

The Museums of Egypt Speak for Whom?

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Introduction

Museums are platforms for engagement and social inclusion, focussing on knowledge sharing and knowledge production in relevant and qualified settings for today's citizens, with a view to ensuring that museums are transformed into central players in the development of societies.¹ In the 1972 Declaration of Santiago de Chile, ICOM encouraged member states to support the social role of museums, and museums are increasingly viewed in most countries as playing a key role in society, and as a factor in social integration and cohesion. In this sense, they can help communities to face profound changes in society, including those leading to a rise in inequality and the breakdown of social ties.² Thus, museums that became the voice of societies should encourage and facilitate dialogue, and the building of relationships between societies and museums, and between different communities.³ Global and major museums may have numerous roles to carry out, while small, local and regional museums should be more dedicated to and responding to their host communities as platforms for social inclusion.

In Egypt, our museums are stepping stones for a new progressive era. The museums of Egypt are not only increasing in number but also in their roles, social activities, and performance; however, there is more to achieve in order to fulfil the social roles of the museum. The social changes that occurred during and after the 2011 revolution are reflected in museums and types of visitors they attract.⁴ Although museums have recently demonstrated positive changes, these need to be adjusted to fulfil the diverse roles of museums reflected in international standards and guidelines. Thus, analysis of the needs, interests and expectations of Egyptian society must be carried out in order for museums to respond to their social roles. This should be reflected in their programs, activities and events as well. On the other hand, identifying the historical and current perspective and directions of the museums in Egypt is a vital issue to recognize the realistic gaps in museums' roles, as well as the needs and expectations of society.

This article highlights the historical concept and perspective of museums in Egypt since their first appearance, and investigates why current museums are not effectively performing their social roles. It also discusses the needs and expectations of Egyptians regarding museums, especially in view of ongoing social changes. Also, what can our museums do to change their current image for Egyptians? And how they can engage with them to indeed act as the voice of their communities? It also evaluates the role of museums in the development of Egyptian society. How can a museum play a proactive role in social changes inside the society? And how can it assist society in its development? What types of museums are required to meet Egyptian expectations? Do these types of museums exist in Egypt? In what capacity they are serving and reaching Egyptian society? Finally, what should we do as museum professionals, educators, curators, and planners?

The History of Museums in Egypt

Although the history of museums dates to the beginning of the fifth century BC, today's museum as a public institution with a collection held in "public trust" dates from 1683, when the Ashmolean Museum⁵ at Oxford University was founded. It was followed by the Capitoline Museum⁶ in Rome in 1734, and the British Museum⁷ in 1759. In Egypt, the birth of museums goes back the nineteenth century, the market for Egyptian antiquities, and the clear vision of Governor Mohamed Ali Pasha. The 1798 French expedition to Egypt brought attention to ancient Egyptian heritage. Quickly, the western markets for Egyptian antiquities became very active supporting digging in Egypt, following the western madness with pharaonic Egypt. Travellers, excavators, and diggers transferred thousands of objects to western markets and museums.⁸

In 1835, Mohamed Ali Pasha issued the first decree regulating the excavation of archaeological sites. His decree also prohibited artefacts from being sold and exported from Egypt without permission.⁹ He assigned Refa El-Tahtaway to establish the first museum and antiquities storage warehouse, situated in Ezbakia in Cairo. In 1851, the collection of antiquities was transferred to a hall within the Citadel of Saladin, but it had been regularly denuded by diplomatic gifts, the last of which, to the Archduke Maximilian of Austria in 1855, effectively abolished the collection. As a fresh start, in 1858, Khedive Said appointed the French Egyptologist Mariette as Director of the newly established Antiquities Service. In the same year, the first museum of Egyptian antiquities was open in a building in Bulaq, which housed a rich collection, including the discoveries of Mariette during his excavations. After a particularly high Nile flood in 1878, the Bulaq Museum was closed, renovated, and reopened to the public in 1881. In 1890, because of the increasing size of the collection, it was transferred to the Sari Ismail Pasha palace at Giza,¹⁰ and finally into the Egyptian Museum of Cairo in its current location in what is now Tahrir Square in the year 1902.¹¹ In addition to the Egyptian Museum, three other museums of Egypt were established around the end of the nineteenth century. In 1884, the Museum of Islamic Art had been set up in the El-Hakem-be-Amr-Allah Mosque in Cairo, while the Graeco-Roman Museum was established in Alexandria in 1892, being moved into its current building in 1903; the Coptic Museum was opened in 1908 at the Hanging Church.¹² It is notable that this first group of Egyptian museums was divided according to a Western perspective on the history of Egypt, covering respectively the Pharaonic, Graeco-Roman, Coptic and Islamic eras, where the chronological framework replaced the earlier classical concepts.

The number and types of museums have increased and, indeed, doubled several times during the twentieth century, during three distinct phases of growth, with another during the first decade of the twenty-first century:

The 1920s & 1930s: The appearance of a modest number of museums devoted to the modern history and industry of Egypt, e.g. Transportation, Communication, Agriculture, and Hygiene. Egypt's first Museum of Modern Art was opened in 1927.

The 1950s: A series of museums dedicated to modern history and art, including several biographical collections. e.g., Mahmoud Khalil, Mostafa Kamel, M. Nagy and the Alexandria Museum of Modern Art, etc.

The mid 1970s to the late 20th century: To be characterised as “an era for the so-called regional museums”, including establishing modern art, history, ethnography, and antiquities museums in every governorate.

The 2000s to date: The 21st century witnessed several “specialized, and local museums”. Zahi Hawass called this time “a new era for museums”, his vision being for a museum in every city or district in Egypt to show the greatest products of the Egyptian civilizations and history.¹³ In addition, this phase also saw the establishment of the biggest museum projects in Egypt, the Grand Egyptian Museum, and National Museum of Egyptian Civilization.¹⁴

This history of museums reflects political, economic and cultural changes during the era of development, but not the associated social changes. Nevertheless, identifying the history of museums is necessary to identify the missing elements.

The Traditional Perspective of Museums

From the beginning of the nineteenth century, Western colonialism underpinned the museums of Egypt, and for several decades management and curatorial work were exclusively undertaken by foreigners. The decree of Mohamed Ali Pasha to build Egypt's first museum in 1835, defined its mission to be a house for antiquities that would open its doors to foreign tourists.¹⁵ This mission was appropriate for the time, but was not updated when it became out of date. The westerners running museums in Egypt did not update it since it accorded with their aims and objectives, the principal functions of the museum remaining “to collect, preserve, research and display”. Their roles were thus constrained to being houses for antiquities and treasures, together with being for the enjoyment of foreign tourists.¹⁶ The postcolonial Egyptian governments kept this perspective of museums, adding only their economic values as being governmental bodies that were able raise the national income, a perspective that continues to motivate the government up to the present day. This image was transferred smoothly into the minds of the Egyptians over the decades and today creates a barrier between them and the museums. This is the first barrier that museums have to bypass in order to succeed in engaging the local communities.¹⁷ How far can the museums of Egypt succeed if they break this barrier? And how they can bypass their barriers¹⁸ and change this historically-derived perspective?

Defining the Needs and Expectations of the Egyptians

Traditionally, people go to museums to see and experience exhibitions. However, their objectives, backgrounds, needs or expectations are varied. The twenty-first century museum visitors are changing. Who they are? What do they expect? And how do they learn

or interact?¹⁹ For instance, the expectations of the visitors in a natural history museum in the USA are different from those in a similar Japanese or an Egyptian museum, and the expectations of local visitors are different than tourists, etc. On the other hand, museums and their exhibitions are distinguished from other types of shows, because museums offer certain values to their audience. These values may be defined as including authenticity, educational, entertainment, and social values.²⁰ The priority allocated to these values varies from one museum to another, and also depends on the kind of community, type of visitors, and among age groups.

This means that museums of Egypt should define their priorities according to the needs of their various communities to respond effectively.²¹ Therefore, museums must communicate and consult with these communities concerning their challenges, problems, and interests, all of which should be shared and considered. Only then can museums define their needs, and respond to expectations. This is what the decision-makers should consider in their plans and decisions for museums in Egypt.²²

It is not an easy task to specify the needs and expectations of Egyptian visitors, nor how to prioritize those expectations, or determine how those priorities differ between the city and the countryside, or between generations. There are many factors that affect the interests, expectations, and desires of individuals and communities, which can clearly change from one group to another.²³ It would be useful to undertake a series of studies in order to understand these specific needs, interests, and expectations and to establish a strategic plan to activate the social role of the museum in Egypt and to bridge old and new generations.²⁴

It might be noted that some valuable, but general, indications have resulted from a number of surveys which were carried out recently on museums, their visitors, and Egyptian communities. In this particular issue, this paper relies on data deriving from studies based on questionnaire surveys. These studies included quantitative surveys, questionnaires, and face-to-face interviews with representatives from the local communities of the provincial museums, and included persons from diverse backgrounds, regions, and age groups. The studies had several specific goals, but more generally it attempted to gain a reasonable understanding of the relationship between Egyptians and museums, and to understand why they are not interested in museums.

What can be concluded from these surveys is that the majority of Egyptians polled have never been in a museum; they have no idea there is a local museum in their region; and they are convinced that museums are houses of treasures which are opened mainly for tourists, although most of these museums are not included in regular tourist itineraries. On the other hand, regarding the definition and roles of the museum, one can observe that knowledge is limited to the principal functions of museums, with little appreciation of their social and entertainment roles. The studies thus conclude that although the provincial museums are making an effort to engage with the local communities, their voices may reach only a very low percentage of their target audiences.²⁵

It is argued that museums should focus on their social roles as platforms for social inclusion.²⁶ Therefore, it is necessary to open a give-and-take conversation between a museum and its communities to exchange views and interact as a healthy step of the social role of museums. In other words, to switch into a form of *participatory museum*.²⁷ In the case of the local museums, it is highly recommended to adapt the give-and-take conversation first to change the traditional image of the museum in the minds of the Egyptians and to create a platform for engagement.

Local or provincial Egyptian museums²⁸ aim to cover the local history of each governorate or district. They are supposed to be shaped by evolving community values and a sense of Egyptian history, the mission of these museums being, ideally, to enrich local community life through what they exhibit and how they do it; but their impact on the local communities is problematic.²⁹ In practice, Egyptian provincial museums are local archaeology museums, with a focus on the local contribution to Egyptian history. As such, they were expected to attract tourists to new touristic destinations, but unwise planning has failed even to fulfil such a straightforward goal.³⁰

Rather, museums should not be exclusively for tourists, nor just a means of national income. They should not even be dedicated only to preserving and exhibiting artefacts and arts – museums may exhibit contemporary materials or even be non-collection based, e.g. museums of ideas, virtual museums,³¹ science museums, and children’s museums.³² In this connexion, it will perhaps be helpful to learn from the experiments of other museums in changing the concept of a ‘museum’ in communities’ minds. Some museums in the USA have succeeded in breaking down such barriers, introducing in a contemporary profile to their communities, announcing “We [museums] are different from Disney. They make the fantastic real! We make the real fantastic!” Our museums should think and act in along such lines to change the traditional view, and to break through barriers. Then the steps of engaging the communities will be easier and faster.

Recent changes in Egyptian society are reflected in its relationship with museums, resulting in some positive, but also some negative, impacts.³³ On the positive side, Egyptians have become more interested in their heritage and history. These interests extend to reading on history, art, and literature, as well as participation in socio-cultural and voluntary activities. This can be proved by the increasing numbers of Egyptian visitors to museums and attendance at cultural events, as well as the notable growth in the NGO, their activities, and the voluntary work since 2011. Negative impacts can be seen in the difficult economic conditions that have followed the events of 2011, which has affected Egyptians’ priorities and diminished their spending abilities: the majority are struggling to cover the basic needs of life, with no budget for entertainment. As a significant number of the interviewed persons commented: “I have no saved money, nor free time to spend at a museum. I would if I had!”; others, as it was discussed above, added that “Even if I had, I wouldn't visit the museum because I have not found the interest nor encouragement to visit”. Here, it comes the role of museums to interact with the communities, their challenges, and matters, and to show communities what the museum can offer them.

It is thus reasoned that local museums can benefit from the positive and negative impacts of the social changes. Museums should fulfil their social roles by providing appropriate facilities for entertainment and for social inclusion.³⁴ Local museums should listen to the voice of their communities, and focus on offering more entertaining activities, workshops and programs on demand, to meet needs unfulfilled because of economic conditions. The voice of communities must be part of the decision making in museums to ensure that the museums are responding to the communities. Hopefully, in the near future, the local museums will be human-based rather than being just object-based; to mirror events in society and to become instruments of progress by calling attention to acting and events that will encourage development in society.³⁵ Museums nowadays are “Encouraging visitors to believe that their decisions can have an impact in shaping the places where they live. they can make a difference if they choose”.³⁶ At this stage, communities can feel the ownership of their museums, and hopefully, they will be engagement.

How Can Museums Bypass the Barriers?

In addition to its principal functions, ICOM further defines the role of the museum as being in the service to society and its development, and for the purposes of education, study, and enjoyment. A museum works for the indigenous development of social communities whose testimonies it conserves while lending a voice to their cultural aspirations. Resolutely turned towards its public, community museums are attentive to social and cultural change and help us to present our identity and diversity in an ever-changing world. “Traditionally, museums have played a role in assisting museums to understand the changes and the significance of social, political and economic transformations that have historically taken place.”³⁷ Nowadays, the role of museums extends to the present and the future. Museums became platforms for communities' interaction and participation, and an effective tool for developing and changing societies. How can the museum play a proactive role in social changes inside the society? And how can it assist society in its development? It depends on the status of one society to another and from one museum to another.

In Egypt, the image of museums is attached in Egyptians' minds as destinations for tourists and houses for antiquities. In order to play a proactive role, they need to change their traditional perspective of the colonial system. They must prioritize their social and entertainment roles. Museums can be reintroduced to the public as places for exchange, communication, enjoyment, entertainment, and inspiration. The visitors may make new friends, practice a foreign language, improve or gain new skills or experience. For instance, at the Egypt Centre in Swansea,³⁸ Wales, UK, communities and museum visitors are encouraged to enjoy the museum's entertainment facilities and activities. Individuals are encouraged to join special workshops at the museum to learn new skills and crafts. Often, prior communications are made with local private companies, markets and institutions to participate in preparing the workshops and to support the trainers to find jobs. The museum also benefits through engaging its communities and encouraging them to visit the museum and to participate in volunteering activities. It reasserts the idea that museums can no longer be measured by internal collections, they need to be considered by the external benefits provided to individuals and communities. It is to be stated that experiments like

those of The Egypt Centre are highly applicable for many local museums in Egypt. They should focus on the activities and external benefits to engaging the local communities rather than their collections. Another creative idea to break the traditional barriers of the local communities is experienced at the 'Gallery One' in the Cleveland Museum of Art, USA, in 2013.³⁹ The museum created 'Gallery One' to include technology experiences that allow their new visitors to explore and build their own tours inside the museum based on their pre-choices from the museum collection. The idea of this gallery was to help visitors who have not been in a museum before, and have no previous experience in art, to visit the museum with satisfaction.

Among the other barriers to museums in Egypt, one may count also the one-sidedness, the idea of 'legitimate' versus 'participatory', mistrust and lack of confidence, and neglecting communities. Mistrust and lack of confidence create a critical barrier, not just for museums, but as regards anything related to the government, particularly in the last two decades. Most museums are governmental bodies and under its full authority. Therefore, Egyptians may not trust museums as they should, since they are considered governmental bodies, in a time of tension during which the government has lost trust. Therefore, it becomes a challenge to change this attitude towards museums. The slowness of change in museums may be blamed on bureaucracy, centralism, and a corrupted governmental system. Building trust is a necessity that requires community participation in everything, including planning and decision-making. Neglect is another complicated barrier. Most of the museums in Egypt were planned and built without consultation with their communities. Members of the community must be regarded as principal stakeholders who have a voice in the decisions that are relevant to what activities and programmes the museums offer. It cannot be an easy step to for museums to change but can happen gradually.

Another unusual barrier is "the richness of the Egyptian heritage", a problem that is distinctly frustrating. Logically, rich heritage should create opportunities for museums to engage the relevant communities, but in the case of Egypt, it creates a challenging barrier. Egypt has the most distinguished heritage in the world, with Egyptian collections the most visited material in museums around the world. But in Egypt, a country rich in archaeological sites, where each governorate includes several archaeological sites, Egyptians can explore their heritage everywhere. In comparison to museums, the sites are more thrilling and even easier to access. So what more can the local archaeology museums offer? Instead of boring displays with little or no interpretation, the priority should be to develop other types of museums such as museums dedicated to children, science, technology, natural history, which have little or no representation in Egypt. These types of museums can effectively respond to the communities' expectations, and efficiently play a proactive role in the development of society. The current archaeology museums need to present their displays in more interesting and innovative ways in order to be distinguished from the sites and to be attractive to Egyptians. They should answer numerous questions in the course of planning for programs and activities, such as: Why should the museum run such activities? For whom? And for what reason? What is the message to be delivered? Why should visitors be interested in such activity? What are the expected outcomes?

It might be stated that we, Egyptian museum professionals, have squandered a unique chance in our efforts to change the traditional perspective of museums. This happened at the time when all Egyptians, and even international society, were shocked with the attack of Mallawi Museum in 2013. Following the unfortunate events,⁴⁰ it was recommended that the mission and scope of the museum should be changed into that of a 'community participatory museum' reflecting contemporary society in Mallawi and Upper Egypt. The idea was to present the museum in a new form, more attractive to the local communities using the fallout from the looting to introduce the different roles of the museum to them. The intention was then to follow this case by inviting people all over Egypt to participate in determining the future of their museums, and to investigate their opinion in about how they want to see their local museums in the future: "participation, curating, and engagement are the keywords". It must be noted that this idea did not work,⁴¹ not just because of the Ministry of Antiquities did not have the courage to do so, but also because the Ministry of Antiquities only administrates archaeological museums, and has no authority regarding the other types museum, as contained in the post-Mallawi recommendations.

The Way Ahead to Hope

The goal is to have museums that fulfil their roles, engage with their audiences, and speak for their communities, especially the local communities. The hope is to meet the expectations of visitors and to engage communities with its diversities. The aim is not about satisfying every single museum visitor, but to consider the diversities in their backgrounds and interests as much as possible. When different groups of visitors end their visits on a note of wonder and delight and feel inspired by the museum's collections and the stories being conveyed, then we will have achieved our mission.

The way starts by breaking down the museums' barriers and meeting the visitors' expectations, but it must be managed within a general strategic plan for Egypt's museums as a whole, defining their mission, goals, and objectives, with a clear timetable for implementation and impact.

In the first place, there is a need to increase the number of exciting and attractive museums of such as children's, science and natural history, either through establishing new museums everywhere, or changing the mission and scope of some of the current local museums. The local communities should be expected to explore sciences, space, planets, earth, animals and the human body. The local communities are seeking such museums, with creative exhibition spaces, to create spaces and exhibits that offer different generations and market segments opportunities to interact creatively through diverse means such as performance, hands-on experience, experiment, and many other activities. Visitors should be invited not only to look at exhibits but to learn by doing, so the facilities must be designed for visitor participation. Children's museums and galleries are among the fastest growing museums in the world, serving the museumgoers of the future.⁴² They are presented with the intention of encouraging learning, exploration, inspiration, innovation, and inner creativity. Examples include the Newseum⁴³ in Washington D.C., and Weston

Family Innovative Centre at Ontario Science Centre,⁴⁴ Toronto. The Children's Civilization & Creativity Center,⁴⁵ New Heliopolis, Cairo presents an excellent example in Egypt. The Center is very active and has succeeded in engaging the children of Cairo, where they are learning and creating new knowledge through different entertainments and facilities. It is highly needed to have at least a children's museum and a science museum in each city, district, or governorate to serve the local communities.

Lastly, the absence of such important types of museums goes back to unwise planning as a result of miscommunication between ministries and/or nongovernmental authorities that oversee the museums having an inadequate planning for either current or future museums projects. It can be noted here that museums in Egypt are actively seeking to have an overall organization that oversees, guides and plans for the museums. Perhaps, it is necessary to establish a "National/ Supreme Council of Museums" overseeing all Egypt's museums. Its role could be advisory, mainly focusing on general planning for the museums according to the needs and expectations of the society.

In summary, ownership and voice have become the most pressing issues of museums in the Twenty-First century. Museums should involve their communities in their current and future plans. The museum should be a user-centred museum, in which visitors are active participants, invited to contribute to and co-create the experience. Community partners, artists, peers, funders and all the stakeholders play different roles as collaborators and contributors in participatory institutions. Different types of outside contributors often bring different expertise and value to the table, deepening the involvement of everyone. It becomes a necessity that the visitors should take part in making decisions in what the museum plans to do offer. In order to achieve that the museum must encourage its visitors to believe that their participation, contributions, and their decisions can have a real impact in shaping their future. Their contributions are the evidence of their ownership ensuring that the museum will speak for them.

¹ I. B. Lundgaard, J. T. Jensen, *Museum Social Learning Spaces and Knowledge Producing Processes* (Danish, 2013), 257.

² Anne-Catherine Robert-Hauglustaine, 'The role of museums in the Twenty-First Century', in Bernice, L. Murphy (ed.), *Museums Ethics and Cultural Heritage* (New York, 2016), 10.

³ N. Blankenberg, G. Lord, 'Thirsty-two ways for Museums to Activate their Soft Power' in G. Lord, and N. Blankenberg (eds.), *Cities, Museums and Soft Power* (Washington, DC: The AAM Press, 2015), 210; N. Simon, *The Participatory Museum* (England, 2010). <http://www.participatorymuseum.org/>. Simon discussed the diverse forms, ways and methods of participation in museums, and how can a museum encourage different forms of participation, etc.

⁴ M. Gamal Rashed, 'The Museums in Egypt after the 2011 Revolution' in *Museums and Heritage in the times of political change. Museums International*, vol. 67 n.265-268 (Paris, 2016), 125-130.

⁵ www.ashmolean.org

⁶ www.en.museicapitolini.org/ The creation of the Capitoline Museums has been traced back to 1471, when Pope Sixtus IV donated a group of bronze statues of great symbolic value to the people of Rome. The collections are closely linked to the city of Rome. http://en.museicapitolini.org/il_museo/storia_del_museo

⁷ www.britishmuseum.org

⁸ S. Mahmoud, *The Development Of Archaeological and Historical Museums in Egypt during the Nineteenth and Twentieth Centuries: Imperialism, Nationalism, UNESCO Patronage, and Egyptian Museology Today* (2012), 42-54. <https://ttu-ir.tdl.org/ttu-ir/bitstream/handle/2346/45592/MAHMOUD-DISSERTATION.pdf?sequence=2>.

For the history of excavations and international distributions of the Egyptian antiquities, see for instance the work of the Egypt Exploration Society since 1882, see T. G.H. James, *Excavating in Egypt. The Egyptian Exploration Society 1882-1982* (London 1982).

⁹ *The Revival of the Egyptian Museum. The Egyptian Museum, an Official Document*, (Cairo, 2013), 7. http://www.kairo.diplo.de/contentblob/3926336/Daten/3348650/ku_aegyptisches_museum_01.pdf

¹⁰ D. Abou-Ghazi, 'The Eightieth Anniversary of the Museum's Building', *ASAE* 67 (1988), 1ff; *The Revival of the Egyptian Museum*, 8-9.

¹¹ W. Doyon, 'The Poetics of the Egyptian Museum Practice', *British Museum Studies in Ancient Egypt and Sudan* 10 (2008), 3; C. Sheikholeslami, and M. Saleh, *A Short History of the Egyptian Museum, in the Egyptian Museum at the Millennium: A Special Exhibition in honor of the VIIIth International Congress of Egyptologists, 28 March - 3 April 2000, Cairo*, (Cairo, 2000), 85-97.

¹² Doyon, 'The Poetics of the Egyptian Museum Practice', 3.

¹³ Z. Hawas, 'New Era for Museums in Egypt', in *Reshaping of the Heritage Landscape, Museum International* 225-226 (2005), 7-23.

¹⁴ M. Gamal Rashed, 'Cairo and its Museums: From Multiculturalism to Leadership in Sustainable Development' in G. Lord and N. Blankenberg (eds.), *Cities, Museums and Soft Power* (Washington DC, 2015), 166ff.

¹⁵ 'The Revival of the Egyptian Museum', 8f-9 D. M. Reid, *Whose Pharaohs? Archaeology museums and Egyptian national identity from Napoleon to World War I*, (Cairo, 2002).

¹⁶ Doyon, 'The Poetics of the Egyptian Museum Practice', 1-37.

¹⁷ Rashed, in Lord and Blankenberg (eds.), *Cities, Museums and Soft Power*, 165-172.

¹⁸ It is well known that barriers to access museums are numerous and often vary between "physical, sensory, intellectual, financial, emotional/attitudinal, cultural access, as well as access to information and to decision-making". However, each of these barriers may be differentiated in its level and its reasons from one museum to another, and so the solutions or approaches to audience development. J. Dodd and R. Sandell discussed these barriers and provided possible approaches to be considered for audience development. J. Dodd, A. Coles and R. Sandell, *Building Bridges: Guidance for museums and galleries on development new audiences*, (London: Museums & Galleries Commission, 1998), 13-14.

¹⁹ B. Lord and M. Piacente, *Manual of Museum Exhibitions*, 2nd Edition (Lanham, MD: Rowman & Littlefield, 2014), 8, 14.

²⁰ Lord and Piacente, *Manual*, 10f.

²¹ In accordance with the discussion in this paper, it is recommended that local Egyptian museums develop strategic plans for "audience development", putting the needs of audiences first, by remaining aware and understanding the various kinds of barriers that exclude people from museums. It must be noted that a museum should to develop its own strategies for audience development based on a study specific to that institution; audience development is about breaking down the barriers hindering access to that museum and building bridges with different groups to ensure their specific needs are met. It is a process by which a museum seeks to create access to and encourage greater use of its collections and services by an identified group of people. Audience development is not an optional activity but a way of determining needs that will become central to the philosophy and function of the institution (Dodd and. Sandell, *Building Bridges*, 6-7. Perhaps the recent political, social and economic changes in Egypt will push museums to consider the necessity of building strategies for audience development, particularly after the big fall in tourists numbers.

²² Lord and Blankenberg present a summary of guidelines and solutions for museums directors, professionals and decision makers to activate the soft power of museums. These help museums engage in a delicate balancing act: to seek out relevance and influence but to avoid propaganda and one-sidedness; to be inclusive and participatory but to remain legitimate; to consider the global without sacrificing the local; to diversify funding but to remain independent. (Lord and Blankenberg *Cities, Museums and Soft Power*, 201-239).

²³ It is well known that each generation has a different set of shared experiences and external influences from their youth; formative experiences affect their values. For example, the manner in which people in their teens and twenties today want to interact with each other and the rest of the world differs in comparison with the preceding generation. Life stages affect needs: adults in their thirties with children have different needs even compared to their life ten years earlier. Additionally, the economic environment of childhood into young adulthood shapes aspirations and constraints. Values, needs, aspirations and constraints combine to help shape the attitude and actions of different generations, giving them specific characteristics common to many

individuals in those age groups (S. Wilkening and J. Chung, *Life Stages of the Museum Visitor. Building Engagement over a Lifetime* (Washington DC, 2009), 7-39.

²⁴ Perhaps the new generation of museum scholars in Egypt can carry out these tasks with wise guidance of the experts in the field and the advice of museum advocates.

²⁵ Cf. S. Amin, 'The Impact of local museums in Egypt on their community and tourists', unpublished MA Thesis, (French University in Cairo, 2016).

²⁶ Cf. Blankenberg and Lord, *Cities, Museums and Soft Power*, 210, 214, 222ff.

²⁷ Regarding the participatory museum, the different ways of encouraging visitors to participate in museum activities and programs, and also in curating and creating its exhibitions, etc., cf. N. Simon, *The Participatory Museum*. <http://www.participatorymuseum.org/>

²⁸ According to official documents and the recently implemented plans for the newly opened museum, such as Malawi Museum re-opened in October 2016.

²⁹ Cf. Amin, *The Impact of local museums in Egypt on their community and tourists*.

³⁰ M. Gamal Rashed, 'Museen in Ägypten: Herausforderungen und Chancen', *Antike Welt* 4/16 (2016), 55-59.

³¹ Cf., C. Karp, 'Digital heritage in digital museums', *Museum International*, n. 221-222 (2004), 45-51.

³² Lord and Piacente, *Manual of Museum Exhibitions*, 108ff, 133ff, 141f.

³³ Rashed, *Museums International* 67, 125-130.

³⁴ Rashed, *Museums International* 67, 125-130.

³⁵ M. Gondwe, *Enhancing Social Economic Development: The Museums of Malawi Case Study*, 1 [unpublished paper].

³⁶ B. King and B. Lord, *The Manual of Museum Learning* (Lanham: Rowman & Littlefield, 2016); S. R. Crew, *Involving the Community: The Museum as Forum for Dialogue and Learning*, (USA, 2007), 121.

³⁷ K. Baker, *Museums and Community new Positions in Museum Education*:

http://kimberlybaker.ca/media/pdfs/Malawi_Museum.pdf

³⁸ <http://www.egypt.swan.ac.uk/>

³⁹ Lord and Piacente, *Manual of Museum Exhibitions*, 19ff.

⁴⁰ M. Hanna, 'Documenting Looting Activities in Post-2011 Egypt', in *Countering Illicit Traffic in Cultural Goods: The Global Challenge of Protecting the World's Heritage*, (Paris: ICOM, 2015), 47-63.

https://www.academia.edu/20159427/Hanna_Monica_2015_Documenting_Looting_Activities_in_Post_2011_Egypt_Countering_Illicit_Traffic_in_Cultural_Goods_The_Global_Challenge_of_Protecting_the_World_s_Heritage_Paris_ICOM_pp_47-63

⁴¹ The recently opened museum built a traditional display serving as a local archaeology museum. It displays artefacts from local sites that cover Egyptian history from the prehistory to the present. Throughout its display, the museum tells various stories and presents themes pertinent to Egyptian society, its traditions, beliefs, crafts, life and death, etc.

⁴² Lord and Piacente, *Manual of Museum Exhibitions*, 108-111.

⁴³ www.newseum.org

⁴⁴ <http://www.ontariosciencecentre.ca/> and <http://www.ontariosciencecentre.ca/tour/wfic>. The Ontario Science Centre is a science museum near the Don Valley Parkway in Toronto, Ontario, Canada. It is an iconic cultural attraction, home to interactive experiences about science and technology. Its vision is "Inspiring a lifelong journey of curiosity, discovery and action to create a better future for the planet" and its purpose that "The Ontario Science Centre delights, informs and challenges the communities we serve. We enrich people's lives and their understanding through engagement with science of local, national and global relevance. We are the public centre for innovative thinking and provocative dialogue in science and technology".

⁴⁵ www.facebook.com/CivilizationCreativity