over the past, but it also reflects our contemporary livelihoods practices in both rural and urban areas in which different communities and diverse indigenous groups take part.

Despite these wealthy resources of the Egyptian ICH, the 'Intangible' as a term and concept is unfortunate among the Egyptian arena of culture heritage. Due to its nature and ever-developing status; it cannot be touched, photographed or even displayed in museums; therefore, it is continuously exposed to negligence and extinction. Furthermore, the increasing popularity of the western lifestyles left its mark on the Egyptian culture. People started neglecting their own traditions and indeed lost many features of their local culture due to the globalization effects. This is threatening the Egyptian ICH and puts it in jeopardy of disappearing.

To understand the significance of Egypt's ICH, it's important to identify its basic characteristics and principles in the Egyptian context. Due to the diverse nature of the Egyptian ICH and its unlimited cultural forms, it is too difficult to clearly list its forms or describe its elements, not to mention being beyond the scope of this document. Hence, the author prefers to follow the five basic categories or 'domains' of the UNESCO's 2003 Convention for safeguarding the ICH in which the overall forms of intangible heritage of Egypt could be recognized[12]:

1) Oral Traditions

Egypt has multiple cultures and ethnic traditions that embrace many forms of traditional cultural expressions[1.] Language, as emphasized by UNESCO' convention, is the vehicle of the ICH, and Egypt has a number of living ones that reflect the values of social cohesion and mutual understanding.

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[8] Kurin,"Museums and Intangible Heritage," 7-9; ICOM. «Seoul 2004, 21st General Assembly of ICOM.» (Seoul, Korea, Friday 8 October 2004), Accessed February 1, 2018.
http://icom.museum/the-governance/general-assembly/resolutions-adopted-by-icoms-general-assemblies-1946-to-date/seoul-2004/.

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[11] UNESCO, *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, (Paris, 2005) Art.4 (3).

[12] UNESCO, *Masterpieces of the Oral and Intangible Heritage of Humanity, Proclamations 2001, 2003, and 2005* (2006), 6. **http://unesdoc.unesco.org/ images/0014147344/001473/E.pdf.**

Even though the principle language is standard Arabic, but there are other indigenous languages such as Nubian language that is dominant the Upper Egypt specifically Kom Ombo and Aswan. Beja language spoken by the inhabitants of the Red Sea coast and the Eastern Desert, Domari language spoken by the elder people of the Dom community in Egypt, Bedawi language spoken by the Bedouin of Egypt and Siwi Berber of the Egyptian Berbers who living in the oases of Siwa and Gara, in addition, to other languages and multiple spoken local dialects[13].

One of the most popular categories in the oral traditions is the folklore and folk tradition that dates back to Egyptian modern Renaissance in the nineteenth and early twentieth centuries and form an integral part of the national culture of Egypt[14]. It encompasses verbal expressions, such as folk tales, poetry and riddles[15].

The oldest form of popular traditions is the 'folk literature'. It dates back to the Pharaonic culture that was full of Egyptian Mythology and traditional narratives about gods, universe, and supernatural domain[16]. These myths transmitted first orally and later in written forms. Numerous collections of fairytales and popular legends with genies, goblins and heroic princes have been transmitted by word of mouth and became intellectual component of the culture of modern Egypt[2].

Egyptian autobiographies were a common genre in ancient Egypt; they were used as praise-songs in funeral rituals that mirrored the accepted standards of the Pharaonic culture[17]. In contemporary Egypt, the epic poem of Al-Sirah Al- Hilaliyyah is the most famous narrated biography and it is considered the long-standing traditional story-telling in the communities of Upper and Lower Egypt[18].

2) Performing Arts

Performing arts, such as dance, theatre, and music is another part of ICH. Noticeably, the oldest illustrations of dance and music date back to the Pharaonic culture[19]. The depiction of "wings of Isis" is one of the famous movements re-created by modern dancers through using costuming. It is the most popular folk dance of Egypt[20]. There are also a wide variety of ethnic expressive dances that take different styles depending on the region such as the Nubian dances, stick dance of Upper Egypt, the delta, Sinai, Siwa with different styles, not to mention the famous Al-Tannoura Egyptian Heritage Dance[21].

Interestingly, one of the most important tools for preserving the identity of the Egyptian culture is the folkloric dance; it represents the authenticity of the traditional culture expressions of Egypt[3]. The well-known traditional stick fighting "the Tahtib" is the most popular festive dances. It is an Egyptian martial art of stick fencing originated in the Pharaonic time[22]. Afterwards, it is evolved into an Egyptian folk dance, namely, "Egyptian Raks Al Assaya" which is still practiced till today,

[13] «Languages Spoken in Egypt, « World Atlas, accessed March 3, 2018. **https://www.worldatlas.com/articles/languages-spoken-in-egypt.html**; «Languages of the World: Egypt profile,» Ethnologue, accessed March 3, 2018, **https://www.ethnologue.com/country/EG.**

[14] Ahmed Morsi, «Research and Preservation projects on Intangible Heritage,» *Museum International 225226-, Heritage Landscape of Egypt* (UNESCO, 2005); 61,
http://unesdoc.unesco.org/images/0014140905/001409/e.pdf.

[15] UNESCO and WIPO, *Model Provisions for National Laws on the Protection of Expressions of Folklore against Illicit Exploitation and Other Prejudicial Actions*, (Paris, (1985), Section 2, 910-. **http://www.wipo.int/export/sites/www/tk/en/folklore/1982-folklore-model-provisions.pdf.**

[16] Vincent A. Tobin, «Mythological Texts,» *The Oxford Encyclopedia of Ancient Egypt- OEAE II*, (2002); 459464-.

[17] Joyce B. Harris, *African and African-American Traditions in Language Arts*, Portland Public Schools Geocultural Baseline Essay Series, (n.d.) 12 ff. **http://www.pps.k12.or.us/depts-c/mc-me/be-af-la.pdf**

[18] Morsi, «Research and Preservation,» 6566-.

[19] Lise Manniche, *Music and Musicians in Ancient Egypt*, (London, 1991), 11ff.

[20] Heather Emerson, «Belly Dance,» *Hobby Profile: Belly Dance 1. Hobbies & Crafts Reference Center*, EBSCO host (2013); 17-. library.cityoftyler.org.

[21] Sahra, C. Kent, «The Different Dances of Egypt,» *Journey through Egypt*, Posted on January 16th 2014 (Dance Style), **http://journeythroughegypt.com/the-different-dances-of-egypt/**; Wendy Buonaventura, *Serpent of the Nile: Woman and Dance in the Arab World*, (Northampton, 2010) 5 ff.

[22] Wolfgang Decker, «Sports,» *The Oxford Encyclopedia of Ancient Egypt- OEAE III* (2001); 312; Jonathan W. Riddle, «Ancient Egyptian Stick Fighting,» *Journal of Combative Sport* (2007),
http://ejmas.com/jcs/2007jcs/jcsart_riddle_0807.html.

transmitting social values and symbolic representations of skills and knowledge[23].

The richness of the popular culture of the Egyptian diversity is reflected widely in various types of folk music associated with dramatic performances. Folk songs represent the lives of the Egyptian people and their life cycle, while the occasional songs and religious praises are associated with the natural phenomena such as the fall of the rain or solar and lunar eclipse[24].

3) Social Practices, Rituals and Festive Events

Egypt is wealthy with habitual activities and practices that provide structure for everyday life. Seasonal occasions, ceremonial events, rites of birth, wedding, funeral rituals, markets and cafes and much more events mirrored the pattern of the lives of Egyptians with significant repository of popular customs and social behaviors. In addition, there are the rich materials of life practices and popular traditions that manifested through the etiquette of hospitality, food and drink habits and other practices associated with economic and law activities (etc.)[25].

Different types of traditional festivals mark the collective identities of several ethnic groups. *Al Mawlid* – traditional festival- is the most popular genre of festival events in Egypt and a significant manifestation of Egypt's ICH. It is celebrated by Muslims, Christians, and Jewish to honor their saints in many regions from the Nile Delta to Upper Egypt[26]. All the aforementioned practices embody a variety of culture expressions and behavioral patterns that affirm the national identity of a wide variety of Egyptian folk groups and promote inter-cultural dialogue among them. Moreover, it empowers the community with the sense of belonging and continuity to their traditions.

4) Knowledge and Practices Concerning Nature and the Universe

Interacting practices with the natural world and the immediate environment has strong influences on the Egyptian culture since ancient times. Themes as cosmologies, renewal of life, chaos, Nile, and worldview are expressed in numerous stories and traditional wisdoms[27]. On the other hand, healing practices and traditional medicine theories that passed down from generation to generation form an important part of everyday life and reflect the medical knowledge and traditional culture of the People of Egypt. The ways that the local communities view the universe are expressed through traditional ecological knowledge, oral tradition, and nostalgia towards places and memories. All these aspects have a strong influence on the Egyptian beliefs and transmit crucial core values of the cultural tradition and the social practices of Egypt.

5) Traditional Craftsmanship

Traditional craftsmanship is considered the most tangible manifestation of the ICH. Egypt is rich with authentic cultural products that have been handed down from generation to generation with inherited aesthetic skills and accumulated knowledge. This visible material is ranging between crafts and folk art such as pottery, carpentry, blacksmithing, etc., to popular building, and other crafts such as clothing, sewing included- embroidery, mats and carpets of various ethnic groups of Egypt[28]. Dimensions

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[23] See: UNESCO Egypt, *Country Nomination file no. 01189 for inscription in 2016 on the Representative List of the Intangible Cultural Heritage of Humanity*, intergovernmental Committee for the Safeguarding the Intangible Cultural Heritage, eleventh session (Addis-Ababa, Ethiopia, 2016),3-6. **https://ich.unesco.org/en/RL/tahteeb-stick-game-01189.**

[24] "Folk Traditions," Egyptian Archives of Folk Life and Folk Traditions, accessed January 25, 2018. **http://nfa-eg.org/En/egypt_folk_dances/egypt_folk_Definition.aspx?SecID=7.**

[25] "Folk Traditions," Egyptian Archives of Folk Life and Folk Traditions, accessed January 25, 2018. **http://nfa-eg.org/En/egypt_folk_dances/egypt_folk_Definition.aspx?SecID=7.**

[26] ESFT and UNESCO, Research Project of Safeguarding Egyptian Traditional Festivals: Collecting & Documenting Egypt 2008,(Egypt, 2008), 68-, **http://esft.info/Books/Festivals.pdf.**

[27] Veronica Ions, *Library of the World›s Myths and legends: Egyptian Mythology*, (New York, 1982), 2130-.

[28] «Folk Traditions,» Egyptian Archives of Folk Life and Folk Traditions, accessed January 25, 2018. **http://nfa-eg.org/En/egypt_folk_dances/egypt_folk_Definition.aspx?SecID=7.**

of Knowledge and local practices are associated with popular crafts such as agriculture, fishing, hunting, transporting, not to mention the tools and machines used in music, drama, sports, and dance among other popular practices. These crafts are unique manifestation of the living cultural context and it offers deep insights on the lives of the crafts -workers and traditions they express and sustain.

In the view of the above stated, many valuable elements of ICH are endangered, due to the lack of recognition, understanding and the adequate safeguarding means. Egypt's ICH is a living changing heritage that should therefore be preserved to prevent its loss or freezing as indicated in the UNSECO instruments "*if the ICH is not nurtured it risks becoming lost forever, or frozen as a practice belonging to the past*"[29].

Recognizing this intangible legacy of Egypt and its values will promote knowledge, mutual respect amongst culturally diverse communities, in addition to, reconciliation and peace, which are essential elements for social cohesion. On a different note, it can contribute significantly to the economic growth of Egypt by retaining the local accumulated knowledge and generating employment opportunities for developing the local people. Thus, it can be used as an important source for attracting tourism with economic benefits. In essence, it considerably bolsters the continuity of the human creativity and retains the local knowledge through linking the past, with the present, and into the future through continuous transmission of skills and meanings that is derived from the achievements of the ancient Egyptian civilization.

III. National Institutions and Bodies Involved in Safeguarding the Egyptian ICH

There are a number of governmental and non-governmental bodies that address the protection and promotion of the ICH in Egypt, especially the folk culture. Despite this, Egypt lacks an institutional governmental department with legal framework and formulated policies dedicated to managing and mobilizing the ICH of Egypt from a holistic perspective. However, this section aims to identify the institutional actors and national agencies that are involved in safeguarding the Egyptian ICH.

a) The Institutional Governmental Environment

The Ministry of Culture (MoC) is the overall responsible body for maintaining and promoting the protection of the Egyptian ICH. It was founded in 1958 to define the national identity of the Egyptian nation with the purpose of protecting the cultural heritage of Egypt whether tangible or intangible[30]. It has different cultural institutions under its jurisdiction including the Supreme Council of Culture, Cultural Development Fund and the Supreme Council of Antiquities that has been separated in January 2011 to be the Ministry of Antiquities as the main institution leading the protection of cultural heritage defined as sites pre-dating 1883.

The first initiatives of MoC to raise the awareness of the Egyptian Folklore as integral part of the Egyptian cultural structure was the establishment of the Folklore Committee in 1956, to promote the Egyptian Folklore movement and set up the Egyptian Folklore archives[31]. Currently, it serves as advisory board for MoC that provides guidance for activities to protect the Egyptian folk culture.

In late 1957, the Egyptian Government established a research centre for folklore studies, but due to several circumstances, the centre failed in achieving its purpose. In 1981 the MoC established the Higher Institute for Folklore under the affiliation of the Academy of Arts for collecting, recording and studying materials of folklore and

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[29] UNESCO, *What is Intangible Cultural Heritage?*, (n.d.), 6, **https://ich.unesco.org/doc/src/01851-EN.pdf**.

[30] Sonali Pahwa and Jessica Winegar, «Culture, State and Revolution,» *Middle East Research and Information Project- MERIP* 42 (263), accessed March 21, 2018. **https://www.merip.org/mer/mer263/culture-state-revolution**; Jessica Winegar, «Culture is the Solution: the Civilizing Mission of Egyptˈs Culture Palaces,» *Romes* 43 (2), (2009); 189191-.

[31] Morsi, «Research and Preservation,»; 6163-.

the folk traditions of Egypt[32]. Afterwards, it encompassed the above mentioned centre of folklore studies amongst its branches for scientific research purposes[33].

In 1989, the creation of the General Cultural Organization of Culture Palaces marked a forward step in spreading awareness of folk traditions throughout Egypt by providing a wide range of cultural events and platforms to display performances of the traditional folklore and music[34]. Then, in 1990 the Egyptian folklore Atlas Project was launched to define the folk's elements of Egypt historically and geographically[35].

In addition to the above mentioned, The Center for Documentation of Cultural and Natural Heritage (CultNat), under the affiliation of Bibliotheca Alexandrina (semi-governmental institution), is involved in some projects related to documenting the Egyptian arts and Folklore such as the heritage of Nubia and Siwa[36].

Also, the Egyptian National Commission for UNESCO under the Ministry of Higher Education is providing services and supports the implementation of the convention of the Safeguarding of ICH in Egypt and facilitates extensive programmes with financial support of UNESCO[37].

Others institutional actors indirectly play an active role towards the ICH of Egypt[4], including the Industrial Modernization Center of the Ministry of Industry (IMC) that is engaged in some programmes related to promoting the recognition of the Egyptian traditional craftsmanship. Moreover, it incorporates the traditional crafts into its development programme to improve the national economy of the country[38].

Also the National Council of Women (Governmental institution) provides financial support and socio-economic programmes for the women of Upper Egypt with the purpose of the revitalization and transmission of one of the traditional crafts called 'Art of Tally'[39]. It is a hand-carved motif formed by metal embroidery and geometric figures used for occasional dresses by the women of Assuit region at Upper Egypt since the nineteenth century[40]. Nowadays, this craft is near to extinction which poses a threat to the sustainability of the craft whilst it can be used broadly as an industry with great economic opportunities.

b) Non-governmental Environment

There are a number of civil society institutions and NGOs that are working in the field of ICH in Egypt. In researching these non-governmental institutions, two main organizations became evident. One is the Egyptian Society for Folk Traditions (ESFT) that was established in 2002 to provide a scientific and cultural consultation in the field of ICH[41]. It confronts the threats incurred on the traditional folk's practices by awareness-raising efforts aimed at nurturing the folk cultures against freezing and looting. The other one is the Egyptian Archives of Folk Life and Folk Traditions that

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[32] «Academy of Arts,» Egypt State Information Service, accessed March 15, 2018 **https://web.archive.org/web/20081118175925/http://www.sis.gov.eg/En/Arts%26Culture/AcademyofArts/071200000000000001. htm.**

[33] Morsi, "Research and Preservation," 63-64.

[34] Winegar, «Culture is the Solution,» 191193-.

[35] Morsi, «Research and Preservation,» 6364–.

[36] «The Center for Documentation of Cultural and Natural Heritage (CultNat),» accessed March 5, 2018: http://www.cultnat.org/

[37] «The Egyptian National Commission for Education Culture and Science,» accessed February 22, 2018. **http://www.egnatcom.org.eg/ich/en**

[38] "Report on Traditional Crafts for IMC of the Ministry of Industry," Egyptian Society for Folk Traditions (ESFT), accessed March 10, 2018, **http://www.esft.info/en/Projects/Default?id=15.**

[39] «Tally: The Art of Tally,» Egyptian Society for Folk Traditions (ESFT), accessed March 10, 2018, **http://esft.info/en/Projects/Default?id=10.**

[40] Noha Abdel -Wahab, « Al-Tally ascension Journey from an Egyptian Folk Art to International Fashion Trend,» *Journal of Architecture and Arts* 10 (2018):5883-, **https://www.aaciaegypt.com/wp-content/uploads/201804//%E29%80%CAl-tally%E29%80%D-ascension-journey-from-an-Egyptian-folk-art-to-international-fashion-trend.pdf**

[41] ESFT and UNESCO, Research Project, 67.

was founded in 2008 to conduct researches and inventory's projects on national folk traditions[42]. Also it offers a set of theoretical and applicable training to supply scholars and agencies with appropriate data on the cultural folk traditions of Egypt.

It's worth mentioning here that, most of the institutions listed above are working independently, and they lack consistency and unified methodologies in recording, documentation, and inventory-making, etc.

IV. Egyptian Delineation and Legislative Measures towards ICH

Till present, Egypt lacks effective legislative measures for protecting the ICH on governmental level. National Projects, programmes, and NGOs were established to compensate the absence of legal measures. This section aims to examine the current efforts and the national legislation provisions for safeguarding Egypt's ICH.

- **International Measures:**

Following the spirit of UNESCO's 2003 convention for the safeguarding of ICH, Egypt has joined and ratified the convention in 2005. As a result, two elements have been inscribed in the representative list of the intangible cultural heritage of Humanity; 1) the epic of Al-Sirah Al-Hilaliyya inscribed in 2008 (originally proclaimed in 2003)[43]; 2) The Tahteeb Stick, inscribed in 2016 - festival game related to the martial -arts practices-[44].

It should be noted that these two elements have been nominated and submitted to the UNESCO programme with the great help and active support of the community, national NGOs and the practitioners in an approach to foster the sense of Egyptian identity that is rooted into these practices, in addition to contribute in the transmission of and engagement with their ICH as cultural custodians.

At present, there is one element – Traditional Hand puppetry- classified as "On going", and three other elements on the backlog nominations[45]:

- **2015: Egyptian traditional weaving industry (handloom silk weaving)**
- **2014: inventories of intangible culture in six areas in Egypt.**
- **2014: pottery**

Accordingly, there are only six elements that are considered in need of urgent safeguarding, and these are limited numbers considering the richness of Egyptian' ICH that covers all the five domains of the convention on ICH, taking into account that many of them are being heavily endangered to disappearing. Moreover, the delayed actions in inscribing them could result in their demolition.

- **National Measures:**

Egypt's cultural heritage has national laws and legislations committed towards the protection of Egyptian heritage or "Marvels of the Past Centuries", as described in the first decree of 1835 for the protection of Egyptian antiquities issued by the modern Egyptian state[46]. Several laws and by-laws have been issued constantly since the late 19th century and throughout the 20th century addressing the protection of the cultural heritage. A number of formulated amendments and other legislative measures

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[42] « The Egyptian Archives of Folk Life and Folk Traditions,», accessed February 1, 2018, **http://nfa-eg.org/En/.**

[43] UNESCO Egypt, *Periodic Report on the Convention for the Safeguarding of the Intangible Cultural Heritage: Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage- Seventh Session*, Paris- Periodic Report No. 00788/Egypt, 2, **https://ich.unesco.org/en/state/egypt-EG?info=periodic-reporting#pr-20122012-**

[44] UNESCO Egypt, *Country Nomination file*, 113-.

[45] «Egypt and the 2003 Convention,» UNESCO, accessed January 12, 2018, **https://ich.unesco.org/en/state/egypt-EG**.

[46] UNESCO Egypt, *Working Paper Submitted by the Egyptian Delegation to the Conference Meeting of Open Membership Team of Governmental Experts Concerning Protection from Illicit Trading in Cultural Property*, (Vienna from 24 to 26 November, 2009), 2, accessed January 1, 2018, http://www.unodc.org/documents/treaties/organized_crime/Egypt.pdf.

have been regulated in the 21st century to support the legal protection of the Egyptian antiquities including Law No. 117 of 1983 that has been amended by law No. 3 of 2010 for promulgating the Antiquities protection law[47].

Whilst reviewing these heritage laws, it is noticed that all the provisions of the Egyptian law that relates to the cultural heritage are focusing only on the tangible heritage with no reference to any of the intangible forms of the Egyptian civilization. The word 'intangible' is somehow lost, as the state has yet to consider any legal measures to ensure the protection of intangible materials. Remarkably, the current Egyptian constitution that was approved by popular and general referendum on January 2014 contains provisions asserting the state commitment for protecting and preserving the cultural Heritage[48]. By examining these provisions, three fundamental principles related to the notion of ICH were represented:

(1)   The Principle of Cultural Identity which is reflected in article 47:

"The state is committed to protecting Egyptian cultural identity with its diverse Civilizational origins".

(2)   The principle of Cultural Rights manifested in article 48:

"Culture is a right of every citizen that is guaranteed by the state. The state is committed to support it and provide all types of cultural materials to the different groups of people without discrimination".

(3)   The principle of protecting and maintaining the material and moral civilizational and Cultural Heritage in article 50, in which the state said:

"Egypt's material and moral civilizational and cultural heritage of all types and from all of the Pharaonic, Coptic, Islamic, and modern periods are a national and human heritage that the state commits to protect and maintain. The state gives special attention to maintain the components of cultural diversity".

Even though the term "intangible' is not described within these provisions, but the 'Cultural Heritage of all types' is definitely a reference to both its facets whether tangible or intangible. Noticeably, the above listed articles illustrate basic concepts heavily related to the ICH such as the cultural identity, cultural rights, the protection of cultural heritage and maintaining the components of cultural diversity. Doubtlessly, these provisions are vital requirements for safeguarding the ICH of Egypt. It reveals the state desire to protect the sense of identities and diversity of cultures as a main component of the national cultural that contributes to shaping the Egyptian cultural structure. It also reflects the state recognition and concern to the cultural rights that is crucial to maintain the continuity of the social and cultural identity of the country.

While the state emphasizes its commitment to issues such as cultural identity and diversity, it lacks regulatory instruments or written guidelines to assist in developing actions on the ground for the protection of ICH. Most importantly, it has yet to provide any sustainable strategy for empowering the communities as cultural custodians to their diverse cultural manifestations against the on-going threats to their endangered cultural resources.

• **The Sustainable Development of Egypt 2030 (SDS):**

In 2014, the Egyptian government has issued a long-term strategic plan towards the future- "Egypt's Vision 2030"- to illustrate Egypt's road map that spans over the three dimensions of sustainable development, namely; economic, social and environmental dimensions. It aims to improve the quality of life of Egyptian citizens on all levels including the cultural life in alignment with the current reality. Amongst the proposed agenda for developing the cultural infrastructure is a set of activities that aimed at raising the awareness with the heritage of Egypt in both tangible and intangible forms, in particular produce documentary clips

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[47] Supreme Council of Antiquities, *Law No. 117 of 1983, as amended by Law N. 3 of 2010 (14 February, 2010), promulgating the Antiquities› Protection Law* (6 August 1983), 139-.

[48] Egypt›s Constitution 2014, 2021- (articles 47, 48, 50).

and movies about the traditional crafts[49].

Within the framework of the SDS vision, a set of programs have been suggested to support achieving the strategic objectives. Among these programs, two national programs are concerned with preserving the ICH of Egypt. Program (1) aims to digitize all tangible and intangible forms of heritage and make it accessible electronically to ensure sustainable protection of the Egyptian identity. Program (2) aims at protecting and developing the traditional crafts of Egypt and ensures transference of knowledge through financing and marketing stimulation[50].

Obviously, The ICH of Egypt needs more extensive programs and planned efforts to achieve sustainability. Moreover, the ICH-related programs in the SDS are not covering all the categories of Egypt's ICH as they focused only on the traditional crafts, whilst there is a clear absence for the tradition bearers and practitioners as one of the most required means to ensure transmission of knowledge. The SDS also overlooked the elements of ICH in both the cultural programs and performance indicators that have been selected to measure the extent of development on the future vision.

V. Sustainable Measures for Safeguarding the Egyptian ICH

This section aims at provoking sustainable measures for protecting the fragile ICH of Egypt and promoting its resources as part of the 'living culture' that should be transmitted intact to future generations.

In this concern, and after reviewing the existing Egyptian delineation towards the ICH, a number of facts that are crucial for the future direction of Egypt's ICH have been revealed; first, the absence of legislative environment is one of the key challenges facing the process of safeguarding the ICH. Despite the fact that the Egyptian Constitution acknowledges some aspects of the ICH, the government has yet to formulate legal provisions for its identification, conservation, preservation and protection. In addition, the current Egyptian Heritage law or what's known as Antiquities law lack any legislative measures for protecting and promoting the ICH whether as intellectual property or as living Human Treasures.

The second is the lack of intersectoral governmental department with management structure. It's a fact that MoC provides a degree of protection for the folk traditions as a vital component of ICH of Egypt, but other aspects of the great richness of Egyptian intellectual creativity and cultural expressions are still left behind. Indeed, the ICH of Egypt is exceptionally broad and it's impossible to safeguard each element in its cultural diversities, but defining its core elements can be approached through inclusive institutional arrangements with solid administrative measures.

The third is the absence of formalized coordination with binding instruments to regulate the relation between national NGO's and non-governmental bodies that are concerned with protecting the ICH of Egypt. Their efforts should be integrated through unified methodology, visions, and directions for the sake of safeguarding Egypt's ICH. Taken in account that, most of their efforts remain only in the field of gathering and collecting various forms of Egypt' ICH while other means such as, inventorying, documentation, preservation, promotion and revitalization are still not fully undertaken.

Also, and as stated earlier, the ICH of Egypt is still not identified, or even recognized in national policies. Moreover, it is still not fully perceived by its producer, i.e. the community. The priority for national and local authorities is still the tangible heritage only. Many projects oriented towards conserving and preserving the monumental properties rather than the intangible legacy of Egypt.

Moreover, safeguarding the ICH will never be achieved without the involvement of the Community, as the local bearers and holders of knowledge, skills and practices are the actual custodians of the cultural heritage. According to the 2003's UNESCO Convention, communities, groups, in some cases individuals, play a major role in the production and maintenance of the ICH.

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[49] Ministry of Planning, Monitoring and Administrative Reform, *Sustainable Development Strategy. Egypt's Vision 2030, (Cairo* 2015), accessed August 20, 2017, 217,-230,
http://www.mfa.gov.eg/SiteCollectionDocuments/SDS2030_English.pdf.

[50] Ministry of Planning, *Sustainable Development Strategy.,* 228229-

Thus, the most sufficient mechanism for Egypt to achieve sustainable measures for safeguarding our national ICH would be through ensuring that the bearers value their heritage and recognize its standard. Hence they will be able to perform their practices and subsequently participate in documenting their skills and knowledge for the future generations.

Also, Egypt needs to liberate from the old static perceptions of cultural heritage as physical monumental properties, and promote a broad new vision towards safeguarding the intangible forms of the remarkable legacy of the past. "Objects and places are not, in themselves, what is important about cultural heritage. They are important because of meanings and uses that people attach to them and the values they represent within a heritage community", state the International Conference on Museums and Intangible Cultural Heritage[51].

In keeping up with this vision, Egypt needs to adopt a long term strategic plan based on the full participation of the community, taking into account the visions of NGOs and the non-governmental authorities towards the future directions of preserving the national ICH. In order to achieve this, the Egyptian Government needs to provide legal protection for the ICH against illicit import, loss, extinction and other impacts of globalization. It needs to provide several legislations to guarantee ICH's protection and transmission, most importantly preserve our ownership of the ICH as cultural property.

It is within this context that various codes and national acts need to be considered towards addressing the registration procedures, inventory methods and human rights provisions for the concerned communities or the cultural bearers. Also, a national ICH policy is required to support the legal provisions and the participatory community methodologies. As part of the new suggested vision, the Egyptian museums should step towards safeguarding the non-tangible forms of the materials culture and contribute in reinterpreting and communicating the ICH as a living heritage.

Conclusion

Safeguarding Egypt's ICH requires much more than creating inventories or supporting documentation. It needs developing laws and legislations to foster sustainable development. It is essential to establish administrative bodies, and reformulate cultural policy to promote awareness and dialogue among the culture leaders and institutional actors towards a forward-looking vision for recognizing the ICH of Egypt. Most importantly, promote 'Community-based Participation' in identifying and interpreting ICH of Egypt as living dynamic Heritage.

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[51] Valentina L. Zingari, Rosario Perricone and Pietro Clemente (Simbdea), *Position Paper: International Conference and Expert Meeting on Museums, Intangible Cultural Heritage and Participation* (2728- February, 2018, Palermo), accessed April 10, 2018, 6.
https://www.ichandmuseums.eu/en/events/detail/expert-meeting-intangible-cultural-heritage-museums-and-participation.

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WIPO, Glossary of Key Terms related to Intellectual Property and Generic Resources, Traditional Knowledge and Traditional Cultural Expressions, in: Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore, Twenty – Second Session, (Geneva, July 9-13, 2012), 40-41.
http://www.wipo.int/edocs/mdocs/tk/en/wipo_grtkf_ic_22/wipo_grtkf_ic_22_inf_8.pdf

2- Egypt has rich resources of fairytales and legends that have some Arabian influences. It is also circulated the western world and inspired countless of European fairy stories such as ; Arabian Nights which known as ‹one thousand and one nights›, Ali -Baba and the forty thieves, Sinbad the Sailor, Aladdin and the magical lamp.

3- One of the most famous folkloric dances of Egypt is Mahmoud Reda, a troupe focused on presenting the authentic roots of the Egyptian traditional culture. See: Emerson, «Belly Dance,»; 2

4- Ministry of Youth & Sports and Ministry of Education were amongst the governmental actors that supported the nomination file of the Tahtib game for inscription in 2016 on the representative list of intangible cultural Heritage of Humanity. Furthermore, Ministry of Youth & Sports provided venues for the Tahtib›s representatives- bearers to maintain and spread the game among the youth, while Ministry of Education has integrated the Tahtib game amongst the sports -activities of national schools: see
UNESCO Egypt, Country Nomination File, 7.

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Assessing Cultural Awareness towards Heritage Sites among Local Communities for Sustainable Tourism Development "The case of Qaitbay Castle in Alexandria"

Noha Kamel

Abstract

Qaitbay Castle is one of the most important heritage sites in Alexandria which has recently witnessed many negative practices. Therefore, this study evaluates the level of cultural awareness of residents in Qaitbay Castle area. It also investigates their gains from tourism advantages, as well as their participation in heritage preservation which helps achieving sustainable tourism development. The study was conducted through two methods: (1) interviews with managers in some tourism and heritage official institutions regarding their efforts to raise cultural awareness among local community; (2) A questionnaire to collect data from a random sample of 570 residents in the area of Qaitbay Castle. Four hundreds and eighty one questionnaires were valid to be analyzed. The results revealed the weakness of residents' cultural awareness and the lack of integrated program between the official authorities to enhance cultural awareness. Finally, some suggestions for enhancing community's awareness were proposed for managers and policy makers.

Keywords:

Cultural Awareness, Heritage Sites, Heritage Preservation, Sustainable Tourism Development, Local Community, Qaitbay Castle.

Introduction

Recently, several publications have been published confirming the importance of heritage preservation. Most of these publications, especially in Egypt, dealt with the significance of cultural heritage conservation both tangible and intangible.[1] In addition, some researchers focused on the problems and challenges that face the cultural heritage in Egypt.[2] Other researchers discussed the importance of engaging community whether in heritage conservation or in sustainable tourism development[3]. Few studies examined community's awareness and attitudes towards cultural heritage.[4] Subsequently, there are still limited studies, especially in Alexandria, examining the importance of residents' cultural awareness and participation in heritage preservation for achieving sustainable tourism in heritage sites.

Therefore, the recent study aims at (1) assessing the level of residents' cultural awareness towards Qaitbay Castle as a significant heritage site in Alexandria; (2) investigating their gains from tourism advantages;(3) discovering whether they participated in heritage preservation in their region or not;(4) highlighting the role played by official authorities regarding cultural awareness in local communities; and finally (5) emphasizing the importance of cultural awareness and local participation in heritage preservation for achieving sustainable tourism development. The study is divided into two sections. Firstly, the literature review

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[1] Estav Setyagung et al., "Preserving Cultural Heritage: The Harmony between Art Idealism, Commercialization, and Triple-Helix Collaboration." American Journal of Tourism Management 2, no.1 (2013): 22-28; *Gunlu* Ebru, *Pırnar* Ige, *Kamil Yagci*, "Preservıng Cultural Heritage and Possible Impacts on Regional Development: Case of İzmir," International Journal of Emerging and Transition Economies 2, no.2 (2009): 213-229.

[2] Heba Abdelnaby., "Problems and Challenges of Cultural Heritage in Alexandria, Egypt," International Journal of Culture and History 3, no. 3 (September 2017): 174-178; EHK Yung and Chan EHW, "Problem issues of public participation in built-heritage conservation: two controversial cases in Hong Kong," *Habitat international 35, no. 3 (2011): 457-466.*

[3] P. Dyer et al., "Structural Modeling of Resident Perceptions of Tourism and Associated Development on the Sunshine Coast, Australia." Tourism Management 28, no. 2 (2007): 409- 422; K.L. Andereck and G.P Nyaupane "Exploring the Nature of Tourism and Quality of Life Perceptions among Residents," Journal of Travel Research 50, no.3 (2011):248-260.

[4] Nyaupane Gyan and Dalle Timothy, *"Heritage Awareness and Appreciation among Community Residents: Perspectives from Arizona, USA,"* International Journal of Heritage Studies 16, no. 3 (2010): 225-239; Amanda Cecil et al., "Exploring Resident Awareness of Cultural Tourism and Its Impact on Quality of Life." European Journal of Tourism Research 1, no.1 (2008):39- 46.

outlines the main points of the research. The second section is dedicated to the field study including: research methodology followed by results and discussion. Finally, the study presents some recommendations that may contribute towards creating cultural awareness among the Alexandrian community.

1.   Literature Review

1.1.   Cultural Awareness for Heritage Sites Preservation

Cultural awareness is a critical issue for achieving heritage conservation.[5]It is about understanding the meaning of culture and heritage in the country. It helps locals to become familiar with their own and others' cultural heritage.[6] People can't recognize other cultures while they don't have enough knowledge about their own heritage and civilization and behave positively towards it. Improving locals' knowledge regarding the cultural heritage is required to promote their sustainable behavior at heritage sites.[7]So, heritage preservation needs commitment and support from local community.[8]

H1. Residents' behavior towards heritage site is affected by their cultural knowledge.

Despite the significance of the cultural heritage for tourism destination and the existence of wide diversity of heritage sites in Alexandria, they are still witnessing many threats and problems due to the lack of community's cultural awareness, such as danger of commercialization, loss of authenticity and damage.[9]Managing heritage and tourism in Egypt is running by four main official institutions; Ministry of Tourism, Tourism Promotion Authority, Tourism Development Authority and Ministry of Antiquities. These authorities are supposed to be responsible for raising cultural awareness in local communities to promote tourism and preserve cultural heritage. Nevertheless, there is no collaborative work or joint plan between these bodies directed through organized methodology to raise locals' awareness regarding the significance of heritage sites. Miserably, each authority works separately. Also, some of them believe that enhancing cultural awareness is not considered a part of their work. In addition, despite the existence of some NGOs and initiatives that interested in culture and heritage; such as Save Alex, AlexMed and My society, they couldn't raise cultural awareness among the local community. For example, AlexMed pays more attention to research in heritage, rather than spreading cultural awareness. Others launch awareness campaigns after a heritage site or historical building that faces real danger, rather than acting before the damage happens, such as SaveAlex.[10]Achieving that requires a planned comprehensive program defining the role of each authority and different techniques tailored to fit various groups in the local community.

Initially, policy makers and key actors have to be considered in the awareness programs through various methods, such as roundtable discussions, press conferences and meetings with experts in tourism and archeology, to discuss policies and procedures that ensure the protection of heritage sites.[11]Secondly; the relevant authorities should educate students in both governmental and private schools about the cultural heritage and its importance. Curriculum must be designed to include subjects related to heritage and tourism, such as tourism awareness, cultural heritage and heritage protection; besides the traditional topics which are already being taught in schools. According to Asta, teaching heritage and tourism can be done through formal education curricula or via informal methods, such as Gamified Learning, which is described in several recent literatures as a modern effective tool to increase student motivation and interaction[12]. It is based on the use of game design elements and game mechanics in non-game contexts.[13]Likewise, schools can organize an open day for cultural heritage every semester as a new method for raising students' awareness and making exhibit of heritage that contains products and crafts

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[5] Fadzlin Bakri et al., "Public Perception on the Cultural Significance of Heritage Buildings in Kuala Lumpur." Journal of Social and Behavioral Sciences 202 (2015): 294–302.

[6] Idilfitri Sabrina et al.," Public Perception of the Cultural Perspective towards Sustainable Development." Social and Behavioral Sciences 168 (2015):191–203.

[7] Piera Buonincontri, Alessandra Marasco and Haywantee Ramkissoon, "Visitors' Experience, Place Attachment and Sustainable Behavior at Cultural Heritage Sites: A Conceptual Framework," Journal of Sustainability 9, no.7 (2017): 1-19.

[8] Andereck and Nyaupane, «Exploring,» 248-260; Nyaupane and Timothy, «Heritage,» 225-239.

[9] Peter Gould and Paul Burtenshaw," Heritage Sites: Economic Incentives, impacts, and Commercialization," In: Encyclopedia of Global Archaeology, edited by Claire Smith (Springer, London, UK,) 3326-3331

[10] Abdelnaby,»Problems," 177.

[11] Piera et al., «Visitor›s,»1-19.

[12] Adukaite **Asta**, Lorenzo Cantoni and Izak Zyl, "The role of digital technology in tourism education: a case study of South African secondary schools," *Journal of Hospitality, Leisure, Sport and Tourism Education* 19 (2016): 54-65.

[13] Josebasaenz et al, "Gamifying Learning Experiences: Practical Implications and Outcomes," *Computers and Education 63* (April 2013): 380.

manufactured by local craftsmen; as well as inducing students to participate in the preparation of this day.[14]Thirdly, training courses should be provided to college students in universities, especially Tourism and Hotels Faculties and Institutions to participate with relevant bodies as better educators in awareness campaigns that will take place in schools.[15] Furthermore, the study of Nyaupane and Timothy emphasized on the importance of spreading awareness among parents and teachers via awareness-raising meetings and sensitization dialogue workshops to facilitate discussions about the history of heritage sites.[16] Finally, there are other different methods to build better awareness among local community in general, such as walked tours, sound and light shows; as well as heritage festivals which reflect the local rituals, customs and traditions of the local area, along with disseminating an effective messages via media channels about the importance of heritage conservation for the tourism industry.[17]

1.2.   Residents Participation in Heritage Preservation

Residents' participation in heritage protection has recently become a major concern in the tourism industry. It helps achieving sustainable tourism development in heritage sites.[18]Cultural awareness is one of the main factors influencing residents' successful involvement in heritage conservation process. It drives them to take responsibility for their nation's heritage. Residents were not able to participate in preserving heritage sites -where they live- as long as they don't appreciate the historical value of these sites. The efforts made by official bodies and key actors to develop and preserve heritage sites, even if they are based on a top-down planning approach, will be futile with the absence of the community's cultural awareness and participation.[19]

H2. Local residents' participation in heritage site preservation is affected by their level of cultural awareness.

On the other hand, residents in the host communities must recognize that tourism activity in heritage sites not only benefits cultural tourists who are interested in gaining knowledge about different cultures, but also provides positive economic, environmental and social impacts to them.[20]They have to realize that preserving heritage attractions contributes in achieving a better quality of life for them. When local residents feel benefited from the tourism activity in their area, their support and participation in heritage preservation and tourism development will increase.[21]As said by Munhurrun and Naidoo, for the success of residents' participation in heritage site preservation, it is important to examine their attitudes and perceptions towards tourism benefits. Thus, the community oriented approach should be adopted to achieve community's involvement in the process of heritage conservation.[22]

H3. Local residents' participation in heritage site preservation is affected by their gains from tourism advantages.

Therefore, preserving cultural resources has become a major challenge in the world, especially in developing countries. Residents' participation is often used as a strategic approach for heritage preservation and sustainable local development. But, it is rarely applied in developing countries because of two main reasons; lack of suitable scientific planning for utilizing heritage regions in terms of sustainability and community participation,[23]and limited awareness of residents, especially in popular areas, such as Qaitbay area towards heritage and tourism.[24]According to Mamhoori, heritage preservation initiatives will be effective

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[14] Tarek Ahmed, "Assessment of Students' Awareness of the National Heritage, Case study: The Preparatory Year Students at the University of Hail, Saudi Arabia," Cogent Social Sciences 3, no.1 (2017): 1-26.

[15] SavitaSrivastava, "A Study of Awareness of Cultural Heritage among the Teachers at University Level," Universal Journal of Educational Research 3 (2015) 336 - 344.

[16] Nyaupane and Timothy, «Heritage Awareness,»225-239.

[17] Yi-Ping Wang, "A Study on Kinmen Resident's Perception of Tourism Development and Culture Heritage Impact," Eurasia Journal of Mathematics, Science & Technology Education 12, no.12 (2016): 2909-2920.

[18] Dallen Timothy and Boyd Stephen, Heritage Tourism (Harlow: Prentice Hall, 2003).

[19] Idilfitri et al., "Public," 191-203.

[20] Mbaiwa, J.E, "The socio-economic and environmental impacts of tourism development on the Okavango Delta, North-Western Botswana," Journal of Arid Environments 54 (2003): 447–467.

[21] Dyer et al., "Structural,"248-260; *Chris*Choi and Sirakaya*Ercan*, "Measuring Residents' Attitude toward Sustainable Tourism: Development of Sustainable Tourism Attitude Scale." Journal of Travel Research 43 (2005): 380-394; B.C. Kaae, "Tourism, Recreation and Sustainability," In: The perceptions of tourists and residents of sustainable tourism principles and environmental initiatives, edited by McCool, S.F. and Moisey, R.N (Wallingford, 2000) 289-314.

[22] RamseookMunhurrun and Perunjodi Naidoo, "Residents' Attitudes toward Perceived Tourism Benefits," International Journal of Management and Marketing Research 4, no.3 (2011): 45-56.

[23] Ch'aska Huayhuaca et al., "Resident Perceptions of Sustainable Tourism Development: Frankenwald Nature Park," International Journal of Tourism Policy 3, no. 2 (July, 2010): 126.

[24] Ahmed, "Assessment,"1-26.

if it depends on both *understanding and participation* of the local community.[25]Parallel to providing appropriate cultural awareness programs for residents, they should get benefited from the tourism activity in the heritage site in terms of achieving a better quality of life for them at all levels.[26]Local residents need to be connected to the heritage site in a way that motivates them to protect and maintain the site. This typically leads to achieving sustainable tourism development in heritage sites. Cultural awareness and local participation are two main pillars of sustainability. So, raising cultural awareness and achieving active involvement of residents in heritage preservation will lead the region towards sustainable tourism development, achieving its three dimensions: *Socio-Cultural*; through increasing residents' belonging to the region, respecting cultural heritage and fostering relations between locals and tourists, *Economical*; by opening fields of work for residents, providing small projects of handicrafts and local products, improving the standard of living and increasing income, and *Environmental*; through preserving cultural assets, reducing negative practices in heritage areas, promoting sustainable behaviors and depending on eco-friendly localproducts.[27]

1.3. *Qaitbay Castle*

Qaitbay Castle is one of the most important defensive fortresses on the Mediterranean Sea Coast. It was built in the year 884 Hijri by the Sultan Al Ashraf Qaitbay Mamlouke in the place of the famous ancient Alexandria lighthouse on the eastern point of Pharos Island. Thus, it has an important location on the entrance to Alexandria's eastern harbor. Qaitbay Castle was known as one of the most important Islamic monuments in Alexandria.[28] Also, it is considered a tourist attraction for many visitors and tourists along the year both international and domestic.[29]Despite that, Qaitbay Castle has recently witnessed many negative practices by residents and managers which aren't appropriate to its great historical value. It has been turned into a wedding hall that attracts families and night buses to this site for tourism promotion, which resulted in a great controversy between archaeologists and tourism experts[30]. Therefore, the current study was conducted on the region of Qaitbay Castle as a significant heritage site in Alexandria, to assess the level of residents' awareness in the context of heritage and tourism.

2. **Methodology**

The study relies on a descriptive analytical methodology in order to explain related issues of the phenomenon under study. The study targeted the residents in the region of Qaitbay Castle and the managers in some tourism and heritage official institutions who work in heritage conservation. The study was conducted in November 2017 till the end of February 2018.

2.1. *Sample and Data Collection Instruments*

In order to achieve the objectives of the study, a descriptive research was adopted using a quantitative approach to collect and analyze data on the phenomenon and drawing conclusions about the research problem, focusing on Qaitbay Castle as a case study. Saunders et al. noted that the case study approach is appropriate for both descriptive and investigative researches. So, a single case has been chosen and conducted in the current study to provide a deep view about the phenomenon.[31]

The study was conducted through two methods of data collection. *Firstly; semi structured interviews* were conducted with (11) managers in some official institutions that are supposed to be responsible for raising cultural awareness in local communities, such as: **Ministry of Antiquities (**The Management of Cultural Development and Archaeological Awareness, The Area of Alexandria, which belongs to the Ministry of Antiquities)**,Ministry of Tourism, Tourism Promotion Authority,**

[25] A.Mamhoori, "Sustainable Tourism Development: An Empirical Survey of Tour Operators in India," Journal of Tourism and Hospitality 4, no.5 (2015): 1-6.

[26] Kaae, B. C. «Tourism,» 289-314.

[27] Shiva Pandey, "Sustainable Tourism as a Driving Factor for the Development of Cultural Heritage Sites Case Study: Lumbini - The Birthplace of Gautama Buddha" (Bachelor's Thesis, University of Applied Sciences, 2015) 1:72.

[28] Kathrin Machinek, «Qaitbay Fortress: Excavations and Study: A brief history,» accessed March 4, 2018, **http://www.cealex.org/sitecealex/activites/ terrestre/qaitbay/fort_qaitbay_intro_E.htm.**

[29] Qaitbay, accessed December 22, 2017, **http://www.egypt.travel/ar/attractions/qaitbay.**

[30] Http://www.dostor.org/2259969. Accessed February 19, 2018.

[31] M. Saunders, P. Lewis and A. Thornhill, Research Methods for Business Students (London: Pearson Education, 2009) 176-180.

Museum of Antiquities in Alexandrina Bibliotheca[*32]**and the Faculty of tourism and hotels- Alexandria University.** The study has chosen personal interviews as it allows an in-depth understanding of the phenomena, observation of the behavior; as well as the flexibility to ask more questions. During November 2017; managers in the selected institutions were firstly contacted by phone to explain the idea of the study and were nicely asked to participate in the research by setting appointment to get the required data. Later, interviews were conducted with 3 of the selected institutions. Each interview took time between 45 minutes and 1 hour. Others answered the questions via phone calls upon their request.

Five main questions were used to guide the in-depth interviews aiming to collect information and capturing a clear picture regarding the role played by the selected authorities to enhance community's awareness. The interview questions were formulated according to Monotoya's approach concerning constructing interview questions.[33] These questions are: **Q1**. What are the recent awareness campaigns that were done concerning Qaitbay Castle? **Q2**. Do the governmental authorities implement an integrated plan for enhancing locals' awareness? **Q3**. What are the key obstacles that hinder this implementation? And what are the factors that might facilitate it? **Q4.** What is your opinion regarding what happened recently in Qaitbay Castle by exploiting it as a wedding hall in order to promote tourism? **Q5**. What do you think about community participation in heritage preservation?

Secondly; a questionnaire was designed and conducted in the region of Qaitbay Castle in Alexandria. The questionnaire was used as one of the most important methods of statistical data collection. It was designed using a five-dimensional Likert scale from 1 to 5 (1 strongly disagree and 5 strongly agree). The study population includes all residents in Qaitbay Castle area to make the local community as close as possible. The current study depends on *a random sample* as one of the sampling methods to achieve the study goals. Five hundred and seventy (570) questionnaires were distributed among the targeted sample including: general public, service providers, souvenirs sellers, local craftsmen, students and taxi drivers. The total number of collected questionnaires were (492) questionnaire. Four hundred and eighty one questionnaires of them were valid to be analyzed representing a response rate (84.4%). The study relied on the *Statistical Package for Social Sciences (SPSS)* for all the analyses through the following statistical methods: Frequencies; Mean, Standard Deviation, Analyses of Variance and Regression analysis.

The questionnaire was divided into five sections: *(A)* highlights residents' profile characteristics; *(B)* evaluates their level of cultural awareness towards Qaitbay Castle through two dimensions of cultural awareness (knowledge and behavior); *(C)* discovers their gains from tourism advantages. *Section (D)* investigates to what extent they participate in taking responsibility for heritage protection. At the end, it was necessary to evaluate the current status of the educational role played by schools in the region of Qaitbay Castle in developing students' awareness. As said by Cooper and Shepherd, tourism education is one of the methods used to build cultural awareness.[34]So, section *(E)* examines this issue in preparatory and secondary governmental schools in Qaitbay area, targeting twelve- to eighteen years old students, whose number were 142 students.

All the constructs in the questionnaire were adopted from previous researches and modified according to the current study's objectives. Section *B* was derived from Youssef et al.; Yamaguchi & Takada and Kisusi[35]; Section *C* from Munhurrun and Huayhuaca et al.[36]; Section *D* from Rasoolimanesh &Jaafar's research[37]; and Section *E* from Ahmed's study.[38]It is worth mentioning that most residents of Qaitbay Castle area couldn't read or understand English. So, the researcher translated the questionnaire into Arabic language to be easily understood by respondents in order to guarantee a high response rate. After translation, the questionnaire was reviewed by Arabic language professionals and was modified according to their observations before being distributed.

[*32]Museum of Antiquities in Alexandrina Bibliotheca has been chosen because it aims at promote cultural awareness among young people through a variety of educational activities and has many actions in this regard. (Antiquities Museum accessed December 10, 2017. **http://Antiquities.Bibalex.Org/Home/Index.Aspx?Lang=Ar)**

[33] Castillo Montoya, "Preparing for Interview Research: The Interview Protocol Refinement Framework," *The Qualitative Report 21*, no.5 (2016): 811-831.

[34] Chris Cooper and Rebecca Shepherd, "*The Relationship between Tourism Education and the Tourism Industry: Implications for Tourism Education*," Tourism Recreation Research 22, no.1 (1997): 34-47.

[35] **Youssef** et al., "University," 1-65; Kisusi, "Promoting," 1-142; Y.S. Poong, S. Yamaguchi and J. Takada, " Impact of Learning Content on World Heritage Site Preservation Awareness In Town of Luang Prabang, Lao Pdr: Application of Protection Motivation Theory," Annals of the Photogrammetry, Remote Sensing and Spatial Information Sciences, Volume 2, no.5 (September 2015): 251-265.

[36] Munhurrun and Naidoo, "Residents," 45-56; Huayhuaca et al., «Resident,» 125- 141.

[37] Mostafa Rasoolimanesh and Mastura Jaafar, "Community Participation toward Tourism Development and Conservation Program in Rural World Heritage Sites," In: Tourism - From Empirical Research towards Practical Application, edited by: Leszek Butowski, (IntechOpen, 2016)1:14.

[38] Ahmed, "Assessment,"1-26.

2.2.　Questionnaire Validity Analysis

Before verifying the objectives of the study and analyzing the questionnaire, reliability coefficient analysis by using Cronbach's Alpha was calculated in order to measure the internal consistency of the items measuring each section. *Table 1* showed that the computed indices of Cronbach's Alpha for the study variables had moderately high reliability coefficients, ranging between (0.722 -0.826), which exceeds 0.70 for each section. This means that the collected data are reliable according to Nunnally and Bernstein(1994).[39]

Table (1): Internal reliability "Cronbach's Alpha" for questionnaire's sections

	CULT.A1	GTA2	LRP3	SR4
Cronbach's Alpha	0.803	0.722	0.781	.826
No. of items	12	6	4	4
No. of respondents	481	481	481	142

1CULT.AW: Cultural Awareness
2GTA: Gains from Tourism Advantages
3LRP: Local Residents Participation
4SR: Schools' Role in Raising Awareness

4. Results and Discussion
4.1. Interviews results
The results of the conducted interviews are demonstrated as follows:

Regarding question1; interviewees explained that there were no cultural awareness campaigns targeting Qaitbay Castle area in particular. A low percentage of them (18.2%) mentioned that the area of Qaitbay Castle was one of the field visits which was carried out by the Management of Cultural Development and Archaeological Awareness as a part of a comprehensive program to visit some heritage areas in Alexandria to raise local's awareness regarding heritage and its significance; as well as the acceptable behaviors inside heritage attractions. In addition, some of these authorities (45.4%) carried out visits to some schools inside Alexandria, including schools in the region of Qaitbay. But, these visits are not performed continuously or according to a structured schedule.

Concerning question2; the results showed that, in general, there was no coordination between the official Parties in the field of heritage and tourism. About (72.7%) of interviewees clarified that they carried out separate campaigns in this regard. This result is corresponding to AbdelNaby's research, in which she noted that each authority or institution in the field of heritage and tourism works independently in its own field not in cooperation with the other entities. Similar outcomes were also confirmed by interviewees. Managers in the Egyptian Ministry of Tourism and Tourism Promotion Authority said that most of their campaigns were limited only to the tourist side and had no cultural side. Most of their activities are generally aimed at developing rural areas, discovering modern trends in tourism market and investigating tourism markets profile.[40] However, it is well-known that tourism and culture are two sides of one coin as noted by many authors.[41] It was illustrated that the Management of cultural development in Alexandria is the most authority interested in cultural awareness programs.

Consequently, the cooperation between the surveyed bodies rarely takes place as revealed by the majority of interviewees and when it happens, it is done on a limited scale. For example, the collaboration which sometimes occurs between Tourism Promotion Authority, Ministry of Tourism and Management of Cultural Development is mostly limited to providing the latter with publications, photographs and printed materials during its awareness campaigns in some areas, including Qaitbay Castle, Roman Theater, Kum Elshokafa, Anfushi and Kom Alnadora. Moreover, (81.8%) of interviewees clarified that there were no specific programs or campaigns aiming at minimizing citizens' negative behaviors in heritage sites. In this context, (27.2%) of

[39] J.C. Nunnally and I.H. Bernstein, Psychometric Theory (New York: McGraw-Hill, 1994).

[40] Abdelnaby, «Problems," 177.

[41] Mamhoori, "Sustainable," 1-6; Choi and Sirakaya, «Measuring,» 380-394

interviewees explained that the ministry of tourism has already conducted a competition in a scientific research about citizens' behaviors in cultural attractions towards tourists and heritage preservation. Indeed, many studies have been published in this regard and a set of recommendations were provided, but unfortunately, there is no actual implementation of these suggestions. Furthermore, the findings revealed the absence of the role played by Tourism and Hotels Faculties and institutions in enhancing cultural awareness in local communities; even though their field of work and study is related to a great extent to this subject. They are supposed to work in an interactive manner with the official parties.

As for question 3; generally all the interviewees agreed that they are facing some obstacles that hinder them to implement effective awareness campaigns or design an integrated plan between the relevant authorities. These obstacles are as follows correspondingly:

- The lack of sufficient budget; for example officials in the Management of Cultural Development emphasized that they depend totally on their own resources and volunteers.
- The difficulty of coordination with other external institutions; such as schools and universities; more than half of interviewees noted that schools often refuse welcoming such campaigns; they believe that this impedes the educational process.
- The limited cooperation among the concerned Parties.
- The lack of top management conviction of the importance of awareness campaigns; lately, despite developing three awareness campaigns which have been designed according to a detailed timetable in the Ministry of Tourism, none of these programs were carried out because *the* top management and decision makers are not convinced about these campaigns. These programs were as follows; "Tourism is the responsibility of the community"; "Spreading and deepening tourism awareness among the Egyptian people"; and the initiative of "The Ministry of Tourism's employees are in the service of the Egyptian street".

Hence, it can be said that the identification of these barriers is required to solve them. The high percentage of interviewees (90.9%) suggested that awareness campaigns can be favorably applied when efforts made by the concerned authorities are being united. Furthermore, they should understand the importance of awareness campaigns to preserve heritage sites and show tourism activity in a proper manner. When it occurs, these parties will be keen to solve the previous problems and work toward the success of these campaigns. Other suggested factors were as follows respectively: supporting and activating awareness programs that had been actually planned; having good relationships with external institutions will help in applying effective awareness campaigns; allocating sufficient budget for awareness campaigns; as well as having a high-quality database about the neglected heritage sites in Alexandria and start with local people in those areas.

On the issue of question 4; more than half of interviewees (54.5%) perceive that using Qaitbay Castle as a place to hold weddings is totally unacceptable. They added that Qaitbay Castle is a significant historical symbol that expresses Egypt and one of its outstanding monuments which is not appropriate for such events. Thus, the utilization of the Castle must be consistent with its value and away from any negative practices that may cause damage; especially with the negative behaviors of many people in the Egyptian society. The other percentage (45.5%) agreed that there is no objection to exploit the Castle in this way similar to the advanced countries; in order to promote tourism, only if taking into account the value of the impact which may happen. They emphasized that this must take place under the supervision of the relevant authorities and according to a strict set of laws and procedures to ensure that no damage, loss or destruction will happen. But if there is a possibility of slight harm may happen then, this matter will be considered objectionable. **Finally, regarding question 5;** even though (81.8%) of managers are convinced that community participation is essential and required for heritage preservation, they stated that this process is still at improper levels and needs much improvement, which is in line with the study of Rasoolimanesh and Jafaar, in which they asserted that local residents should be involved in conservation programmes to ensure sustainability in heritage site[42]. Therefore, community members have to be considered when planning or developing heritage sites, as they are able to contribute effectively to preserve their own future.[43]

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[42] Rasoolimanesh and Jaafar, "Community," 3-4.

[43] Idilfitri et al., "Public," 194-195.

4.2. Questionnaires Results
4.2.1. Sample profile characteristics
The following table shows the distribution of the sample according to their demographic characteristics:

Table (2): Respondents' Demographic Characteristics

Gender				Age			Educational Level			Level of Income		
Male		Female		Category	No	%	Category	No	%	categoty	No	%
No	%	No	%	Less than18	138	28,7	Preparatory school	65	13.5	None	173	35.9
296	61.5	185	38.5	From 18:30	95	19.8	Senior secondary school	77	16	Less Than 1200	96	19.9
				From 31:45	166	34.5	Institute/ Technical graduate	157	32.6	From1200:1700	114	23.7
				More than 45	82	17	Undergraduate	33	6.9	From 1800:2400	57	12
							Bachelor degree	149	31	2500 and more	41	8.5

Table 2 interpreted that over half of the respondents are males (n   296, 61.5%) while females represented (n   185, 38.5%) of the sample. Regarding the *age range* of respondents, the majority of the sample are ranged between "31 to 45" years old (n   166, 34.5%) who had the highest percentage. Whilst, (n   138, 28.7%) of the sample were in the age category" Less than 18", followed by the age range from "18 to 30" at a rate of (n   95, 19.8%). The least proportion reported (n   82, 17%) was for the age "More than 45". By studying the *educational level*, it was shown that (n   157, 32.6%) of respondents are technical graduates, followed by those who held a bachelor degree at a rate of (n   149, 31%) of respondents. As for students from preparatory and secondary schools, they represented (n   142, 29.5%) of the sample. Only (n   33, 6.9%) of the sample were undergraduate. Finally, concerning the *monthly income*, firstly (n   173, 35.9%) of respondents didn't get income. This is attributable that (29.5%) of the sample are students as mentioned previously, besides, (6.4%) of respondents didn't work. As for the remaining percentage, it was shown that the highest percentage (n   114, 23.7%) went for those who received income ranged between 1200 and 1700 L.E per month, followed by (n   96, 19.9%) who received monthly income less than 1200.This indicates that the monthly income of (43.6%) of the surveyed sample does not exceed 1700 L.E per month.

4.2.2. Descriptive Analysis of Study Variables

A descriptive analysis of study variables has been conducted and summarized in *Table 3*. All the statements in each section have been rearranged in an ascending order according to mean scores as shown below:

Table (3) Descriptive Analysis of Study Variables (M & SD)

Statement		M	SD	Statement		M	SD
Level of Cultural Awareness (CULT.AW) Overall Score (M 2.1350 & SD 0.4182)							
CULT.K (Knowledge)		2.14	0.516	CULT.B (Behavior)		2.131	0.505
CULT.K1	Interested in gaining knowledge about tourists experiences	1.80	.909	CULT.B1	Have the ability to deal with tourists from different cultures	1.60	0.833
CULT.K2	Know that residents play an important role in preserving Qaitbay Castle	1.85	1.134	CULT.B2	Visited many historical places in Alexandria	1.73	0.916
CULT.K3	Know the historical features of Qaitbay Castle.	1.875	0.949	CULT.B3	Follow the rules and instructions inside the Castle	1.91	0.988
CULT.K4	Realize the importance of heritage preservation for the community	1.96	0.871	CULT.B4	Share information about Qaitbay Castle with visitors and tourists	1.95	0.966
CULT.K5	Know the rules that must be followed when visiting the Castle	1.96	1.081	CULT.B5	Follow the good hospitality behaviors towards tourists	2.01	1.024
CULT.K6	Know that Qaitbay Castle is an important tourist attraction in Alex.	3.38	1.669	CULT.B6	Qaitbay Castle is one of the most important places to spend holiday	3.59	1.247
Gains from Tourism Advantages (GTA)				Local Residents' Participation (LRP)			
GTA.1	Tourism enhances people understanding of cultural heritage	1.73	.771	LRP1	I participated in activities related to institutions that work in heritage	1.56	0.852
GTA.2	Tourism contributes to the preservation of Qaitbay Castle	1.79	.952	LRP2	I participated in heritage conservation programs.	1.57	0.716
GTA.3	Tourism leads to the development of infrastructure and other public services in the region	1.95	.972	LRP3	I cooperated with local authorities to develop the tourism activity in the region.	1.61	0.873
GTA.4	Tourism provides many job opportunities	2.00	.933	LRP4	I participated in courses or workshops related to the cultural heritage.	1.65	0.889
GTA.5	Tourism can increase income and improve standard of living	2.025	1.047				
GTA.6	Tourism provides the opportunity for local products and handicrafts	2.233	1.070				
Overall M & SD for GTA		1.955	0.432	Overall M&SD for LRP		1.601	0.469
M Mean, SD Standard deviation							

Firstly, it was shown from *Table 3* that all the statements of *CULT.K* variable were noted to be low (*Over all M* 2.14, *SD* 0.516), except the 6th statement. Results explained that residents agreed on "Knowing that Qaitbay Castle is an important tourist attraction in Alex" (*M* 3.38), which had the greatest mean value. However, they didn't know the historical features of Qaitbay Castle (*M* 1.875). This indicated that their knowledge about Qaitbay Castle is only limited to that it is a popular tourist attraction in Alex, but they have no historical background about its great historical value. Secondly, regarding *CULT.B*

statements, data in *Table 3* showed that the least mean value is for the 1st statement (*M* 1.60). This is not surprising, as the decline of the mean scores of residents' knowledge towards their own culture and heritage will certainly affect their ability in dealing with tourists from different cultures. This result is supported by Idilfitri *et al.*, in which they noted that people can't recognize other cultures while they have not enough knowledge about their own culture and heritage.[44] In addition, this may be attributable that the study has been conducted in a popular area; most of its residents weren't able to deal and interact with different types of tourists. Moreover, residents didn't score a high mean value regarding the 3rd statement (*M* 1.91). In this context, when asking residents about the existence of brochures, guidebooks or signs explaining the details of the place and directing them how to behave inside the Castle, most residents (87.1%) confirmed that there are no means showing them the restrictions and regulations that must be followed inside the Castle.

Conversely, among **CULT.B** statements, the 6th statement scored the greatest mean value (*M* 3.59), than other items. It is worth mentioning that, when asking residents about the reasons for visiting Qaitbay Castle; five reasons were as follows respectively: the entry rates are inexpensive (92.6%); an appropriate place for children and families (91.5%); enjoying the sea view (87.4%); accessibility to the Castle (79.6%); and finally, visiting the Castle as a historical area was the last ranking (48%). It can be concluded that the majority of residents visit Qaitbay Castle in holidays as a suitable place for low-income families. At the same time, they can enjoy beautiful sea and sunset view. So, Qaitbay Castle is one of the most important choices for local residents to spend holiday. This might be owing to the low standard of living in Qaitbay Castle area, as discussed previously. Also, the mean score of the 2nd statement of CULT.B's proves this, indicating that visiting heritage sites is not considered in the top priorities of interest for residents. Consequently, the overall mean value of *CULT.B* is reported to be very limited (*M* 2.131, *SD* 0.505). This result might be due to the lack of residents' knowledge about the historical significance of heritage sites. Kisusi emphasized that, fostering residents' knowledge regarding cultural heritage helps in modifying and promoting their positive attitudes in heritage sites.[45]

Based on the above, the lower mean scores of *CULT.K* and *CULT.B* statements resulted in a lower level of *CULT.AW* among residents (*M* 2.135, *SD* 0.418). These findings are consistent with what was said by most of interviewees regarding the lack of cultural awareness campaigns targeting Qaitbay Castle area in particular. As a result, local residents aren't aware of the cultural value of their region, which reflects the current situation in Qaitbay Castle area. It has become very crowded with many souvenir and street vendors who spread out on the Castle walkway in an uncivilized scene that disturbs citizens and Castle visitors. Moreover, letters of love on the walls of the Castle have destroyed its archeological structure. These unfavorable attitudes have caused many problems threatening the Castle, which necessitates intensifying awareness campaigns in this region as a fundamental footstep to preserve it. Afterwards, in order to know whether CULT.AW level varied among residents from one group to another according to their demographic characteristic, especially age and educational level, additional analysis based on an analysis of variance has been conducted as shown in *Table 4*

Table (4) One Way-ANOVA Test (Age and Educational Variables)

CULT.AW						
		SSR	Df	Mean Square	F	Sig.
Age	Between Groups	1.114	3	.371	2.138	.095
	Within Groups	82.867	477	.174	-	-
	Total	83.982	480	-	-	-
Educational Level	Between Groups	2.750	4	.682	4.028	.003*
	Within Groups	81.232	476	.171	-	-
	Total	83.982	480	-	-	-
** Correlation is significant at the 0.05 level (2-tailed). *Sig* Significant						

[44] Idilfitri et al., "Public," 191-203.

[45] Rahel Lucas Kisusi, *"Promoting Public Awareness on the Existing Cultural Heritage Tourism Sites: A Case of Dar es Salaam City"* (Masters thesis., The Open University of Tanzania, 2014), 1-142.

Findings of ANOVA analysis showed that the level of residents' cultural awareness was unaffected by the age (*F ratio* 2.138, *P* value .095). Whereas, for the educational level; there was a statistically significant difference between groups according to their educational level. (*F ratio* 4.028, *P* value .003). Additionally, by analyzing data using *Post-Hoc* comparisons; it was shown that there was a significantly higher level of cultural awareness for those who held a bachelor degree (*M* 2.226, *SD* .4126) than other groups.

As for perceptions held by residents concerning their **gains from tourism advantages** (*GTA*); the majority of residents are not supportive to the socio-cultural and environmental impacts as shown in Table 3. On the other hand, the economic impacts had a moderate mean score regarding the 6th statement, which represents the highest mean value among *GTA* statements (*M* 2.233). In this regard, several studies confirming that maximizing residents' gains from the tourism activity in the heritage site contributes in increasing their loyalty and belonging towards the targeted regions and motivating them to participate in preserving their cultural heritage. Hence, residents will realize that preserving heritage site is important for their source of livelihood. In other words, this induces them to protect their source of income.[46]

Eventually, regarding **local residents' participation** *(LRP)* in heritage site preservation (Qaitbay Castle), it was eliminated from *Table 3* that there is a decline in their level of participation (*Overall M* 1.601, *SD* 0.469).This might be owing to the lack of residents' cultural awareness; as well as, the minor benefit they get from tourism activity. Therefore, they aren't motivated to participate in protecting or developing the region. All in all, more cooperative efforts and programs are required from the official Parties in Alexandria to enhance locals' awareness regarding heritage and tourism and engage them in the conservation process. They must feel that heritage preservation is required for achieving sustainable tourism development in their area which brings positive impacts for them.[47]

As for the **educational role played by schools** '(*SR*) concerning raising students' cultural awareness, students' feedback revealed the weakness of this role. All of *SR* statements seem to be very limited as shown in Table (5):

Table (5) Mean and Standard Deviation Analysis of SR. Variables

	Statement	N	M	SD
SR.1	curricula discuss the importance of heritage and tourism	142	1.809	.9297
SR.2	School organizes trips to historical attractions (Qaitbay Castle).	142	1.852	.8908
SR.3	School promotes positive behaviors towards environment and heritage.	142	1.943	.7511
SR.4	Schools spreads knowledge about heritage and tourism	142	2.063	.8440
Overall M & SD for SR.			1.917	.6962

Table (5) indicated that the overall Mean for the 4-statement school index was *1.917* with *SD* 0.696. This indicated that there is a lack of the educational role played by schools in enhancing students' awareness regarding heritage and tourism, which need much improvement .Several studies emphasized that schools should educate students about their nation's heritage and teach them the positive behaviors towards heritage sites.[48] As it was mentioned in the theoretical part; there are various ways recently used to induce students to learn information in simplified and interesting ways to develop their sense of heritage.[49] According to Ahmed, an accumulative evaluation for students must be conducted through different methods; such as quizzes, reports, written material and competitions, to ensure better understanding of cultural heritage.[50] Eventually, the standard deviation of all the study variables refers to the moderation of data distribution and the lack of dispersion of the data.

[46] *Kathleen* Andereck, *Christine* Vogt, "The Relationship between Residents' Attitudes toward Tourism and Tourism Development Options," Journal of Travel Research 39 (2000): 27-36; John Ap, "Residents' Perceptions of Tourism Impacts," Annals of Tourism Research 19, no. 4 (1992): 665-690.

[47] Aleksandra Terzić, Ana Jovičić and Nataša Simeunović-Bajić, "Community Role in Heritage Management and Sustainable Tourism Development: Case Study of The Danube Region In Serbia," Transylvanian Review of Administrative Sciences (2014):183-201; Harrill, R, "Residents' attitudes toward tourism development: A literature review with implications for tourism planning," Journal of Planning Literature 18, (2004): 251-266; Pandey, "Sustainable," 1:72.

[48] Cooper and Shepherd, «The Relationship,» 34-47.

[49] Feifei Xu, Dimitrios Buhalis and Jessika Weber, "Serious games and the Gamification of tourism," Journal of Tourism Management 60 (June, 2017): 244-256.

[50] Ahmed, "Assessment," 1-26.

1.1.3. **Deductive analysis of research hypotheses**

In order to test the study hypotheses and examine the relationships between variables; Linear and Step-Wise regressions analysis were conducted to explore. Firstly, the association between the two dimensions of cultural awareness (knowledge and behavior) and whether residents' behavior in heritage sites is affected by their knowledge or not. Secondly, testing the individual impact of *CULT.AW* and *GTA* on *LRP* was performed. Thirdly, an evaluation of the collective effect of the two main variables *CULT. AW&GTA* on *LRP* as a whole was carried out to predict the level of *LRP* according to residents' cultural awareness and their gains from tourism advantages, assuming the stability of all other variables. The results of the regression statistical analysis are summarized in *Table 6*.

Table (6) Regression Analysis for Study Hypotheses

Dependent Variable / Independent Variable		(Knowledge) (K.CULT)	
Behavior (B.CULT)	R	.315**	
	R square	.099	
	Adjusted R^2	.097	
	Sig.	.000	
	β value	.315	
	Std. Error of the Estimate	.49011	
	T value	7.252	
	F	52.597	
Hypothesis Testing		H1 Supported	
		CULT.AW	GTA
Local Residents' Participation (LRP)	R	.493**	.510**
	R square	.243	.260
	Adjusted R^2	.242	.259
	Sig.	.000	.000
	β value	.493	.510
	Std. Error of the Estimate	.40800	.40339
	T value	12.410	12.983
	F	154.003	168.563
Hypothesis Testing		H 2, 3 Supported	
** Correlation is significant at the 0.05 level (2-tailed). *Sig* Significant			

H1. Local residents' behavior towards heritage site is affected by their cultural knowledge.
According to the regression analysis of CULT.AW dimensions, it was shown from *Table 6* that B.CULT is positively correlated with K.CULT (*Adjusted R^2 .097, Sig. (2- tailed) .000, β value .315*). Although K.CULT has a limited effect on B.CULT, it was shown to be a significant effect. This indicated that the more in-depth knowledge people have about cultural heritage, the more positive their behavior is towards heritage sites. Similarly, Nyaupane and Timothy found that people need to understand the value of cultural heritage and the important role they play in preserving heritage sites; then, their behavior can change over time, which undoubtedly contributes to make tourism sustainable in heritage sites.[51] So, H1 was supported by the results of regression analysis.

H2. Local residents' participation in heritage site preservation is affected by their level of cultural awareness.
Table (6) demonstrated that LRP is positively affected by CULT.AW (*Adjusted R^2 0.242, Sig. 2- tailed 000< 0.01, β value 0.493*), which indicated that the high level of cultural awareness, the high level of residents participation in heritage

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[51] Nyaupane and Timothy, «Heritage,» 225-239.

preservation could be achieved. This result is congruent with the study of Bakri et al, who stated that cultural awareness is a valuable requirement for community participation in heritage preservation[52]. Additionally, Terry and Honggen substantiated that, enhancing locals participation could be reached through several methods; the most important one is raising cultural awareness.[53] So, the second hypothesis H2 was supported through the regression analysis.

H3. Local residents' participation in heritage site preservation is affected by their gains from tourism advantages.

Table (6) tells us that there is a statistically significant and positive correlation (*Sig.000< 0.01, Adjusted R² .259, β .510*) between residents' gains from tourism advantages and their participation in heritage site preservation. This indicates that when local residents are feeling that the tourism activity in heritage sites has a great positive impact on their lives at all levels; they will be willing to participate in preserving the heritage site. This is in line with the study of Idilfitri et al., in which they noted that community oriented approach contributes in preserving heritage sites and achieving sustainable development.[54] Taking local needs of residents into consideration, achieving a better quality of life for them, as well as involving them when planning and developing the region and providing funds for them to establish small projects; would certainly drive them to preserve their cultural heritage.[55] So, H3 was supported by the results of regression analysis.

Table (7) Step-Wise Regression Analysis of Predictive Contribution of CULT.AW &GTA on LRP

Independent Variables	Dependent Variable (LRP)						
	R	R Square	Adjusted R Square	Std. Error of the Estimate	*R Square Change*	F	p-value
GTA	0.510	0.260	0.259	.40339	0.260	168.563	.000
GTA,CULT.AW	0.586	0.343	0.341	.38049	0.083	124.923	.000
P value is significant<0.05.							

Eventually, after discussing the individual impact of CULT.AW and GTA separately on LRP, the researcher preferred to determine the collective effect of the two main variables (CULT.AW&GTA) on LRP. Therefore, Stepwise regression analysis was employed to compute the highest significant predictor for LRP. The results are summarized as shown in *Table 7.*

Table (7) indicated that there is a statistically significant correlation between (CULT.AW &GTA) as a whole and the LRP (*Sig. 000< 0.01, Adjusted R²   .341*), which means that they had a collective significant effect on LRP. Additionally, it was illustrated that GTA is the best predictor of LRP. According to *R Square Change*, (26%) of the LRP could be predicted by GTA, while the contribution of CULT.AW in improving LRP represents only (8.3%). Finally, it can be said that the level of LRP could be positively increasing according to residents' cultural awareness and their gains from tourism advantages.

4.   Conclusion and Recommendations

Heritage sites are significant tourist attractions and an important generator for the national income for many destinations. They are source of pride for the nation and evidence of its originality. Cultural awareness is the way through which the heritage sites can be preserved and protected.[56] Residents in Qaitbay Castle area have been examined concerning their level of cultural awareness, gains from tourism advantages and their participation in heritage preservation. Moreover, the study aims to discover the educational roles played by the governmental schools in Qaitbay Castle area in this regard. Descriptively, it was obvious that all the study variables were reported to be low. This is owing to the absence of an awareness comprehensive program organized by the official authorities, who work in heritage and tourism, targeting different categories in the local community. Unfortunately, each authority works independently, not according to an integrated or announced plan. Moreover, no awareness campaigns have been done periodically in different regions, as well as, the lack of cooperation with other external institutions. The findings also illustrated that the issue of cultural awareness has not yet gotten consideration among schools in the region of

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[52] Bakri et al., «Public,» 294-302.

[53] Lam Terry and Xiao Honggen, "Challenges and Constraints of Hospitality and Tourism Education in China," International Journal of Contemporary Hospitality Management 12, no.5 (2000):291-295.

[54] Idilfitri et al., "Public," 191-203;Wang, «A Study,» 2909-2920.

[55] Shiva Pandey, "Sustainable,"1:72.

[56] Srivastava, "A Study," 336 - 344.

Qaitbay. Deductively, the results of regression analysis supported the hypothesis of the study. It was confirmed that there is a significant relationship between how much knowledge people have about the value of heritage sites and their positive behavior towards these sites. In addition, it was concluded that LRP is statistically correlated and affected by both CULT.AW and GTA. Furthermore, Step-Wise regression analysis proved that GTA is the best predictor for LRP, which suggests that local residents' participation in heritage preservation will increase if they actually get benefited from the tourism activity, realizing that the issue is related to their source of income, along with, planned awareness campaigns for raising their level of cultural awareness. Based on the above, the study presents some suggestions that should be considered: **(1)** Official entities, key actors, private sector and academic members should collaborate to draw an ambitious plan or develop a national project aiming at raising cultural awareness of the Alexandrian community and engaging people in taking responsibility of heritage preservation. **(2)** Educational programs should be adopted in schools at all levels and implemented under the supervision of the Ministry of Tourism, Ministry of Antiquities and Ministry of Education in order to raise students' awareness. **(3)** Local administrations and councils need to pay more attention to what residents had to say concerning their thoughts about the region of Qaitbay Castle as they are considered the closest group to this cultural attraction and take into account the required procedures and policies that can improve residents' living standard. **(4)** Allocate specific places and establish small projects for those who are selling souvenirs and handicrafts away from the entrance of the Castle in the style of Khan El-Khalili Street in Cairo. **(5)** Apply some tools to help achieve sustainability in Qaitbay Castle, such as: Environmental Impact Assessment (EIA), Carrying Capacity Calculation (CCC), Visitor Impact Management (VIM) and Land Use Plan (LUP). **(6)** Supervision should be increased in Qaitbay Castle to control and minimize negative behaviors, along with providing brochures, electronic billboards and guidebooks that explain the rules and instructions which must be followed inside the Castle. **(7)** Relevant authorities should track the results of awareness campaigns that have been carried out in order to evaluate its effectiveness and determine points of strength and weakness. **(8)** Finally, the official bodies in the field of heritage and tourism should also activate festivals and special events that are appropriate to take place inside the Castle and in accordance with its value and nature, because this will stimulate tourism movement to the Castle on both the local and international level.

5.   Limitation and implications for further research

This study can be used as a starting point for many ideas in this area of research in the future. The present research has been conducted in one region "Qaitbay Castle", other heritage sites in Alexandria with different samples should be examined to evaluate the level of community's awareness towards cultural heritage. A comparison between these regions should be conducted to determine the most priority regions for applying awareness campaigns in Alexandria. Also, the relation between the place of residence and the level of cultural awareness wasn't discussed in this study, so additional studies can focus on this point of research. The current study has drawn results from a random sample of residents including different segments of local community, more researches should be directed to investigate each segment of community separately to determine their level of awareness in the context of their characteristics, perceptions, problems and needs in order to draw a clear picture concerning the most suitable awareness program for each category.

Much research should investigate how to achieve integration between the official Parties in the field of tourism and heritage and other private institutions that are interested in heritage preservation. A comprehensive plan can be proposed by researchers for effective implementation of awareness campaigns in local communities. Further research is required to test more profile characteristics of residents and the relation to their degree of awareness. Furthermore, the current study focused on awareness regarding tangible heritage. Other researches should concentrate on intangible cultural heritage, such as traditions, rituals, local knowledge and artifacts, in order to ensure deeper understanding of cultural heritage. At the end, not much research has yet been done on different types of governmental and private schools in Alexandria, regarding their educational role in raising awareness which can be a further point of future research.

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The Manifestations of Mediterranean Diet in Egyptian Intangible Cultural Heritage

Mohamed Amer[1] and Azza Abdel Maksood[2]

Abstract

The Mediterranean diet was inscribed in 2013 on the UNESCO Intangible Cultural Heritage (ICH) list. It is considered knowledgably a life style including a group of activities. Although this inscription was exclusively restricted in some European states, this mixed or connected-separated kind of a living heritage is not well-recognized in Egypt. It has been estimated by the researcher some examples of Egyptian countries, cities or governorates where people indirectly apply the Mediterranean diet including various actions such as a traditional food, crafts, social practices and construction. The researcher puts a good strategy to preserve it along the future generations and to invest it developing the local socio-economic context. Finally, the researcher presents the recommendations linking culturally and economically between the Mediterranean diet-related activities and the Egyptian cultural identity. Respectively, this linkage contributes raising an awareness of the Egyptian local community for the cultural significance of ICH and pushing them, as an initial inventory body, to preserve their heritage and operationalize the factor of sustainability through the transformation process of the cultural heritage knowledge.

Keywords:

Egyptian Traditional Lifestyle – UNESCO Intangible Cultural Heritage List – Popular Practices – Heritage Economic – the Mediterranean Diet

Introduction:

The local community is mainly the representative of intangible cultural heritage (ICH). ICH is an expression for the local cultural identity which reflects the socio-economic form of the local community. It is included a group of skills, thoughts, and the popular imaginary forms such as myths, and narratives.[3] As a result of the globalization and modernization waves, the authentic value of ICH faces currently a great challenge surviving and transmitting along the upcoming generations. Thus, "*the problem of authenticity in* [ICH] *cannot be solved by isolating a single form of performance of a given practice since this would require an infinite listing of its historical, political, social, artistic and symbolic ontology*"[4].

The Mediterranean Diet (MD) is a traditional lifestyle aspect that was inscribed on UNESCO ICH list in 2010 between Spain, Greece, Italy, and Morocco; and then, was extended in 2013 adding Croatia, Cyprus and Portugal. This aspect requires a group of actions which are represented throughout craftsmanship, social practices, construction and its conservation. It has a great

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[4] Lourdes Arizpe, "Singularity and Micro-Regional Strategies in Intangible Cultural Heritage," *in Anthropological Perspectives on Intangible Cultural Heritage*, ed. Lourdes Arizpe and Cristina Amescua, vol. 6, Springer Briefs in Environment, Security, Development and Peace (New York: Springer and Centro Regional de Investigaciones, Universidad Nacional Autónoma de México, 2013), 20.

part of cultural identity. It breaks down barriers among all categories of ages, genders, and social classes.[5]

Considering the common historiographical context, it is one of the cultural policy theme "*Beni Culturali*" that to be represented in the cultural landscape viewing a multi historical layers of such civilization whose manifestations had been transmitted from generation to another generation according to their socio-economic requirements.[6]

Traditional food as a *Beni Culturali*, it has been revealed the socio-economic context and the history of each local community and the features of the cultural landscape transformation. It refers easily to the daily lifestyle of such community in various destinations and periods through their selection, production, distribution and consumption ways according to a group of factors such as income, prices, preferences, beliefs, and cultural traditions, the geographical, social and economic contexts. Thus, it manifests also the integrity of local traditions and the cultural identity.[7]

MD plays socially and culturally a great role strengthening sustainably the agro-food traditions. In 2007, Barcelona Declaration on MD as ICH referred to its cultural significance ensuring the sustainable agriculture and safeguarding the food security. MD is an integrated theme which ensures, through a documental and managerial process or in the other words through the sustainable development, the continuity of interacting between the land or the cultural landscape and the indigenous residents by the preservation and development of traditional practices. Its traditions have ability to create intangibly a conversation space among a group of intercultural attitudes sharing the similar values.[8]

In 2010, nominating MD as ICH representative, UNESCO ICH committee has been referred stating and identifying the MD feature that "[MD] *consists of a series of valuable traditional practices, knowledge and skills passed down from generation to generation that strengthen the sense of belonging and the continuity of the communities*". Also, in 2007, Spain recognized MD, through its documents to the European Union Council of Ministers of Agriculture and Fisheries, as "*a very important component of the cultural, social, territorial, environmental and gastronomic heritage of the countries and peoples in the region, historically forming part of a way of life.*"[9]

MD is a multidisciplinary theme. In regard of modern culture, the term "Diet" is majorly used to refer therapeutically or aesthetically a food regime. Interpretively, the word "Diet" was derived from the Latin "*Diaeta*" that comes originally from the Greek "*Díaita*" which means "a lifestyle" wherever with individuals, families, communities or villages. It reflects mainly the Mediterranean lifestyle sharing the social, cultural, health and economic perspective of a traditional food. Thus, MD is not only a nutritional regime but also, to express the interaction between the human being, the natural context and the cultural landscape as well investing a group of talents, practices, and habits. MD states are joint in some nutritional ingredients, e.g. olive oil, cereals, vegetables, fish, dairy, meat, and spices; and culinary typologies such as cooking, boiling, and barbecuing. As a result of interacting with the surrounding cultural landscape, it has special characteristics including the consumption level of food and crops, the architectural maintenance, and conservation as well as the traditional craftsmanship such as fishing,

[5] Tullio Scovazzi, "Intangible Cultural Heritage as Defined in the 2003 UNESCO Convention," in *Cultural Heritage and Value Creation: Towards New Pathways*, ed. Gaetano M. Golinelli (London: Springer, 2015), 111; UNESCO ICH, "Mediterranean Diet," UNESCO Intangible Cultural Heritage Committee, 2013, accessed August 12, 2017, **https://ich.unesco.org/en/RL/mediterranean-diet-00884.**

[6] "*Beni Culturali*" – "*The complex historical, intellectual and material products of human society (….) the wide range of values related to the natural function and the broad economic utility of products, including art*." Massimo Montella, "Cultural Value," in Cultural Heritage and Value Creation: Towards New Pathways, ed. Gaetano M. Golinelli (London: Springer, 2015), 12, 14, 15, 17.

[7] *Ibid.*, 18, 24; Martine Padilla, Zahra S. Ahmed, and Habiba H. Wassef, "In the Mediterranean Region: Overall Food Security in Quantitative Terms but Qualitative Insecurity?," Analytic Note (Paris, France: International Center for Advanced Mediterranean Agronomic Studies (CIHEAM), 2005), 10, accessed May 20, 2017, **http://portail2.reseau-concept.net/Upload/ciheam/fichiers/ANP4.pdf**; Giovanni Scepi and Pier Luigi Petrillo, "The Cultural Dimension of the Mediterranean Diet as an Intangible Cultural Heritage of Humanity," in *Cultural Heritage and Value Creation: Towards New Pathways*, ed. Gaetano M. Golinelli (London: Springer, 2015), 173.

[8] Dernini, op. cit., 289; Scepi and Petrillo, op. cit., 178, 180.

[9] *Ibid.*, 183; Dernini, *op. cit.*, 288.

cultivating, grazing, and harvesting. Therefore, there are a group of mutual dishes, social practices, and festive events and so on in the majority of these states.[10]

Women have a great role to transmit the cultural significance and the heritage knowledge of MD preserving its techniques, either in social context (families), in the apprenticeship context (craftsmanship), or in an educational context. "*The conventional forms of knowledge transmission, implemented primarily by women, include young people's imitation of older individuals* (….) *through organized festivals, events and campaigns that disseminate the cultural heritage underlying* [MD]." Providing that, UNESCO ICH (2003)[11] recommends operationalizing the perspective of "revitalization" in order to solve the consequence of losing the traditions of parents and grandparents especially by the young generations.[12]

Inscribing MD theme on UNESCO ICH list combines between the material and immaterial heritage expressing the social and cultural identity. Traditionally, those who made these traditional dishes follow an ancient culinary typology which they historically inherited and transmitted the culinary procedures from generation to generation creating their cuisines. These were already existed in the classical globe (Jewish, Christian, or Muslim medieval dishes), the modern and contemporary ages mixing their ingredients and typologies with the America-origin cuisines especially during the 19th and 20th centuries. Traditionally, MD states and its cultures, representing the manifestations of the shared cultural identity, have joint ingredients - such as fats, seasonings, herbs, spices, cereals, wheat, beans, chickpeas, and lentils -, the secondary ingredients – e.g. meat, fish, vegetables and fruits - and culinary typologies such as pickling, roasting, cooking, breading, frying, and baking. [13]

MD contributes indirectly enhancing the cultural foundations which seek to guarantee socially and culturally the sustainability pattern of the cultural significance and/or identity of communities. Representing the MD context as ICH theme that to preserve the cultural value of gathering the families and individuals:

> [MD] *is on display every day and in a more spectacular and elaborate way during the festivities that mark the passing of the calendar year and religious* (…..). *These holidays are a communal projection of what occurs within individual family homes, revealing why activities often take place outdoors to witness the openness of the individual and the family to the rest of society and the community. One logical consequence is that social ties, including the feeling of neighborliness, reciprocity, sharing and conviviality, are strengthened during such mass celebrations* (…..), *facilitate social harmony, the rediscovery of common roots, and the development of ancient traditions.*[14]

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[10] Sandro Dernini, "The Strategic Proposal for the Candidacy of the Mediterranean Diet for Inclusion in the UNESCO List of Intangible Cultural Heritage," European Institute of the Mediterranean (IEMed.), 2008, 288, 289, accessed September 18, 2017, **www.iemed.org/anuari/2008/aarticles/EN288. pdf**; Pier Luigi Petrillo, "The Mediterranean Diet One Year after and the Role of UNESCO," Italian Committee, The Special Agency PromImperia- The Italian Chamber of Commerce Committee, 2014, accessed September 17, 2017, **www.promimperia.it/media/11311/wg1_1_eng_coordinator_ petrillo_mediterranean_diet_as_world_heritage.pdf**; Massimiliano Rennaa, VitoAntonio Rinaldib, and Maria Gonnellaa, "The Mediterranean Diet between Traditional Foods and Human Health: The Culinary Example of Puglia (Southern Italy)," *International Journal of Gastronomy and Food Science* 2 (2015): 64; Scepi and Petrillo, op. cit., 174–76; Scovazzi, op. cit., 112.

[11] UNESCO, *op. cit.*

[12] Scepi and Petrillo, op. cit., 180; Scovazzi, *op. cit.*, 112, 120, 122.

[13] Isabel González Turmo, "The Mediterranean Diet as a Heritage Object," *Quaderns de La Mediterrània* 13 (2010): 46–48.; Scepi and Petrillo, op. cit., 171, 172.
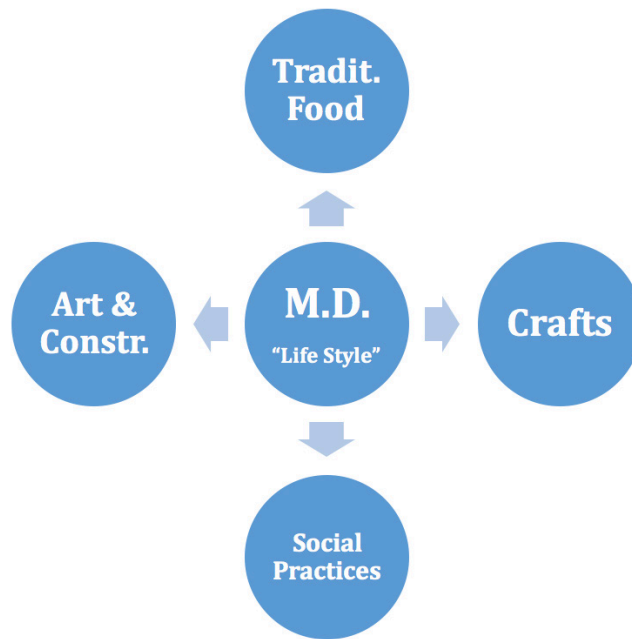
[14] *Ibid.*, 176, 177.

Diagram 1: The Mediterranean Diet Pillars
Source: adopted © UNESCO ICH Description of the Mediterranean Diet, https://ich.unesco.org/en/RL/mediterranean-diet-00884 [Accessed April 10, 2017].

Safeguarding MD, the four emblematical states (Spain, Italy, Greece and Morocco) had been developed the preservation measures guaranteeing the cultural diversity of the Mediterranean food heritage as a multi-national cultural regime; encouraging the scientific and artistic research projects; enhancing the educational initiatives and capacity building programs; raising an awareness of the local community especially the young generations. These preservation measures can effectively manage, promote, and transmit MD theme as ICH.[15]

Thus, the local communities[16] at these initial four states played a great role. They prepared their proposal adopting a joint strategic plan that aims at strengthening MD and its role as a cultural and socio-economic model. Moreover, they launched, highlighting the global promotion of MD, initiatives calling the streets in each society to revive continually the memory commemorating each community members; as well as the following procedures:

1- *The launch of a joint website;*
2- *The development and dissemination of a "dictionary" in the four official languages of the states involved (Italian, Spanish, Greek and Arabic) as well as in English and French;*
3- *The appointment of children in the four communities as* MD *ambassadors;*
4- *An annual celebration of the week of* [MD]*, to be held every year in rotation in one of four symbolic communities.*[17]

Linking between the traditional knowledge and the food security, the indigenous local communities invest their traditional experience guaranteeing their ecosystem livelihood. Therefore, it has been realized that this traditional knowledge has the effective facility of tackling the current problem and enhancing the socio-environmental sustainability. Respectively, farmers or

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[15] Dernini, "The Strategic Proposal for the Candidacy of the Mediterranean Diet ....," 291.

[16] The four emblematic communities of Soria (Spain), Koroni (Greece), Chefchaouen (Morocco) and Cilento (Italy)

[17] Scepi and Petrillo, *op. cit.*, 185, 186.

fishers can preserve in-situ their genetic resources following the traditional lifestyles and safeguarding the food resources for the present and future generations.[18]

The Mediterranean Diet: Sustainable Development and National Economic in Egypt

Egypt has its nutritional system that to be based traditionally on the flood calendar of the Nile River. Therefore, the Egyptian diet was much depended on the cereals and the preserved food. Egyptians have inherited the ancient food preservation methods over the history. They can, till now, store cereals, cheese, fruits, fish, meat, and so on. The "know-how" concept had been transmitted to the present occupying a great importance in the modern Egyptian diet and the food stores' composition especially inside the traditional constructions.[19]
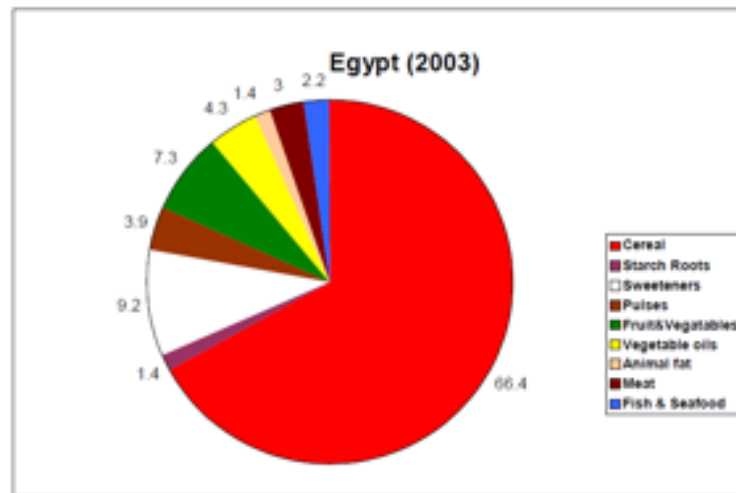

Figure 1: UN Food and Agriculture Organization - Statistical Databases - Nutrition Country Profile [Egypt, 2003]
Source: Padilla et al. "In the Mediterranean Region: Overall Food Security in Quantitative Terms but Qualitative Insecurity?" Analytic Note. Paris, France: International Center for Advanced Mediterranean Agronomic Studies (CIHEAM), 2005, 11. Accessed May 20, 2017, http://portail2.reseau-concept.net/ Upload/ciheam/fichiers/ANP4.pdf.

Through the features of MD, the traditional nutritional Egyptian system include many ingredients of the Mediterranean basin such as cereals, vegetables, fruits, cheese, oils and white and red meat. Also, the authority has to recognize a significant characteristic that the Egyptian meal is mainly based on bread as *ghomous* (a dip - a piece of bread is cut off and dipped in the dish). Also, the Egyptian kitchen is majorly depended on oil more than diary-divided fats. For instance, *Falafel* or *Ta'ameyya* is one of the famous and popular Egyptian traditional food which the major of Egyptians daily eat. It is made from beans and cooked by a deep-frying method.[20]

Thus, it has been indicated that according to MD pyramid, there is a probability to nominate MD in Egypt amongst the theme's state parties by the Mediterranean diet foundation and UNESCO ICH list. At the base, nutrients that should continue the diet, and at the higher levels, nutrients to be presented in moderate amounts. Moreover, socio-cultural components, MD characteristics, are represented in the graphic design. So, it is not only about prioritizing some groups of nutrients from others, but also taking into account to the selection way; as well as cooking and consuming them. Additionally, it represents the

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[18] FAO, *FAO and Traditional Knowledge: The Linkages with Sustainability, Food Security and Climate Change Impacts* (Rome, Italy: Food and Agriculture Organization of the United Nation (FAO), 2009), 3, 4, accessed November 16, 2017, **www.fao.org/docrep/011/i0841e/i0841e00.htm.**

[19] Habiba Hassan-Wassef, "Food Habits of the Egyptians: Newly Emerging Trends," *La Revue de Santé de La Méditerranée Orientale* 10, no. 6 (December 2004): 901.

[20] *Ibid.*, 902–4.

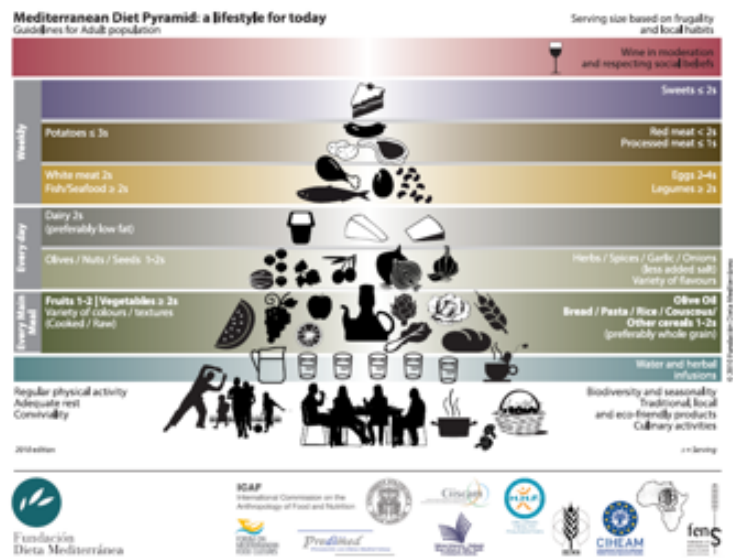composition and number of servings of meals.[21]

Figure 2: Mediterranean Diet Pyramid
Source: Fundación Dieta Mediterránea. "The Mediterranean Diet Pyramid." The Mediterranean Diet, 2010. Accessed November 19, 2017, http://
mediterradiet.org/dietamed/piramide_INGLES.pdf.

Considering the human-induced impacts, MD and its components face a group of threats such as a globalization, the lack of lifestyle homogenization, awareness, understanding and appreciation. It is traditionally an expression for the intercultural exchange which had been done along the millennia between the local communities and cultures of the Mediterranean Basin overall. Therefore, these threats have high impacts erasing the cultural heritage of the Mediterranean basin and lacking the heritage transmission.[22]

In fact, MD is an example of sustainable lifestyle that to concern the bio-cultural context. According to the 2007 Barcelona Declaration on MD as ICH, *"[MD] is continuously recreated in response to the environment in the diverse communities of the area through their respective local shades, which surround them with a feeling of identity"*. It helps upgrading the sense of conviviality and social peace; and the sense of belonging of such cultural identity. These sense was grown up as a result of consuming the common fresh, and natural products which come from the respective territories enhancing the continuity aspect and respecting the cultural diversity at the same community.[23] Thus, regarding to this declaration, inscribing MD manifestations in Egypt at UNESCO ICH list will be given full support maintaining and preserving this significant theme as well as its consequent utilities for the Egyptian local community.

Actually, income is a great challenge for sustaining the Mediterranean communities to follow a successful and professional nutritional system or sustainable food options. Estimating the economics of the consumption perspectives in the Mediterranean countries, there are some reports which have been stated the positive impacts of MD on the prices of the traditional products and the cost of the suitable lifestyle; as well as the quality and availability of the Mediterranean food for various socio-economic categories. Moreover, the nutritional system of MD has a great effect to raise the incentives and subside on its sustainability

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[21] Fundación Dieta Mediterránea, "The Mediterranean Diet Pyramid Has Adapted to the New Way of Life," The Mediterranean Diet, 2010, accessed November 22, 2017, **http://mediterradiet.org/nutrition/mediterranean_diet_pyramid.**

[22] Rennaa et al., *op. cit.*, 64; Dernini, *op. cit.*, 289.

[23] *Ibid.*, 289; Petrillo, *op. cit.*; Scovazzi, *op. cit.*, 106, 107.

pattern.[24] Realizing the former context, in regard of the poverty rates in Egypt,

Egypt is an obvious example of dependence of the poor segments of the population on the subsidized staple food (bread) resulting in a high energy content made up of empty calories. This level of poverty allows little room for food diversity or for adequate intakes of other essential nutrients.[25]

If the Egyptian governmental authorities seek, collaborating together, to invest the positive impacts of documenting, managing, promoting, nominating and inscribing the manifestations of MD in Egypt, Egypt obtains a great chance to join in particular UN sustainable development goals. Additionally, in case that has been done, there are a group of positive socio-economic intercultural consequences which will appear according to the following objectives:

1. Curating the heritage characteristics of Egyptian cities and reviving the national cultural identity at each Egyptian city.

2. Decreasing the national debt via operationalizing the national export and import process among MD State Parties, regarding MD ingredients.

3. Upgrading the national income via to save the level of foreign currencies.

4. Activating the national and international "cultural" tourism. In diplomatic collaboration with MD State Parties, Egyptian cultural tourism obtains new distribution channels.

5. Delivering the "cultural" tourism among the whole Egyptian cities.

6. Creating a new type of heritage tourism "Social Exchange Tourism" with MD State Parties. Egypt can deliver its Mediterranean culture with these state parties creating events, festivals, and fairs presenting our MD–divided traditional foods, crafts, and so on.

7. Transforming practically the heritage knowledge from generation to generation via to invest the role of women in Egyptian society.
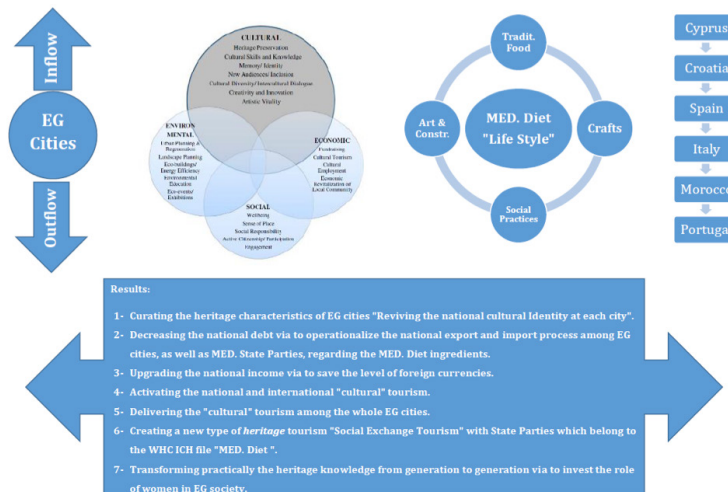
Diagram 3: The Mediterranean Diet as an Intangible Cultural Heritage and Sustainable Development
Source: © Authors, December 2017

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[24] Cosimo Lacirignola et al., *Mediterranean Food Consumption Patterns: Diet, Environment, Society, Economy and Health*, ed. Rekia Belahsen et al. (Rome, Italy: Food and Agriculture Organization of the United Nation (FAO) and International Center for Advanced Mediterranean Agronomic Studies (CIHEAM), 2005), 30, accessed November 19, 2017, **www.fao.org/3/a-i4358e.pdf.**

[25] Padilla et al., *op. cit.*, 10.

Egypt is considered one of the Mediterranean basin states where to be a diversified cultural area including various traditional local community-derived manifestations. Considering MD theme, Egypt joins the whole Mediterranean states in the same ICH representatives facing a great challenge to preserve and sustain all of these. Providing this right, the researcher presents two Egyptian geographical zones such as Siwa Oasis and Kafr el-Sheikh governorate. These cases were selected as an example for the agricultural and fishing community.

First Case Study: Siwa Oasis – Palm tree-derived Diet "Agricultural Landscape"

Siwa oasis is a great cultural landscape. It is located at the geographical zone of Marsa Matruh governorate where faces the Mediterranean Sea. The Matruh emblem includes numerous symbols, which represent MD cuisine in Siwa, such as a palm tree-derived products (the main crop), olive branches (the secondary element), and the meat element. Along the ancient Egyptian civilization era, Siwa was called "*Sht Am*" which means the land of the palm trees[26].

Figure 3: Emblem Marsa Matrouh Governorate
Source: http://bit.ly/2ySipVI [Accessed November 17, 2017]
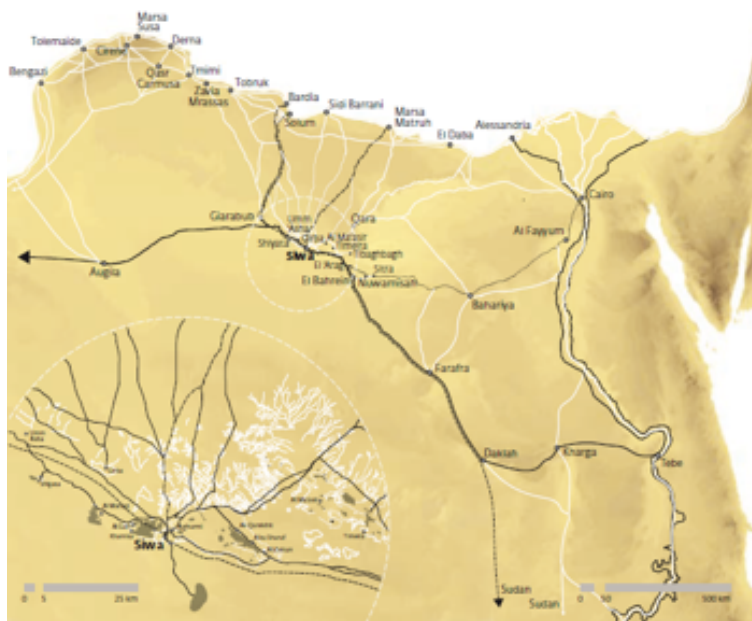

Figure 4: Siwa Oasis, the Geographical Extension
Source: Petruccioli, Attilio, and Calogero Montalbano, eds. Actions for a Sustainable Development: Siwa Oasis. Bari, Italy: Dipartimento di Ingegneria civile e Architettura, 2011, 30.

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[26] Margaret M. Vale, *Siwa: Jewelry, Costume, and Life in an Egyptian Oasis*, 1st ed. (Cairo: The American University in Cairo Press, 2015), 210.

Considering the former context, Siwa includes originally various Barbar-derived ethnical groups due to interacting with the North Africa states such as Libya, Tunisia, and Morocco[27]. Thus, oasis has the diversified ICH representatives including craftsmanship, cuisines, festive events, social practices, language, and built vernacular heritage as well.

As agricultural landscape, there is a group of interaction between the local community and their surrounding context and environment. Siwan traditional cuisine joins MD cuisine including the following components: rice "*Bhat*", lentils "*Dal*", bread "*Roti*", pickles "*Achar*", and vegetables "*Sabji*".

Regarding the culinary typology of MD, it has been indicated by the researcher the cultural context and preparations for some of Siwan traditional cuisines, for example:

1- *Makhmakh* – this cuisine was cooked cutting the fresh leaves of the uncultivated grass "Rigl" combining with broth, tomato, lentils, and hot pepper. The final product is thicker than the Egyptian popular dish "*Molokhia*".

2- *Reearin* – lentils, molokhia, hot green pepper, olive oil, and bread

3- *El Boh Mardam* – this cuisine is originally derived from the Libyan cuisines. It was barbecued beneath the fire including the mutton meat and *Shali* rice.

Figure 5: Siwan Traditional Cuisines
Source: http://im.hunt.in/cg/Siwan/City-Guide/ thalo.jpg [Accessed November 12, 2017]

Figure 6: Cooking el Boh Mardam – Shali rice + mutton meat
Source: http://identity-mag.com/wp-content/uploads/2016/02/1-3-300x225.jpg; http://bit.ly/2yTrTnU [Accessed November 12, 2017]

4- *Chokha* – steamed mashed potatoes, chopped onion, and spices

5- *Dhuska* – deep fried rice and ghee

6- *Edsheesh* – a crushed wheat and broth. It is a last day of a wedding party and a bridal shower "*Hena*"-related cuisine

7- *Puja, Pittha, Ghugni, and Pua* are various names for the same dish which was prepared for the celebration ceremony

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[27] FAO, 10.

consisting of these same ingredients: powdered rice, sugar, milk, honey, and ghee.

8- *Choora* – beaten rice and sugar "*Jiggery*"

9- *Malpua* and *Makhana* are prepared consisting of sugar and milk and delivered as a kind of charity "*Kheer*".

10- *Engeel Pita* – it is a wedding rituals-related cuisine. It consists of mashing dates mixing with flour and liquid.

11- *Tagellan Inteni* - ground dates and wheat flour.

12- Other palm trees-derived drinks such as "*Latby*" – palm juice, and dates seeds coffee.[28]

Although Siwa has all of these cultural cuisines, there are some food brands, e.g. Nestle Cerelac (Wheat and Dates) and BascoMisr (Bisco Datto), which invest this cultural significance without refereeing to the cultural background and not to contribute raising an awareness the Egyptian local community for their cultural heritage as well. Therefore, it has been observed by the researcher that these actions might indirectly and gradually contribute disappearing the features of the Egyptian cultural identity and breaking down the factor of "authenticity and integrity". So, it has been recommended by the researcher that the Egyptian authority has to develop the national regulations saving the local cultural copyrights and supposing a special article for the private companies, which invest the manifestations of Egyptian ICH, raising the local awareness in the framework of their marketing campaigns.

Figure 7: Makhana - Dessert during ceremonies "Puja"
Source: http://im.hunt.in/cg/Siwan/City-Guide/kheer.jpg
[Accessed November 12, 2017]

Figure 9: Tagellan Inteni between Integrity and Modernity
Source: www.biscomisr.com/images/Products/Datto%20Big.png; www.cerelacarabia.com/sites/
default/files/4-PP-WheatDates.png [Accessed November 13, 2017]

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[28] The names of these cuisines is derived from Amazigh language; unfortunately, these drinks are gradually vanishing. Culture, "Siwa Culture," Culture, 2017, accessed October 10, 2017, **www.siwaoasis.com/siwa_food.html.**

Siwa has various the palm tree-derived practices either modern, e.g. packaging, or traditional crafts such as the dates seeds-made curtains, leaf midribs-made chair, fibrous sheaths of petiole base -produced rope, the baskets - which was used to carry vegetables and other general items-, mats, and brooms. Siwan artists affected and interacted with their surrounding nature investing the element of a palm tree in their traditional artificial products, e.g. the jewelry and ornaments, and the embroidery of Siwan customs and female clothes. Appreciating those artists, FAO (2016) has been honored mentioning Siwan artist Mr. Yussef Ibrahim who painted his pallet expressing the traditional harvest and drying the dates in Siwa[29]. Furthermore, Siwan built vernacular heritage depends mainly on the palm trunks as the floor beams and also, invests the palm fronds as a fence.

Figure 10: The Dates Packaging
Source: http://bit.ly/2Gnns8j; http://bit.ly/2E9DZH7; http://bit.ly/2Ij4Tim [Accessed January11, 2018]

Figure 11: The Dates Seeds-made Curtains
Source: ©Usama Ghazali http://bit.ly/2zk0EQd; http://bit.ly/2zj8FEW [Accessed November 6, 2017]

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[29] FAO, Proposal for Designation as Globally Important Agricultural Heritage Site: *Siwa Oasis*, Egypt.

Figure 12: Leaf Midribs-made Chair
Source: ©Hermann (FAO, 2016. Accessed October 15, 2017, www.fao.org/3/a-bp825e.pdf.)

Figure 13: Fibrous Sheaths of Petiole Base-produced Rope
Source: ©Hermann (FAO, 2016. Accessed October 15, 2017, www.fao.org/3/a-bp825e.pdf.)

Figure 14: Baskets Woven from Palm, used to carry vegetables and other general items. – Siwa
Source: http://bit.ly/2izErpn [Accessed November 9, 2017]

Figure 15: Reflection of Palm Trees on the decoration of Ornament (Pendant – Bracelet), Tradition Crafts Center – Siwa Oasis
Photos: ©Mohamed Badry, Febraury 2017

Figure 16: Traditional Drying and Processing of Harvested Dates in Siwa Oasis - Painted by Siwan Artist Yussef Ibrahim
Source: FAO, 2016. Accessed October 15, 2017, www.fao.org/3/a-bp825e.pdf.)

Figure 17: Use of date palm trunks as floor beams; Modern karshif building (Siwa Documentation Center of Cultural Heritage and Natural (; Fence made of date palm fronds.
Source: ©Hermann (FAO, 2016. Accessed October 15, 2017, www.fao.org/3/a-bp825e.pdf.)

Siwa has also a group of MD-related social practices such as rituals, festive events, and dancing. For instance, the annual date palm festival was started in 2015 enhancing the date production sector and marketing the products of the small entrepreneurs. It was supported by the Arabian Caliph award. It was included a number of traditional activities such as to create a fair for the date-derived products, to show a traditional folklore, and to create a heritage education class targeting the Siwan children.[30]

Figure 18: Siwa Date Festival 2015
Source: http://bit.ly/2zQNVHN; www.skyscrapercity.com/showthread.php?p=128090604 [Accessed November 12, 2017]

In addition, Siwa has its main traditional festival *Elsaha* Festival, Peace Festival, Union Festival, or Harvest Festival. It was started about 160 years ago. In October or November, it held annually and continued along the three moon nights according to Arabian calendar at Dakrour Mountain. Men, children and the young girls attend this festival gathering, cooking *Fata* cuisine[31] on the palm tree-fired wood, singing and dancing.[32]

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[30] Emirates National Media Council, *Khalifa International Award for Date Palm and Agricultural Innovation*, 7th ed. (Abu Dhabi, United Arab Emirates: Emirates National Media Council, 2015), 32, 45, accessed January 01, 2018, www.kiaai.ae/pdf/2016.pdf.

[31] *Fata* cuisine is an Egyptian traditional dish which consists of bread, meat, and rice.

[32] *Mustafa Gad, «Folklor Wahat Siwa», Majalet al Thaqafa al Shaabiyya, 2012, 4952-.*

Figure 19: Harvest Festival
Source: www.pavelgospodinov.com/the-siwa-festival-in-egypt/ [Accessed November 06, 2017]

The festival rituals was traditionally starting with collecting the dried bread "*Megardal*" from the whole Siwan houses regardless the social class. Then, the wealthy people collect a symbolic fee from the whole residents in oasis buying the sacrifices and the cooking supplies. Along the three days, men cook preparing the traditional dish for all residents breaking down the quarrels among the Siwan social classes. Then, they pray together thanks Allah and then, create a Sofian round "*Zekr*".[33]

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[33] *Hossam Mehassib, «Raqsat al zagala», Majalet al Thaqafa al Shaabiyya, 2011, 148149-.*

Figure 20: Collecting the Dried Bread "Megardal" from the Whole Siwan Houses
Source:www.masrawy.com/CrossMedia/Siwa/assets/images/1/1.jpg; www.masrawy.com/CrossMedia/Siwa/assets/images/1/2.jpg [Accessed January 01, 2018]

Figure 21: Siwan Traditional Dance "Tajo Tajo"
Source: www.albawabhnews.com/2478159 [Accessed April 30, 2017]

Furthermore, Siwan people created a special traditional dance "*Tajo Tajo*" by the male teenagers welcoming and appreciating the visitors and guests. They have made the palm tree-made long sticks and stopped on it dancing.[34]

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[34] BawabaNews, "Siwan Traditional Dance 'Tajo Tajo,'" *Al Bawaba Video* (**https://youtu.be/xQeg3WO4fKo, 2017**), accessed April 30, 2017, **https://youtu.be/xQeg3WO4fKo.**

Second Case Study: Kafr el-Sheikh Governorate – Fish-derived Diet "Fishing Landscape"

Presenting other model of MD in Egypt, it has been referred by the researcher to a fishing-depended community in Kafr el-Sheikh governorate. This governorate is located at the north of delta and faces the Mediterranean Sea. Its emblem consists of two of MD symbols such as the branch of rice plant – the main crop and dish - and the fishing tool "boat" – the main craft at the whole governorate. It includes a number of rural and urban countries where people are mainly working by the fishing or the fishing-related crafts.

For the traditional cuisines, the culinary typology of rice in the urban community is called "*Saiadia*"[35] while it is called "*Madfos*" or "*Moa'mar*"[36] in the rural community. The dishes are traditionally depending on the main following components: rice, fish, vegetables, and spices.

Figure 22: Emblem Kafr el-Sheikh Governorate
Source: https://upload.3dlat.com/ uploads/13788266361.png [Accessed November 12, 2017]

Figure 23: Traditional Cuisine in Kafr el Sheikh's Rural Communities; Traditional Cuisine in Kafr el Sheikh's Urban Cities
Source:www.kafrelsheikh.gov.eg/tourism/FolkCuisine_files/image004.png; http://bit.ly/2hmeE3K; http://img.youm7.com/large/s720142044852.jpg [Accessed November 12, 2017]

Kafr el-Sheikh is one of the important countries which have the fish farms in Egypt to cover the local supply from the following types: Tilapia, Mullet, African Catfish, and Carp[37]. These farms are located in Elriyad, Balteem, Qelin, and Elhamool. Also, there are various representations for the salted fish according to the type of fish such as "*Renga*", "*Sardeen*" and "*Fesekh*".

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[35] *Saiadia* is rice and onion. It is cooked on oven. It is presented with the grilled fish.–

[36] *Madfos* is rice, milk and meat either beef or chicken. *Moa'mar* is rice and milk. It is presented with the grilled fish. These cuisines are cooked in a mud traditional oven which is fired by wood and the dried grasses.

[37] Paula Kantor et al., I*nformal Fish Retailing in Rural Egypt: Opportunities to Enhance Income and Work Conditions for Women and Men* (Penang, Malaysia: World Fish, 2014), 7, accessed November 11, 2017, **http://pubs.iclarm.net/resource_centre/2014-51.pdf.**
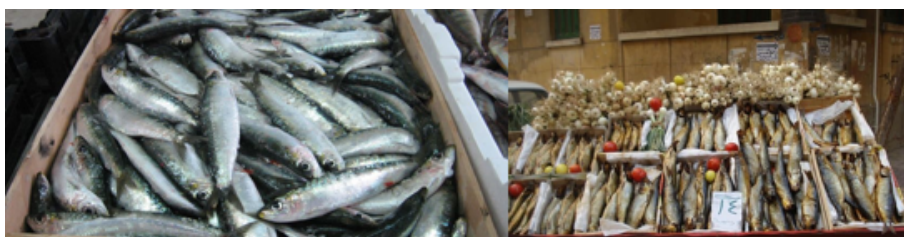
Figure 24: Salted Fish - Renga and Sardeen
Source: http://bit.ly/2zySG8u; http://bit.ly/2yUyz56 [Accessed November 12, 2017]

Fesekh is the salted-fermented Bouri fish (Mugil Cephalus). It is considered one of Egyptian popular dishes since the beginning of the ancient Egyptian civilization especially during the local feasts. It is presented as an appetizer in Kafr el-Sheikh.[38] Dsouk, Metoubas and Sidi Salem are the most common cities where produce *Fesekh* according to the ancient Egyptian methodology of salting and storage.

Figure 25: Salted Fish - Fesekh
Source: www.vetogate.com/upload/photo/gallery/111/7/482.jpg; http://bit.ly/2hof7md [Accessed November 12, 2017]

The craft of fishing mainly depends on the aspect of teamwork. In addition, women and men work together in the fish retail market[39]. Fishermen work together in groups. Also, this craft is represented in two forms directly, in a traditional form, interacting with the surrounding nature especially the sea landscape and indirectly, through working at the fish farms, markets, and the fish industries-related factories. It has been estimated that the socio-economic practices occur throughout the commercial interactions between the retailers and the customers "the local community".

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[38] Laila A. El-Sebaiy and Samir M. Metwalli, "Changes in Some Chemical Characteristics and Lipid Composition of Salted Fermented Bouri Fish Muscle (Mugil Cephalus)," *Food Chemistry* 31, no. 1 (1989): 45.

[39] Kantor et al., *op. cit.*, 29.

Figure 26: Fishing as a Traditional Craft
Source: http://bit.ly/2ySunCF; www.al3asma.com/upload/471a5eb7d6-img.png; www.al3asma.com/upload/471a5eb7d6-img.png; www.kafrelsheikh. gov.eg/invest/impoSector/clip_image032.png [Accessed November 12, 2017]

Figure 27: Fishing-derived Socio-economic Practices
Source: www.kafrelsheikh.gov.eg/invest/impoSector/clip_image028.png; www.kafrelsheikh.gov.eg/invest/impoSector/clip_image036.png [12 November 2017]

Since 2014, Fish is the main dish in Kafr el-Sheikh, Kafr el-Sheikh people launched an initiative "Burullus Festival for Traditional Graffiti". Festival was occurred annually (1 - 13 October). It was coordinated by Abd el-Wahab Abd el-Mohsen Foundation for Cultural Arts and Development. Foundation has been invited the Egyptian, international artists, and residents decorating the facades, of either the vernacular architectural buildings or the modern houses, the local shops and restaurants, and boats by the scenes of fish meals, the craft of fishing, and fish-derived miracles.[40] Initiative was aimed at reviving the cultural identity, raising the sense of belonging and loyalty and also, respecting the cultural diversity.

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[40] Heba Tullah Osman Abd Elrahim Zohny, "Mural Painting (Towards User Participation Philosophy)," in *the 4th International Conference of the Faculty of Applied Arts, Helwan University* (The 4th international Conference of the Faculty of Applied Arts, Helwan University, Giza, Egypt, 2016), 6–8, accessed January 13, 2018, **www.conf.faa-design.com/pdf/50s.pdf.**

Figure 28: Artist Abd el-Wahab Abd el-Mohsen and Fishing-derived Art in Burullus
Source: ©Ahmed Kafafi & Amr Nabil photography. Paintings by Abdel Wahab Abdel El Mohsen Foundation for Culture, Arts and Development (http://bit.
ly/2ySVoWL; http://bit.ly/2i6FD48; https://egyptianstreets.com/wp-content/uploads/2015/04/ct1.jpg) [Accessed November 12, 2017]

Recommendations:

After discussing these two case studies, the researcher presents some recommendations for the governmental authorities and the non-profit organizations, which are responsible for documenting, preserving and managing ICH in Egypt; as well as this regional heritage theme "MD". These recommendations are summarized in the following heritage managerial objectives developing the qualified context of preserving and sustaining this unique theme:

- Applying effectively the criteria of inscribing UNESCO ICH representatives
- Developing a legislative action that to recognize the international conventions of safeguarding ICH
- Creating a research and documentation project, in collaboration with the Mediterranean Diet Foundation, to preserve MD-derived practices in Egypt
- Presenting the popular dishes at the menu of the local, or touristic restaurant
- Cooperating with governmental and non-governmental entities to put directly MD at the action of the national sustainable development plan.
- Promoting nationally and internationally the popular MD-derived festive events

Conclusion:

In sum, a research was observed the great cultural significance of MD in Egypt. It has been clarified the great impact of reviving, operationalizing and sustaining MD on the sustainable development process supporting the national socio-economic context. MD theme is a good tool to raise the sense of respecting the cultural diversity. As well as, it has a supportive ability of securing the nutritional food system.

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Marketing Planning as a Tool to Augment the Visitation of Heritage Sites and Museums[1]

Mohamed Amer[2]

Abstract

Heritage, either tangible or intangible, is considered a tool for preserving the inherited past, which forms the present identity, into the distant future for the new generations. Regarding our current socio-cultural needs, the word "Heritage" contributes promoting the image of cultural landscapes, heritage sites, or museums. These heritage attractions are the places where the people can realize the past and communicate emotionally with the heritage area. This paper views the concept of heritage marketing as a process augmenting the visitation of cultural landscapes, heritage sites, or museums. At the same time, it compiles a couple of marketing techniques strengthening the visitor's satisfaction, within the appropriate offered programs, via selecting the exact target audience. After reviewing the literature, it was found out that heritage marketing is focused on promoting and representing the values of heritage attractions, while there is no main structure or a developed framework for the marketing plan of cultural heritage destinations. As a result, this research aims to fill in this academic and professional gap interpreting the main steps of heritage marketing plan.

Keywords

Heritage Management – Heritage Sites – Museums – Heritage Economic – Heritage Marketing

Introduction

According to UNESCO World Heritage Center, "a site's inscription on the World Heritage List often coincides with a boost in visitation rates"[3]. Although there are heritage attractions which are inscribed in World Heritage List (WHL), these sites, as well as another heritage sites and museums in general, apparently are not well promoted. So, the absence of planned marketing techniques resulted in not only the decreased market position of the heritage sites and museums but their overall image as well. Consequently, the number of visitors becomes a great challenge as the site could suffer acute decrease in revenues necessary for both its preservation and sustainability; and therefore, to loss the integrity and authenticity.

This paper is probably among the first attempts to address the plan of marketing in the heritage sites and museums in general. Although there are few published researches in relation to this perspective "Heritage Marketing", there are some authors who have generally been writing about it and its methods such as Shashi Misiura (2006); Neil G. Kotler, Philip Kotler, and Wendy I. Kotler (2008); and Hyung Yu Park (2014).

This developed structure of heritage marketing plan has an appropriate significance. It promotes the site's culture significance augmenting the visitation rate especially during off-peak times; managing a demand; as well as avoiding adverse impacts on the heritage site or museum.

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[1] This paper was divided from a dissertation of Master of Arts in Heritage Conservation and Site Management, that has jointly been held between Helwan University (Egypt) and Brandenburg University of Technology Cottbus-Senftenberg (Germany), "*Developing Innovative Marketing Plan to Augment the Visitation of Egyptian World Heritage Sites: A Case Study on Saladin Citadel*". In order to review the whole heritage marketing project, let's go to this link (**www.researchgate.net/publication/291832778**)

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[3] Arthur Pedersen, Managing Tourism at World Heritage Sites: a Practical Manual for World Heritage Site Managers, vol. WH Manuals 1 (Paris: UNESCO WHC, 2002), accessed June 26, 2015, **http://whc.unesco.org/uploads/activities/documents/activity-1132-.pdf.**

Marketing and Cultural Heritage

Cultural heritage is considered a unique context which requires taking into consideration a special foresight to manage and market it. It has a high significance in the lives of the majority of people and they have a great willingness to preserve it[4]. So, a cultural heritage, either tangible or intangible heritage, is considered a tool[5] of technically preserving the inherited past which forms the present[6]. The heritage site or museum contributes particularly in reforming the identity into the framework of our current socio-cultural needs[7]. Shashi Misiura identified the heritage site, based on the quotation by the British Tourist Authority (2000) in *Travel and Tourism Analyst*, as a constant picnic area and something which is considered a tool of entertaining the public and communicating with them in educational way[8].

He continued by mentioning that cultural heritage, represented in the national history and local folklore, is considered one of the cultural attractions which supports the tourism industry within the heritage framework. He placed a great emphasis on the significance of heritage sites giving the example of visiting "*Open Air Museums*" which aim to raise an awareness of the individuals of the community.[9] Moreover, according to the direct observation of Yaniv Poria, Richard W. Butler, and David Airey, the heritage attractions are the places where the people can realize the past and communicate emotionally with their heritage[10]. Consequently, the word "heritage" contributes effectively to promote the image of a heritage attraction[11].

Heritage Marketing

In a business framework, marketing as a science is a great process. Respectively, American Marketing Association (AMA) and Philip Kotler identify it as "*the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual (customer) and organizational objectives*"[12]. Kotler indicates to the interaction between the marketing concept and the customer that marketing acts as a tool to assist the public "*exchange something of value for something they need or want*"[13].

According to this definition, heritage destinations and visitors are utilised together by the marketing operation because they simultaneously exchange their needs and wants. Consequently, Lertkulprayad confined the definition of heritage marketing as an operation of strengthening the visitor's satisfaction, within the appropriate offered programs, via selecting the exact target audience[14].

On the other hand, Uzi Baram and Yorke Rowan reform the interaction and relationship between the heritage framework and the marketing process. The interaction and relationship divide from the main role which the marketing process plays. Marketing invests the emotional rapport linking between the past representatives and manifestations and the present life. Respectively, the heritage site or museum will have the ability of attracting who like and prefer spending his/her spare time in a cultural heritage atmosphere. And therefore, the archaeological or heritage assets generate inflow and financially support the projects that have to happen such as conservation; capacity building; visitor facilities and implementing the management plan.[15]

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[4] Shashi Misiura, Heritage Marketing, 1st ed. (London: Routledge, 2006), 9.

[5] A cultural heritage is a main body to eternize the human memory along the coming human generations. So, author uses here the technical word «tool».

[6] Gregory Ashworth and Peter Howard, eds., European Heritage Planning and Management (Bristol: Intellect Ltd, 1999); Misiura, Heritage Marketing, 9.

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[8] Smith, "Theorizing Museum and Heritage Visiting," 146–48.

[9] Smith, "Theorizing Museum and Heritage Visiting," 156.

[10] Yaniv Poria, Richard W. Butler, and David Airey, "The Core of Heritage Tourism," Annals of Tourism Research 30, no. 1 (2003): 238–54; Smith, "Theorizing Museum and Heritage Visiting," 459.

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[13] Hugh H. Genoways and Lynne M. Ireland, Museum Administration: an Introduction (Walnut Creek, Calif: AltaMira Press, 2003), 247; Philip Kotler, Marketing Management: Analysis, Planning, Implementation and Control, 9th ed. (Upper Saddle River, NJ: Prentice Hall College, 1999), 6.

[14] Lamson Lertkulprayad, "Marketing Cultural Heritage to Promote Tourism Growth in Areas of Low Tourism Patronage: Case Study of Phetchaburi Province's Downtown" (PhD, Silpakorn University, 2007), 31.

[15] Uzi Baram, "Marketing Heritage," ed. Claire Smith, Encyclopedia of Global Archaeology, 2014, 4674; Yorke Rowan and Uzi Baram, "Archaeology after Nationalism: Globalization and the Consumption of the Past," in Marketing Heritage: Archaeology and the Consumption of the Past, ed. Yorke Rowan and Uzi Baram (Oxford: AltaMira Press, 2004), 5.

Completing the previous approach, Park interpreted two exchanged factors *value for money* and *edutainment*[16], which through, marketing deals with heritage sites. Visitors are paying an admission fees and are expecting to be provided with an experience. Consequently, heritage marketing is seeking to utilize commercial approaches with heritage destination.[17]

In contrast, there are some scholars, like Ruth Rentschier, who oppose the previous discussion considering the term "marketing" not to be generally an appropriate word in the context of cultural heritage and arts as it is a profitable expression, while heritage sites are often non-profit entities[18].

Heritage Marketing Function

As a result of interacting between the heritage framework and the marketing process, the heritage marketing practically has various functions. It plays a main part of promoting the cultural heritage assets at the heritage sites and museums. It functionally creates a promotional context preparing the heritage site or museum to select its exact target market[19]. Completing the former perspective, Peter Fraser, Finola Kerrigan and Mustafa Özbilgin estimate its task in the frame of market researching to realize the visitors needs and wants and their rapport with the heritage site or museum[20].

Misiura highlights other significant role of heritage marketing. He sees it as a guideline which has a main step to lead and learn how to control the site, via marketing objectives, in order to preserve the heritage site for future generations and at the same time, to satisfy the visitors' demands and expectations providing them with the suitable services[21]. Regarding the former concept, he disagrees with some international heritage entities which invest wrongly the heritage marketing process[22]. These entities target generating inflow in order to financially upgrade the rate of the heritage site or museum and at the same time, to provide the visitor's satisfaction. Therefore, all of these factors are overload and to impact effectively and dangerously on the factors of authenticity, integrity, and sustainability. Consequently, Rentschier attempted to re-correct the opinion of Misiura. Heritage marketing mission is mainly to consolidate the heritage visitors' experience; and to evaluate and enhance the portfolio of a heritage site or museum[23].

Finally, the researcher quoted other functions of heritage marketing process that Kotler *et al.* articulated. Heritage marketing plays a part of boosting, upgrading or reducing the rate of visitors; professionally controlling the communications with the stakeholders; as well as simultaneously increasing site revenues. Furthermore, it determines the visitor desires and satisfies some of these offering various services, programs and activities that would enhance the visitors' experience.[24]

How to develop a heritage marketing plan?

Although there are few published references, books or articles which explain and clarify exactly and practically the steps of developing a heritage marketing plan, the author uses some features which were mentioned within some the business marketing-related literatures, structures the main frame of developing a heritage marketing plan. R.A. Strang and J. Gutman; Genoways and Ireland; P.D. Searles; and Kotler *et al.* clarify the steps of developing a marketing plan as the following[25]:

To begin, the marketer assesses the current marketing situation, and analyzes its context by scanning the micro and macro environment. Analysis could also be performed by doing a SWOT analysis (Strength, Weaknesses, Opportunities, and Threats);

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[16] The term edutainment combines between the words «education» and «entertainment».

[17] Park, Heritage Tourism, 143.

[18] Ruth Rentschier, "Museum Marketing, Understanding Different Types of Audiences," in Museum Management and Marketing, ed. Richard Sandell (London ; New York: Routledge, 2007), 354.

[19] Deepak Chhabra, "Proposing a Sustainable Marketing Framework for Heritage Tourism," Journal of Sustainable Tourism 17, no. 3 (2009): 307; Park, Heritage Tourism, 138.

[20] Peter Fraser, Finola Kerrigan, and Mustafa Özbilgin, "Key Issues in Arts Marketing," in Arts Marketing, ed. Finola Kerrigan, Peter Fraser, and Mustafa Özbilgin, 1st ed. (Oxford: Routledge, 2004), 195.

[21] Misiura, Heritage Marketing, 2.

[22] Misiura, Heritage Marketing, 6.

[23] Rentschier, "Museum Marketing, Understanding Different Types of Audiences," 354.

[24] Neil G. Kotler, Philip Kotler, and Wendy I. Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 2nd ed. (San Francisco: Jossey-Bass, 2008), 2123-; 30, 31.

[25] Genoways and Ireland, Museum Administration, 253–56; Misiura, Heritage Marketing, 157; P.D. Searles, "Marketing Principles and the Arts," in Marketing the Arts, ed. Michael P. Mokwa, William M. Dawson, and E. Arthur Prieve (New York: Praeger Publishers, 1980), 67; R. A. Strang and J. Gutman, "Promotion Policy Making in the Arts," in Marketing the Arts, ed. Michael P. Mokwa, William M. Dawson, and E. Arthur Prieve (New York: Praeger Publishers, 1980), 226, 227.

a marketing mix including the 4Ps (Product, Place "Distribution Channels", Price and Promotion); to assess the competition situation; and the target segmentation or market of the heritage site or museum.

Second, the marketer identifies the marketing strategies, which any destination should follow regarding "its product portfolio", as well as its goals, objectives and actions for estimating the plan's aim, regarding the target customers' desires, in an effort to increase the rate or to maximize the generated income. Third, the marketer clarifies the needed budget to fulfill the plan and expect the expenses. Finally, he monitors or audits the plan's outcomes and its implementation.

Investing the former guidelines, research sets in depth the form of developing a heritage marketing plan as the following:

First Step: Situation Analysis

A. SWOT Analysis

The research adopted SWOT analysis to assess the status quo of the heritage site or museum identifying the micro and macro environments of the heritage attraction. A micro environmental scan assesses the internal factors including strengths and weaknesses, while a macro environmental scan analyses the external factors including opportunities and threats. Kotler *et al.* and Morrison recommend observing the PESTLE items (**P**olitical, **E**conomic, **S**ocial, **T**echnological, **L**egislative and **E**nvironmental) within the macro environmental scan[26].

B. Marketing Mix

Kotler defined a marketing mix as "*the mixture of controllable marketing variables that the firm uses to pursue the sought level of sales in the target market*"[27]. Moreover, E. Jerome McCarthy; Stephen W. Boyd and Dallen J. Timothy; and Kotler *et al.* indicate that there are principle tools in order for the marketing mix to accomplish its task, which are known as the traditional 4Ps including product, place "Distribution channels", price and promotion[28]. Alastair M. Morrison added extra elements such as "*packaging, programming, partnership, and people*"[29].

Product

Although there are some authors who perceive that marketing isn't an appropriate word and perspective in the cultural heritage context, there are others who operationalize the interaction between the marketing process and the cultural heritage considering it as a product. Misiura and Kotler *et al.* had identified the features of a cultural heritage product. Cultural heritage is both a *physical* and *symbolic* product represented in a heritage site or museum collection and has the *function* which is to enhance its visitors' experience[30].

Moreover, a cultural heritage (tangible and intangible), either a product or a service, has a life cycle. This cycle is the main factor of reformatting a heritage product through numerous steps. Morrison logically explains this life cycle, by stating that the cycle "goes through the four stages of introduction, growth, maturity and decline"[31], while R.W. Butler had seven levels for the life cycle of a heritage destination: "*exploration, involvement, development, consolidation, stagnation, decline and rejuvenation*"[32].

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[26] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 47, 50; Neil Kotler and Philip Kotler, "Can Museums Be All Things to All People? Mission, Goals, and Marketing's Role," in Museum Management and Marketing, ed. Richard Sandell (London ; New York: Routledge, 2007), 328; Alastair M. Morrison, Marketing and Managing Tourism Destinations, 1ˢᵗ ed. (New York: Routledge, 2013), 82.

[27] Kotler, Marketing Essentials, 92; Park, Heritage Tourism, 133.

[28] Stephen W. Boyd, and Dallen J. Timothy, "Marketing Issues and World Heritage Sites," in Managing World Heritage Sites, ed. Anna Leask, and Alan Fyall, 1ˢᵗ ed. (USA: Elsevier Ltd., 2006), 61; Fraser, Kerrigan, and Özbilgin, "Key Issues in Arts Marketing," 195; Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 29; Kotler, and Kotler, "Can Museums Be All Things to All People? Mission, Goals, and Marketing's Role," 328; E. Jerome McCarthy, Basic Marketing: a Managerial Approach, 7ᵗʰ ed. (Georgetown: Irwin, 1981).

[29] Alastair M. Morrison, Hospitality and Travel Marketing, 5ᵗʰ ed. (Clifton Park, NY: Delmar Cengage Learning, 2010); Morrison, Marketing and Managing Tourism Destinations, 72.

[30] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 28, 29; Misiura, Heritage Marketing, 16, 131.

[31] Morrison, Marketing and Managing Tourism Destinations, 70.

[32] R.W. Butler, "The Concept of A Tourist Area Cycle of Evolution: Implications for Management of Resources," The Canadian Geographer 24, no. 1 (1980): 5–12; Morrison, Marketing and Managing Tourism Destinations, 70.

For *product* as a marketing mix element, there are some authors who stated that it is "*what is actually delivered to the consumer and the benefits that a consumer can gain to suit their needs and wants*," including product planning, branding and packaging. So, for heritage, the heritage sites, the museum objects and also intangible heritage are considered the heritage products that visitorsdesire.[33]

Place "Distribution Channels"

Regarding the marketing framework, the concept of "*place*" means the distribution channels of the heritage product. There are two kinds of these distribution channels that the heritage sites or museums promote their property: either *directly* to visitors, eliminating the barriers via direct mail offerings, telemarketing, and e-commerce offerings or *indirectly* through intermediaries by wholesalers, retailers, and advertisements to motivate potential visitors to visit the site and enjoy its services and facilities[34].

Price

The price is the cost of the heritage visit administrating the relationship between the visitors and the economic objectives of the heritage attraction. The marketing mix element of price has both negative and positive aspect, and can at the same time attract or repel certain target groups[35].

To give one example, when the team of National Organization for Urban Harmony (NOUH) had done a questionnaire that targeted Saladin Citadel visitors, they could estimate "the tourists' willingness to pay a higher visitation fees to the Citadel for a much richer historical and cultural tourism product". The majority of site visitors (80 %) agreed while there are many visitors (20 %) who stated that "it would depend on the amount of the increase"[36]. There are some countries worldwide which allow the visitor to enter heritage attractions free of charge, for instance, the British Museum. Additionally, "Hoggard[37]highlighted the efforts of a whole range of UK arts institutions to provide cheaper ticket prices. Many accept that price represents a serious barrier to arts attendance"[38].

Promotion

The element of *promotion* is considered one of the main actions of a heritage destination marketing operation, which displays the added-value benefits of heritage attractions for heritage visitors through multi-variables such as advertising, using digital and IT marketing techniques, sales or direct marketing, and public relations. For example, some countries worldwide even use being a WHS as a brand to market their activities, offers, and projects related to sites on the WHL[39].

Heritage visitors have their main expectations and motivations to which they aspire by connecting and exchanging their need and wants with the heritage attraction. As a result, the heritage marketer, as an ethnographer, should realize these motivations. Satisfying these expectations, there are some heritage marketers who invest tangibility, e.g. accessibility, and educational opportunities, and intangible insights, i.e. "the appropriateness of using (modern / up-to-date) technology", of the heritage attraction in order to boost the visitor numbers to the heritage destination.[40]

Providing the former methodologies, there are various tools which assist the heritage marketer to promote the heritage sites. These marketing tools are not only short-term, like organising exhibitions, educational activities, creating websites, social

[33] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 28; Misiura, Heritage Marketing, 130; Boyd and Timothy, "Marketing Issues and World Heritage Sites," 61, 62.

[34] Boyd and Timothy, "Marketing Issues and World Heritage Sites," 62; Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 96.

[35] Boyd and Timothy, "Marketing Issues and World Heritage Sites," 62; Fraser, Kerrigan, and Özbilgin, "Key Issues in Arts Marketing," 196.

[36] Hesham Mohamed El-Barmelgy, "Visitor Management Plan and Sustainable Culture Tourism (Presenting the VMP Project for the Cairo Citadel of Salah El Dien)," International Journal of Education and Research 1, no. 12 (2013): 168.

[37] Liz Hoggard, "Arts on the Cheap," The Guardian (Culture - The Observer), February 9, 2003, accessed April 20, 2015, **www.theguardian.com/theobserver/2003/feb/09/features.review37.**

[38] Fraser, Kerrigan, and Özbilgin, "Key Issues in Arts Marketing," 196.

[39] Morrison, Hospitality and Travel Marketing, 62; Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 96.

[40] Misiura, Heritage Marketing, 15.

media, e-newsletters, brochures, and making advertisements[41] but also, long-term such as public relations, media visits, creating publications, and organising the annual calendar of festivals and events[42].

Moreover, the heritage marketer can create new programmes including lectures, workshops, special exhibition openings, and gallery tours. These types of programmes target a large scale of various segments among adults, youth, and children; as well as the participation and support of volunteers and non-governmental associations. On the other hand, there are some target segments which have some preferences like attending concerts and "*new exhibitions with opening night events*", or to watch the heritage and/or documentary films.[43]

Table 1: Promotion tools and methods[44]

Advertising	Sales Promotion	Direct Marketing	Public Relations
• Print ads: (magazines, journals, newspapers) • Display advertising • Television • Packaging • Direct mail • Catalogues:(newsletter, brochures, booklets) • Poster sites (for example, on buses, at airports) • Posters and leaflets • Directories • Reprints of ads • Billboards • Display signs • Point-of-purchase displays • Audiovisual materials • Symbols and logos • Guidebooks • Web sites, podcasts, blogs • Web advertising:(text ads, interstitials, opt-in mailing) • Ad partnerships	• Gifts and premiums • Exchange privileges • Discounts • Tickets • Gift shop coupons • Rebates • Contests	• Direct mail (including magalogs) • Database marketing • Business–to-business marketing • Web sites (including blogs) • Targeted email marketing • Drip marketing: sending multiples by e-mail and regular mail • Direct-response TV: commercials and infomercials • Direct – response radio • Direct – response display ads • Promotional videos, • DVDs • Mailing lists and e-mail lists • Telemarketing • Viral marketing • Integrated Direct Marketing	• Brand image: logo, tagline • Radio • Television • Press kits • Speeches • Seminars • Annual reports • Sponsorships • Publications • Community relations • Lobbying • Media relations • Public service advertising • Publicity

C. Competition Analysis

In contrast to the business fields, heritage destinations do not consider other heritage attractions as competitors. These heritage attractions require more information about their competitors to attract the public's attention and participation in various forms. The community, either national or international, can join the activities or actions of the heritage site or museum as sponsors, members, volunteers, or to be a regular visitor. Currently, these attractions have started to use various market research tools and information technology techniques in order to assess the current situation of heritage competitors.[45]

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[41] Cheryl Hargrove, "Distinctive Destination Marketing: Best Practices to Influence Consumer Choices" (Cultural Heritage Tourism Workshops, Hargrove International Inc., 2011),accessedJuly15,2015, **www.eriecanalway.org/documents/NYCulturalHeritagTourismMarketing.pdf**; Kapil Kumar, "Marketing World Heritage Sites: A Case Study of Product Rejuvenation and Promotion of World Heritage Sites in India," International Journal of Tourism and Travel 7, no. 12/ (2014): 21.

[42] Park, Heritage Tourism, 139.

[43] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 298–302.

[44] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 349.

[45] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 55, 116.

D. Marketing Segmentation

Kotler et al. translated the definition of marketing segmentation from a French book[46] as

> The action of regrouping the units making up a market of sub-groups in such a way that each group is characterized by homogenous needs and that the different groups are separated from each other by virtue of their differing requirements.

Moreover, it was identified the segmentations of possible target customer of the heritage destinations and pinpointed the needs of these segments. Young people, for instance, probably want spending leisure-time for enhancing their recreational experiences while the segments of families seek educational activities for their children.[47]

The segmentation process plays a significant role in the heritage marketing plan. Kotler *et al.* and Park indicate that within the marketing strategies, it estimates the exact target market attracting and dividing this market to additional groups which the marketing plan probably reaches overall or in particular providing the heritage visitors' needs and wants[48]. The segmentation process may be verified regarding various categories: geographically, demographically, psychographically, behaviorally, occasionally, loyally, organisationally, socio-economically, and culturally[49].

Second Step: Preparing heritage marketing vision and mission

The mission statement is strategically focused on which direction the heritage site or museum hope to orient. It identifies the marketing borders of the heritage destination. Moreover, it is a communication tool which within the heritage attraction expresses the marketing techniques of reaching the targeted groups and can serve and satisfy their needs and wants through its facilities, services, its collections, activities, and programmes.[50] Heritage marketing mission is written through answering four questions: what is offer?, where?, to whom?, and How?

Third Step: Identifying the human resource values for the implementation team of a heritage marketing plan; as well as putting the supposed time and budget.

Fourth Step: Preparing marketing goals, objectives and their relevance to strategies

Heritage marketing goals are the general statements to identify the ways of accomplishing strategies. These goals in long term shall be most effective serving the marketing strategic plan.[51] Therefore, the marketing objective is usually considered "*not to increase the number of visitors, but rather to manage demand, so that the attraction is not damaged by overuse*".[52]

Marketing objectives should be formulated according to the *SMART* framework, encompassing the characteristics of being **S**pecific, **M**easurable, **A**ttainable, **R**elevant, and **T**ime-bound, in order to achieve marketing strategies and goals. "[Marketing objectives] *are more effective when derived from a long-term visioning process and goal setting.*" The heritage and cultural attractions' objectives are usually concerned to preserve the factor of authenticity and integrity to act the pattern of sustainability at the heritage site, to conserve the heritage constructions or objects, and to find out a suitable rapport between the local community and heritage tourism.[53]

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[46] Mario Beaulac, François Colbert, and Carole Duhaime, Le Marketing En Milieu Museal: Une Recherché Explorattoire (Montreal: Groupe de recherché et de formationen gestion de arts. Ecole des Hautes Etudes Commerciales de Montreal, 1991), accessed August 15, 2015, h**ttp://neumann.hec.ca/artsmanagement/cahiers%20de%20recherche/GA9101-A.pdf.**

[47] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 24.

[48] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 116, 117, 129; Park, Heritage Tourism, 138.

[49] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 119–27.

[50] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 88, 90; Susan Horner and John Swarbrooke, Leisure Marketing: a Global Perspective (Amsterdam: Routledge, 2004), 167.

[51] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 91; Morrison, Marketing and Managing Tourism Destinations, 75.

[52] Horner and Swarbrooke, Leisure Marketing, 193.

[53] Lina Anastassova, "Marketing Heritage Tourism in Less Developed Countries: Problems and Challenges," in The 2nd International Conference on Tourism and Hospitality "Planning and Management Heritage for the Future" (The 2nd International Conference on Tourism and Hospitality, Marriott Putrajaya, Malaysia, 2007); Morrison, Marketing and Managing Tourism Destinations, 76; The Manitoba Electrical Museum & Education Centre, "Guide to Marketing and Promoting Heritage Organizations," Governmental, Manitoba (Tourism, Culture, Heritage, Sport and Consumer Protection), (2014), 8, accessed May 18, 2015, **www.gov.mb.ca/chc/hrb/pdf/heritage_guide_to_marketing.pdf.**

Fifth Step: Acting the auditing or monitoring process

After applying the marketing plan, the auditing process helps, "*as a comprehensive, systematic, independent, and periodic examination*", the heritage manger to assess, and improve the site performance by identifying problems and opportunities and introducing some suggestions or recommendations to develop the performance of heritage marketing plan. In particular, auditing process is functionally to monitor, review, and evaluate the weaknesses of a heritage site or museum. As a result of auditing, the heritage attraction can balance between the capacity of the heritage destination and the needs and wants of the heritage visitors.[54]

The implementation structure of heritage marketing plan

Strategy	Goal	Objective	Outcome	Activity	Time Frame	Cost	Responsibility	Key Performance Indicators (K P I s)

Sixth Step: Heritage Branding

Heritage branding is the final level of heritage marketing «Augmentation». It is a defensive tool in the competitive marketplace which creates loyalty via developing a direct emotional rapport with the visitors, and charges a suitable price. It is considered a messaging process communicating with the target visitors. The brand message must be «*simple, consistent and reinforced by experience*» to catch the audience›s eye and upgrade their imagination. To operationalize effectively this message, it requires name, term, sign, symbol, logo[55], slogans / strap lines, taglines, design, advertising, public relations or a collection of these which enhance the recombination of pleasurable memorial experiences of the heritage attraction and sell the site services.[56] The main function of heritage branding is to illustrate the main characteristics of the heritage destination and to develop the site identity and image overtime in the minds of visitors and other stakeholders. Consequently, «*visitors* experience the promoted brand values and feel the authenticity of a unique place».[57]

Conclusion

In sum, the research stated that the inherited past plays culturally a significant part of the present attracting the audience to the heritage product (tangible or intangible). The heritage site or museum might realize this attention within the rate of visitors' participation in the heritage-related edutainment activities and the enhancement level of their heritage experience. But, in order to reach, inform those visitors, catch their desire to visit mainly or involve this heritage attraction, the heritage site or museum requires creatively special marketing activities. Consequently, the author finds the heritage marketing planning, as a tool of attracting who is interested in heritage, is a bridge between the heritage site and its audience exchanging something of value for something they need or want. Furthermore, it seeks satisfying some of the visitors' expectations and motivations and at the same time, transmitting the heritage knowledge for the coming human generations.

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[54] Horner and Swarbrooke, Leisure Marketing, 181, 182; Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 69, 73, 448, 449.

[55] "Logo appears on all museum correspondence, promotional and marketing material, and related information, plus the community website and travel brochures" The Manitoba Electrical Museum & Education Centre, "Guide to Marketing and Promoting Heritage Organizations."

[56] Park, Heritage Tourism, 135, 136; Sam Renbarger, "Brand Heritage Guide," 2012, accessed June 29, 2015, **www.slideshare.net/hungrystratgist/ brand-heritage-guide?qid=405713d20-ee34519--abd139-db44b92f44&v=qf1&b=&from_search=1**; The Manitoba Electrical Museum & Education Centre, "Guide to Marketing and Promoting Heritage Organizations," 17.

[57] Kotler, Kotler, and Kotler, Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 138–42; Misiura, Heritage Marketing, 168–70, 243; Morrison, Marketing and Managing Tourism Destinations, 91; Kumar, "Marketing World Heritage Sites: A Case Study of Product Rejuvenation and Promotion of World Heritage Sites in India," 15.

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Social Development through Storytelling at Heritage Sites and Museums

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Abstract

Storytelling has very old routes and history which dates back to the ancient times. Before the inventing of writing, the oral storytelling was very important for social experiences and edutainment. Recently, storytelling can be used in museums to improve the writing skills, literacy and listening skills as it offers an opportunity of learning without teaching. In order to create a story, data about collections should be correctly gathered to organize them and form a story. Then, the last step of choosing the medium of narration is needed which vary according to many factors. The digital mediums of telling stories can be widely used in different fields. In the field of heritage, digital storytelling can work on the improvement of education, cultural mediation and tourism. Unfortunately, digital storytelling is facing a range of challenges like the cost and technical problems. In order to form a good story, EMOTIVE association has set a number of guidelines addressing the plot as a core of any story.

Keywords:

Storytelling, Digital Storytelling, Museums, Cultural Heritage, Story.

History of Storytelling

In order to use storytelling as an effective method in museums, its history should be studied. The beginning of using storytelling in museums was in 1930 at the Deutsches museum while working on an interactive exhibition which gives the visitors the opportunity to learn in a "hands- on" learning experience[1]. The museum was founded by Oskar von Miller in 1903. The museum's mission was that "*the exhibitions should give an encyclopaedic overview of all areas of technology and exact sciences to demonstrate the historical interaction of science, technology and industry and to illustrate the most important stages of development by exhibiting eminent and characteristic masterpieces*"[2]. The Director General of National Council on Science Museums stated that "*rethinking museums would result in a plan for a paradigm shift in the concept of museums, the kind of shift that the Deutsches Museum demonstrated in the 1930s inviting visitors' participation in working exhibits*". Storytelling continued to be developed in museums. In 2012 an interview was conducted by the AAM press with Andy Goodman who is an author, a consultant and a storyteller. The interview was entitled "A Conversation with Andy Goodman" discussing the development of storytelling in museums. One of the points that he stated in his interview is that the museums are like a journey in which the visitor can travel through a story which take them to a new place and time. Today, storytelling aims to enhance visitors' personal experience and engage them with the history of the objects. Also, storytelling facilitated the process of telling the history of museums along with their collections[3].

Why Storytelling?

Storytelling is considered one of the oldest means of communication which has a powerful ability of improving imagination and gaining new experiences and perspectives. Stories are a vital means of supporting and improving many social skills in the society for all ages and especially children. The increasing and incessant importance and effect of storytelling is proved by its existence into our life. We witness this existence in our real life-time stories or the stories that we got through films, fiction and drama. Storytelling has a great impact on children as it is a very important learning tool for them where they can learn and enjoy. Stories

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[1] Hayley Trinkoff, *"Storytelling in Art Museums."* (Master diss., Seton Hall University, 2015), 8.

[2] Wolf Peter Fehlhammer and Wilhelm Fuessl, *"The Deutsches Museum: Idea, Realization, and Objectives,"* Journal of the Technology and Culture 41, no. 3 (2000): 517-520. **https://muse.jhu.edu/article/33555/summary**

[3] Hayley Trinkoff, *"Storytelling in Art Museums."* (Master diss., Seton Hall University, 2015), 8.

can easily reach children when approaching some critical or personal issues like those related to family. Sharing or reading the good literature with children is considered a useful educational tool. However, storytelling still has a different approach of improving the social skills and providing the listener with edutainment atmosphere[4].

In addition, storytelling can present the facts with special flavors which in turn increase the desire of learning, educating and knowing. Some museums or heritage sites are using storytelling method to help visitors travel over different times and places by visualizing and living with the history through a story. Narrating relevant stories to museums' collections can help visitors to discover the tangible and intangible cultures using the stories about these collections.

To communicate with museums' visitors through a dialogue become one of the important functions of museums to educate and improve communities' social skills. Storytelling is considered one of the golden keys of communication in museums and heritage sites. In order to tell a story in museums, three main mechanisms should exist. The first mechanism is the collecting of the data; the second is organizing these data to form a story while the third is choosing the medium of telling the story[5]. Before explaining these three mechanisms of telling a story, the author would first prefer to reference storytelling definition and some of its benefits.

Benefits of Storytelling

Improves listening skills

Reading aloud has the power of improving listening skills for children; however, many people do not believe in the power of the oral storytelling. Storytelling gives the opportunity for children to engage with the story and the teller which in turn will help them to develop strong listening skills. The process of telling a story helps children in visualizing characters and actions without the help of real images. This visualization helps children to create mental images with the spoken word of the story.

Develops literacy Rate

Literacy is not only about reading, but also it includes language, vocabulary and writing skills. Children's linguistic skills can be improved through the frequent chances of telling stories. Listening to a story as well as telling it can help children to recognize the sequence and structure of the stories. Using these benefits can offer children the link to improve reading and writing skills.

Learning without teaching

Telling children what they should or should not do by giving them instructions is important, but not always effective. Storytelling has this power of learning without teaching and engaging children with their surrounded world by reading, watching or listening to a story. Stories are different and have many levels where we can choose which level is suitable for which age. Storytelling is consolidating the natural way through which we can learn about things. Telling stories for children can educate them many ethics and roles in an indirect way of communication[6].

The Process of Storytelling

In order to tell a story, three main steps should be considered. These steps are as follows:

Data Collecting

Museums and the other heritage sites are facing some problems regarding collections registration. In some cases the full records of the collections do not exist, while in other cases some information is misleading. Therefore, a detailed research should be done before starting to write a story about museums' collections, because they should be true stories. The responsibility of getting the authentic information is a shared responsibility between museums directors, curators and experts.

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[4] Steve Killick and Maria Boffey, *Building relationships through storytelling* (England: Fostering Network Wales press, 2012), 2.

[5] Fort Museum, Archaeological Survey of India. *Report of Telling Stories with Museum Objects: Reflection on Interpretation*, (Chennai: Fort St. George Printer).

[6] Steve Killick and Maria Boffey, *Building relationships through storytelling* (England: Fostering Network Wales press, 2012), 5.

Converting Data into Stories

The second step comes here after collecting the authentic and the required data. Organizing and framing this data in a way to form short, long or a bunch of stories is essential. Museums are the places where visitors can get the complete version of a story, while magazines, newspapers and other advertising tools provide the incomplete stories. These advertising mediums tell their followers that they can find the complete stories if they visit museums personally. In other cases, museums leave some parts of the story to be completed by the visitors as a kind of engagement.

Mediums of Storytelling

Choosing the mediums will affect the atmosphere of the story and the level of engagement. It is also affected by the type of information, the age of the receiver and the place of telling the story. Storytelling mediums are several and we are going to mention some of them as follows:

- **Narration through Pictures**

Picture narrations do not need words in order to tell a story. It depends only on analyzing the available pictures to know the story. This way of not using a single word can help the uneducated as well as children to understand the content easily.

- **Literature**

Museums and many other cultural institutions are using printed means of marketing and advertising. Brochures, leaflets and guidebooks are among this literature which can carry many stories to be more popularized among the visitors.

- **Guides Existence**

Guides as human beings are telling stories in museums which can achieve a good level of engagement with the visitors; however they might cause some disturbance for the other visitors with their laud voices.

- **Theatre Shows**

Museums theaters are representing the live place in which visitors can see history alive by trained artists who tell stories. With the arrival of the new technology and museums digital age, some other mediums for telling stories were considered in museums and heritage sites. Museums can now tell stories about objects by using many diverse and accessible mediums like dioramas, audio, video, QR code, 3D shows and augmented reality. These new technologies opened new ways of engaging the visitors within an easy access, where museums can go to the doorsteps of the visitors who will not go to museums[7]

Digital Storytelling

Using digital storytelling in museums and heritage sites has become vital for many reasons like reaching a wider community and merging tourism with culture. The adoption of Interactive Multimedia Digital Storytelling is a distinguished tool for engaging the audience. "Multimedia" refers to the use of texts and images along with audio, video and graphics. "Digital" means using the modern technological devices like tablets and smart phones. "Storytelling" is about providing the users with a story not just the information to deliver the cultural message[8]

The development of the social networking sites and the modern technologies has opened new ways and techniques of telling stories. The term of digital storytelling has appeared since the 1990s and developed later to offer new ways of narratives. Digital storytelling can be used in different fields. However, the author will focus on the use of digital storytelling on cultural heritage. The field of cultural heritage has three main axes which can be improved by using digital storytelling. These axes are education, cultural mediation and tourism.

Education

In order to create meaning, many professionals are using storytelling in the learning process. The use of multimedia can help

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[7] Fort Museum, Archaeological Survey of India. Report of Telling Stories with Museum Objects: Reflection on Interpretation, (Chennai: Fort St. George Printer).

[8] Paolo Paolini and Nicoletta Di Blas, Storytelling for cultural heritage (Switzerland: In Innovative technologies in urban mapping, 2014), 33-45, **https://link.springer.com/chapter/10.1007/978-3-319-03798-1_4**

students or visitors to understand the difficult ingredients and ideas. In addition, it can add an opportunity of gaining a wide range of information. Using digital storytelling in museums and heritage sites can create a global space for participation and communication while giving the opportunity for the visitors to form their own stories and share it with the others.

Cultural Mediation

Among the different means of engaging visitors in museums and heritage sites, digital storytelling can effectively engage them and attract new audience. By having the nature of edutainment, digital storytelling coped with the new trends in museums which aimed to provide an interactive experience to visitors and hence engaging them with the surrounding communities.

Tourism

The growing competition between tourism destinations and suppliers requires more dynamic and innovative process. Cultural heritage destinations are among the favorite paths for tourists. The digital age offered a great chance for these tourists to gain more experiences from each other by exchanging travel stories for example[9].

Challenges of using Digital Storytelling

Digital storytelling has some challenges related to its use in museums. These challenges are varying as following:

- **Cost of Resources**: some sound effects and audio-visual materials (videos, animations...) are required in order to reach a certain level of produced content. This will in turn increase the cost of the production and the efforts of the museums' staff.

- **Technologically Challenging:** technology use has some software and hardware challenges depending on the specific applications, however it does not have major challenges since its appearance in the 1990s.

- **Interdisciplinary:** the decision of using digital storytelling in museums is a hard decision because many aspects should be considered in order to achieve the balance between many factors.

Focus on exhibition vs. focus on media:

designing digital stories have to consider museums' content in a way which highlights the exhibition space and exhibits without monopolizing visitors' attention to screens only. The using of digital media requires triangular relation between media, visitors and space. The main point here is finding a way to deepen the experience of the visitors putting into consideration the other two factors.

Rich Information Space vs. Economy:

choosing the valuable information and its amount is important for the audience who prefer to receive little information with great experience in an attractive way. So, telling stories from a specific point of view is more effective according to Jone Lambert who considered economy as one of the seven elements of successful storytelling. **Immersive Plot vs. Interactivity:** creating motivations for visitors is essential while giving the visitors the space to interact with the characters of the story. Cutting stories into small plots might badly affect visitors' experience.

Fluency vs. Mobility:

The mobility which appeared due to the existence of mobile applications challenges the fluency of the plot. The museums' structures force complex temporal and spatial restrictions. It also raises an important question regarding how to maintain describing the physical objects in the presence of fictional places and characters. Furthermore, mobility is a technical challenge on its own because localization technologies are still not mature enough to offer accuracy of less than 2-3 meters. This coverage

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[9] *"Digital Storytelling and Cultural Heritage: Stakes and Opportunities*," Athena Plus Access to Cultural Heritage Networks for Europeana, last modified Dec., 2015.**http://www.athenaplus.eu/index.php?en/207/digital-storytelling-and-cultural-heritage**

is still not satisfactory to cover exhibition spaces with the objects closely situated to one another.

Informative Role vs. Attractiveness of the Story:

saving the balance between protecting the authenticity, credibility and authoritative knowledge of the museums' objects and building an attractive and entertaining story for different individuals and groups is not an easy task. Credibility and believability of the stories are linked together. Credibility means the accuracy of the presented information while, believability is a desired feature for the characters and environment of the story, and is not necessarily linked with perfect realism[10].

EMOTIVE Tips for the Good Plot

- The different ways of making the plot have to be interesting. One worthy example for an interesting plot is Freytag Pyramid. The main character of this plot is trying to achieve her goal and overcome some obstacles after reaching the deepest point of depression.
- The story should be interactive. Creating dialogues between the characters themselves or the characters and users make the story more interactive.
- Interaction or the impression of interaction like asking the visitors some rhetorical questions can create an engaging story.
- Remind the visitors with the goals and objectives of the plot because they might forget it by the interaction with the surrounding spaces or visitors. Plots should be clear by avoiding the subtle cues and complicated conditions.
- Stories are most commonly about social conflicts.
- The story becomes more complex by providing frequent choices, so choices must be limited to keep the story short and interesting[11].

Conclusions

Stories can connect people at an emotional level because they are a natural and spontaneous part of our upbringing, regardless of our cultural background. Also, stories and the practice of storytelling are part of any culture. Connecting creative storytelling with the destination development is a powerful approach which leads to social development and sustainable value creation. It also brings pride to people, and empowers them to contribute as much as they can. The history of storytelling started very early in museums in 1930 and continued its development until it witnessed the multimedia digital storytelling.

This fast development of storytelling was essential due to its great importance for people's social development. Storytelling has the power of improving listening skills, developing literacy Rate and offering learning without teaching opportunities. After collecting the data and forming the story, choosing the mediums is vital. The choice of the medium depends on some factors like the kind of the story, where and for whom it is going to be presented. To conclude, despite the fact that storytelling has some difficulties and challenges in particular cases, it has the upper hand concerning its advantages in delivering the information,

engaging the audience and improving some social skills.

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[10] Yannis Ioannidis et al., "*One Object many Stories: Introducing ict in museums and collections through digital storytelling*," Marseille, France: IEEE, Feb., 20, 2013, 421-424.

[11]"*Conceptual Framework and Guide on Storytelling for Cultural Heritage*," EMOTIVE, accessed Nov. 10, 2017 **T7xObXAhVBXhoKHfn3DhsQFghHMAU&url=http%3A%2F%2Fwww.emotiveproject.eu%2Fabout. p h p & u s g = A O v V a w 3 d T 5 T s v F 9 2 x n T 8 x 5 B K J r d 6**

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