

An outlook on Heritage Management in Egypt

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Topic : An outlook on Heritage Management in Egypt

Introduction

Heritage Management in Egypt is a point of analysis. The Egyptian Heritage includes a wide range of types. They must be defined carefully, and the criteria by which to determine their importance should be developed. The study provides a basic introduction to the international key definitions and concepts for heritage management; the practice of managing cultural heritage that is concerned with identification, interpretation, maintenance, and preservation of significant cultural sites and physical heritage assets, and intangible aspects of heritage, such as traditional skills, cultures, and languages. The various aspects of management, The study elaborates on Laws and legislation governing the management of heritage focusing on the case of Egypt; types of Egyptian Heritage, and the basic framework for natural, industrial, and urban heritage management, The study introduces the guidelines applicable in crafting any cultural, natural, industrial, and urban heritage management plan.

The three elements of a heritage management system that are interdependent in any primary heritage management system are defined by the publication of the series undertaken by the three Advisory Bodies of the World Heritage Convention (ICCROM, ICOMOS and IUCN) and the UNESCO World Heritage Centre as the Secretariat of the Convention.¹

1. legal framework
2. Institutional Framework
3. Resources

The three processes of a heritage management system are

1. Planning
2. Implementation
3. Monitoring

The three results of a heritage management system

1. Outcomes (achieving objectives)
2. Outputs (Deliverable Results)
3. Improvements to Management Systems

Heritage Management Plan (HMP) Elements, Processes, Results

The management plan is the body of documents and actions concerning what is important in the heritage area and determining the appropriate policies in the protection in order to exert the use of the heritage area in the future. Heritage Management plane identifies practical and achievable objectives, actions, and strategies to protect and manage Cultural Heritage.

Why the Management plan is needed ? determines the importance of the heritage area and the goals necessary for its management, that oversees the status of the resources and visitor satisfaction, and that continuously develops and transforms for management and use, may be defined as a written and published, certified agreement among the partners.

To understand a heritage management system, we should answer certain questions What is heritage? Why manage it? What is World Heritage, the World Heritage system and its requirements? The 1972 World Heritage Convention: why and how to manage properties, and the need to comply, The Operational Guidelines: managing in order to protect Outstanding Universal Value. Outstanding Universal Value, authenticity and integrity in the context of World Heritage property management, evolving knowledge and policies.

¹ Managing Cultural Heritage UNESCO manual, Published in 2013 by the United Nations Educational, Scientific and Cultural Organization, 7, place de Fontenoy, 75352 Paris 07 SP, France © UNESCO / ICCROM / ICOMOS / IUCN, 2013

What is Heritage? What is Heritage value?

Heritage is a broad concept . The “UNESCO “The United Nations Educational, Scientific and Cultural Organization defined the concept of heritage as the following“Heritage is our legacy from the past, what we experience today, and what we pass on to future generations; World Heritage is the designation for places on Earth that are of outstanding universal value to humanity and as such, have been inscribed on the World Heritage List to be protected for future generations” (UNESCO definition of Heritage).²

In1992, in a landmark decision, the World Heritage List was expanded to include living cultural places, natural sacred sites, and “Cultural Landscape”. The Convention concerning the Protection of the World Cultural and Natural Heritage, adopted by the General Conference of UNESCO in 1972, established a unique international instrument recognizing and protecting both cultural and natural heritage of outstanding universal value. However, it was not until 1992 that this Convention became the first international legal instrument to protect ‘cultural landscapes’. This revision of the Operational Guidelines of the Convention was based on recommendations prepared by an international expert meeting (La Petite Pierre France, October 1992).³

At the International Expert Meeting on Cultural Landscapes of Outstanding Universal Value (Schorfheide, Germany, 1993) , an Action Plan for the Future was prepared , which was adopted by the World Heritage Committee in December 1993. In June 1994, at the request of the World Heritage Committee, the World Heritage Centre and ICOMOS⁴ organized an expert meeting to examine the representative nature of the World Heritage List. The World Heritage Committee for the Convention on the Protection World’s Cultural and Natural Heritage (hereafter “World Heritage Convention”) has promoted the implementation of the Historic Urban Landscape approach. More than 70% of cultural heritage properties inscribed on the World Heritage List are either located in urban areas or have urban areas within their nominated areas. Adopted by the General Conference of UNESCO at its 36th session on 10 November 2011, the Recommendation on the Historic Urban Landscape (Urban Heritage environment).⁵ The Nizhny Tagil Charter for the industrial heritage was signed in Moscow, 2003 by the TICCIH organization and ICOMOS the International Council on Monuments and Sites , took into consideration both previous relevant charters such as Venice (1964) and Burra (1994) where both highlighted the definition of industrial archaeology created for or by industrial processes.⁶

In the last decades, understanding of heritage has received a great deal of attention. UNSECO set certain criteria for listing sites on its “world heritage” list; however, the selection of such sites has included the meaning and value of heritage for the local community living nearby. Heritage is inextricably linked to notions of identity and continuity to private and public memories, to sense of place Identity.

² UNESCO definition of Heritage,accessed Septemper, 16, 2021, <https://whc.unesco.org/en/about/>

³ Cultural Landscapes: the Challenges of Conservation, Confrence Organized by the University of Ferrara and UNESCO’s World Heritage Centre in collaboration with ICCROM, ICOMOS and IUCN World Heritage papers (Italy:2002), 10.

⁴ ICOMOS International Council on Monuments and Sites

⁵ The UNESCO Recommendation on the Historic Urban Landscape Report of the Second Consultation on its Implementation by Member States, 2019 UNESCO World Heritage Centre,5.

⁶ The Australia ICOMOS Burra Charter was adopted 31.10.2013, accessed May 1, 2020, <https://australia.icomos.org/publications/charters>.

TICCIH the International Committee for the Conservation of the Industrial Heritage, The Nizhny Tagil Charter for the Industrial Heritage (Moscow: 2003), accessed September 2019, <https://www.icomos.org/18thapril/2006/nizhny-tagil-charter-e.pdf> , p. 1- 4

What is identity?

Educational psychologist Vander Zanden (1988) defined identity as “an individual’s sense of placement within the world—the meaning one attaches to oneself as reflected in the answers one provides to the questions, “Who am I” and, “Who am I to be?”⁷. Atchley (1989). suggested that identity was ‘a set of characteristics that differentiates self from others and that persists over time.’⁸ Identity was also strongly related to the concept of the self in combination with membership of various social and cultural groups (Paris et al., 2001)⁹ Gee (2001) described a person’s “core identity” as a combination of their many different experiences and self-perceptions: ‘Being recognised as a certain “kind of person”’.¹⁰

Kidd (2002) stated that identity was the way sociologists framed how individuals thought of themselves and their world identified three forms of identity:

- **Individual** identity – the unique sense of personhood held by each person in their own right.
- **Social** identity – a collective sense of belonging to a group, identifying themselves as having something in common with other group members.
- **Cultural** identity – a sense of belonging to a distinct ethnic, cultural or subcultural group.¹¹

What is value?

Values are an important aspects of inspiration that reflects the human culture. Allport and Vernon have divided values in 6 categories 1. Theoretical value 2. Economic Value 3. Social Value 4. Political Value 5. Aesthetic Value 6. Religious Value. The Allport-Vernon Study of Values (SOV) is one of the earliest, theoretically well-grounded questionnaires measuring personal values on the basis of declared behavioral preferences.¹² John Evan Turner has divided values in two categories - 1. Abstract value 2. Concrete Value.¹³

What is the Outstanding Universal Value?

According to UNESCO, “Outstanding Universal Value means cultural and/or natural significance which is as exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole.”¹⁴

⁷ James Wilfrid Vander Zanden, Educational Psychology: In Theory and Practice(Publisher: Random House USA:1988), P.74

⁸ Robert Atchley, A continuity theory of normal aging. Johns Hopkins University Press, Baltimore, MD: 1999, P.183.

⁹ . Scott.G. Paris, James.P.Byrnes,Alison.H,Paris, Constructing theories, identities and actions of self-regulated learners(Taylor: 2008) P. 253.

¹⁰ James Paul Gee Identity as an analytic lens for research in education. Review of Research in Education, 25, First Published January 1, 2000 Research Article <https://doi.org/10.3102/0091732X025001099> 99-125.

¹¹ Warren Kidd, Culture and Identity, Publisher: Basingstoke : Palgrave/MacMillan, 2002.

¹² First published in 1931 by G. W. Allport and P. E. Vernon (1931) and later revised in 1970 by Allport, Vernon, and G. Lindzey (1970).

¹³ John Evan Turner, The Philosophic Basis of Moral Obligation: A Study in Ethics , by J. E. Turner Review by: E. Jordan The Philosophical Review Vol. 34, No. 3 (Duke University Press May, 1925), pp. 297-302

¹⁴ UNISCO definition of the Outstanding Universal Value, accessed September 16, 2021, <https://worldheritage.gsu.edu/outstanding-universal-value/>

Examples of the the Outstanding Universal Value from Egypt

- The collections of the Egyptian Museum are objects that reflect the basic human values which are at the core of being human; the objects refer to ethics and basic inherent values including truth, honesty, loyalty, love, peace, justice. The objects enable the visitor to understand the attitudes, motivation, and behaviors of the ancient Egyptians. The objects reflect psychological values like compassion, consideration, morality, forgiveness; in addition to social values like perseverance, brotherhood, equality, and respect for others. Such values embodied in the objects of the Egyptian Museum are universal values because they worth for all, or almost all, people

A proof of claim

Object of the Egyptian Museum that reflects loyalty, love, and respect

Group Statue of Seneb and His Family

Present location: EGYPTIAN MUSEUM [01/001] CAIRO EM

Inventory number JE 51280 Dating

6th dynasty

Archaeological Site:GIZA NECROPOLIS

Category STATUE

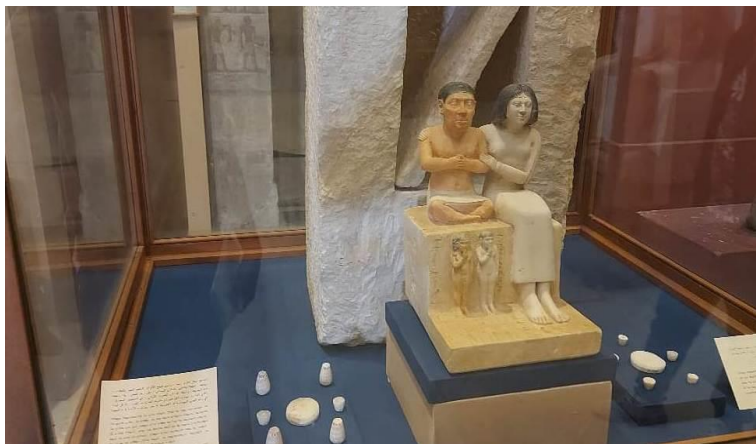
Material LIMESTONE

Technique CARVED

Height 34 cm Width 22.5 cm

Seneb was an Egyptian dwarf who was the chief of all the palace dwarfs, charged with the care of the royal wardrobe; that means Dwarf was accepted in ancient Egypt; his recorded daily activities suggest assimilation into daily life, and his disorder was not shown as a physical handicap. Noteworthy; wisdom writings and moral teachings in ancient Egypt commanded respect for dwarfs and other individuals with disabilities. Seneb is seated on a rectangular seat together with his wife, which is called Senetites, who was a normal woman that married him; though he was a dwarf; Senetites held the titles of Priestess of Neith and Hathor, her face was rendered with a smile to show the woman's satisfaction at being depicted with her children and husband. The two children are shown standing in front of their father in the place where the legs should be. Here, creating a balanced composition for the figures of the family proves the Egyptian artist's skill.

Photos of the current display @Egyptian Museum and photos of the statue and the false door of senb from the archive of Giza project at the Harvard University <http://giza.fas.harvard.edu/>



Display & interpretation @Egyptian Museum

Photo Credit @Egyptian Museum



Photo Credit @ the archive of Giza project at the Harvard University

Object of the Egyptian Museum that reflects psychological values like compassion, consideration

Object of the Egyptian Museum that reflects justice that is one of the most important moral values

Papyrus Referring to the Hall of Judgment

Present location EGYPTIAN MUSEUM [01/001] CAIRO EM

Inventory number JE 95880 Dating

3rd intermediate period

Archaeological Site TANIS

Category PAPYRUS

Material PAPYRUS

Technique PAINTED

Width 62 cm

Papyrus Referring to the Hall of Judgment where the scene in the hall of judgment of the God Osiris

The papyri are inscribed with funerary texts that provide some of the most vivid and enduring images related to death and the afterlife in Ancient Egypt, helping the deceased to overcome all the difficulties he would have to face in his journey in the Netherworld. Osiris is seated on his throne supervising and following the weighing of the heart of the deceased, who was purified with water before entering the hall, against the feather of the goddess of justice, Maat, The Egyptians used the concept of Maat, personified as a goddess, to refer to the cosmic order which came into being when creation banished chaos. The word covers notions such as order, justice and truth, and means the opposite of chaos, evil ('isfet') and lies. It was considered to be the most important principle of the world. It was the king's duty to maintain this order - based on his knowledge of Maat,¹⁵

Since the heart is regarded as the center of intelligence and personality. Below the scales of justice, an imaginary animal is represented, waiting to eat the heart of the deceased, in case it should be full of sin and consequently heavier than the feather.



¹⁵ Nicolaas J. van Blerk, The emergence of law in ancient Egypt: The role of Maat, University of South Africa January 2018 Fundamina 24(1):60-88,

Egyptian Museum in Cairo Submitted by: Permanent Delegation of Egypt to UNESCO. The Egyptian Museum is not only the first purpose-built museum edifice in the region but also stands as the mothership of Egyptology in terms of the breadth and significance of its collections.¹⁶ The Egyptian Museum still includes all elements needed to express its exceptional value as a remarkable and original building. Reinforced concrete material and specific Italian construction methods were used for the first time in Egypt for the museum. The collection of pottery, leather, porcelain, copper, metals, patchwork, mats @Egyptian Museum reflect the high artistic sense of ancient Egyptian craftsmen; the traditional crafts that are still practicing in Egypt up till now.

- The church, baptistry, basilicas, public buildings, streets, monasteries, houses and workshops in this early Christian holy city that were built over the tomb of the martyr Menas of Alexandria, who died in A.D. 296, are places with significance that reflect the outstanding Universal values. Abu Mena Mariut desert, District of Burg al-Arab, Gouvernate of Al Iskandariyah (Alexandria) Date of Inscription: 1979; an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history



Abu Mena (Egypt) © OUR PLACE the World Heritage Collection, 16 September accessed, <https://whc.unesco.org/en/list/90>

- Historic Cairo, one of the world's oldest Islamic cities, with its famous mosques, madrasas, hammams and fountains. Date of Inscription: 1979.¹⁷

Article 1-2 of the World Heritage Convention defined the world heritage sites that are monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science; sites: works of man or the combined works of nature and of man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.¹⁸ Article 2 of the World Heritage Convention sheds light on the criteria of selecting Mixed Cultural and Natural Heritage sites and the cultural landscapes that are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and

¹⁶ Egyptian Museum in Cairo, UNISCO Heritage List , <http://whc.unesco.org/en/tentativelists/6511/>

¹⁷ -ICOMOS, The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites,(the Ename Charter), Retrieved from - http://www.enamecharter.org/downloads/ICOMOS_Interpretation_Charter_EN_10-04-07.pdf , 11 April 2012. - UNISCO (undated), ICOMOS Evaluation of the Historic Cairo Nomination File (1979), http://whc.unesco.org/archive/advisory_body_evaluation/089.pdf

¹⁸ UNSECO, Operational Guidelines for the Implementation of the World Heritage Convention, (UNESCO World Heritage Centre 7, place de Fontenoy 75352 Paris: 2 July 2017) Page 18-20.

cultural forces, both external and internal.¹⁹ The World Heritage Convention identifies either integrity or authenticity for a site to be nominated shedding the light on the Participation of the local communities, indigenous peoples, and other stakeholders in the nomination process.²⁰

In UNSECO selection of its world heritage” list, the value and the authenticity of the heritage site are one of the major aspects. The Nara Document on Authenticity shed the light on authenticity as the essential qualifying factor concerning values.²¹ The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories. The Nara Document on Authenticity stated that all judgments about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgments of values and authenticity within fixed criteria.²² The Nara Document on Authenticity discussed the criteria of authenticity judgments that are linked to variety of sources of information; the examination of such sources identifies the specific artistic, historic, social, and scientific dimensions of the cultural heritage sites. Aspects of information include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors.²³

Historic Cairo is now locating over more than 450sq and km450sq km.²⁴ it is a part of central Cairo. Several mosques, tombs, madrasas, mansions, caravanserais, and fortifications of historic Cairo dating back to the Islamic era are recognized by UNESCO as one of the World Heritage Sites in Egypt.²⁵ The Monuments of Historic Cairo identifies the city’s urban fabric and its architectural treasures. The city includes a variety of historically important monuments ranging from the tenth through the nineteenth century.²⁶ Historic Cairo development project is one of the governmental projects powered by the Egyptian ministry of Antiquities; the project aims to promote and protect historic Cairo as a tourism destination. The project utilizes the existing old trades, skills, crafts and industries of old Cairo using such aspects in setting new tourism marketing ideas.²⁷ Historic Cairo was defined as the “pre-modern city”: an urban entity whose architecture and urban fabric are a testament to values that evolved in relationship with the property before the 19th century. The “modern city”, which developed between the Nile and the Moqattam Hills as an extension of the site until the mid 20th century

¹⁹ UNSECO, Operational Guidelines for the Implementation of the World Heritage Convention, Page 19.

²⁰ UNSECO, Operational Guidelines for the Implementation of the World Heritage Convention, Page 33.

²¹ The Nara Document on Authenticity, drafted by the 45 participants to the Nara Conference on Authenticity in Relation to the World Heritage Convention, held at Nara, Japan, from 1-6 November 1994. The Nara Conference was organized in co-operation with UNESCO, ICCROM and ICOMOS. The World Heritage Committee examined the report of the Nara meeting on Authenticity at its 18th session (Phuket, Thailand, 1994) (see document WHC-94/CONF.003/16).

²² UNSECO, Operational Guidelines for the Implementation of the World Heritage Convention, Page 89.

²³ UNSECO, Operational Guidelines for the Implementation of the World Heritage Convention, Page 89.

²⁴ Eman Shokry Hesham, DELIMITATION OF BORDERS OF THE HISTORIC CAIRO, (Project by: The National Organization for Urban Harmony researches & policies Dep. Studies, Ministry of Culture, Egypt: 2008) Page 1-28.

²⁵ UNSECO Cultural Heritage List of Egypt, July 13,2019, <https://whc.unesco.org/en/list/89>

²⁶ Nicholas Warner , The Monuments of Historic Cairo A Map and Descriptive Catalogue (The American University in Cairo Press: 2004) pages 1-10 .

²⁷ Direct observation by the author , Egyptian Ministry of Antiquities.

was used as the main reference point to establish the limits of the buffer zone protecting the World Heritage property.²⁸

Historic Cairo was inscribed in the world heritage list because of its cultural, historical and social significance; the document of ICOMOS in 1979 stated that Historic Cairo is “the centre of Cairo groups numerous streets and old dwellings and thus maintains, in the heart of the traditional urban fabric, forms of human settlement which go back to the Middle Ages”.²⁹ Figure 1 shows Historic Cairo Tourist Map. Islamic Cairo, Fatimid Cairo, Medieval Cairo and Historic Cairo are other different names used to identify this specific area. Al Darb Al-Ahmar, Al-Gamaleya, Al-Khalifa and Al-Sayeda Zeinab are among the famous local area of historic Cairo. Historic Cairo is the core of Cairo since the first pillars of the city in 969 AD until the end of the nineteenth century. UNESCO stated that this area has “absolutely unquestionable historical, archaeological and urbanistic importance”³⁰. Historic Cairo composes of five core zones which are the following, zone 1: Al-Fustat area, zone 2: the Citadel area, zone 3: Al-Imam ash-Shafi’I area, zone 4: Sayyeda Nafisa area, zone 5: the Qaytbay area.³¹ Figure 2 shows the five core zones of the Historic Cairo submitted to the World Heritage committee by the SCA2006. The World Heritage property includes two important archaeological areas that represent historical and cultural layers of Historic Cairo: the archaeological site of al-Fustat, and the archaeological areas of the historic city walls.³² Figure 3 shows the archaeological site of al-Fustat,

The perceived value of historic Cairo is a controversial issue; historic Cairo has a wide range of heritage values. These values are classified into several categories historic, cultural, architectural, spiritual, social and economic values. In historic Cairo, a cultural continuity existing within its urban fabric is one of the core values of the city. The value assessment process is one of the major factors in understanding the perceived value. Figure 4 shows the different parts of the value assessment process identified planners that can apply a logical sequence of tasks to generate and collect knowledge about values and use this within the overall planning process.³³ Values is most often used in one of two senses: first, as morals, principles, or other ideas that serve as guides to action (individual and collective); and second, in reference to the qualities and characteristics seen in things, in particular the positive characteristics (actual and potential).³⁴ Characterizing values is difficult; values are always changing with time. It is not easy to establish a clear framework or even a nomenclature of values where there are so many different kinds of values, and the interactions among them are so complex.³⁵

The socio-political, ethnic and economic background of the local community in Egypt especially in the old Cairo is a point of the study. Branches of the local communities of old Cairo represent an important social, spatial and juridical reality of Cairo, particularly within the hâra.³⁶ Communities were characterized by various degrees of spatial segregation and professional specialization and have their own jurisdiction and confessional

²⁸ UNSECO, Urban Regeneration project for Historic Cairo (URHC), July 13,2019, <http://whc.unesco.org/en/list/89> PP19

²⁹, The Australian ICOMOC Charter for the Conservation of Places of Cultural Significance (Burra: 1979), 1-30.

³⁰ The Australian ICOMOC Charter for the Conservation of Places of Cultural Significance, 10-30.

³¹ The five core zones of the Historic Cairo submitted to the World Heritage committee by the SCA, Historic Cairo. Cairo: Ministry of culture & Supreme Council for Antiquities (2002).

³² UNSECO, Urban Regeneration project for Historic Cairo (URHC), PP 73

³³ Marta de la Torre, Assessing the Values of Cultural Heritage (The Getty Conservation Institute, Los Angeles:2002) page 7.

³⁴ Marta de la Torre, Assessing the Values of Cultural Heritage, page 7.

³⁵ Marta de la Torre, Assessing the Values of Cultural Heritage, page 8

³⁶ The hâra is the old established popular districts of Cairo

representation.³⁷ Little is known about an eventual regional-based specialization and spatial distribution of the Egyptian Population.³⁸ Popular quarters (hâra-s) are often described as forming homogeneous social units in terms of occupations or ethnic or religious origins and as having a strong local identity.³⁹ The cohesion of each hâra has been based on neighborhood links and on the fact of sharing the same space, the same urban culture. Each zone in the old days was managed by a local leader called ‘Shiekh El-Hara at all times chosen from among the residents and was always the people’s representative, servicer and internal judge. However, over time, the Shiekh El-Hara was lost and was never replaced by another person or societal organization.⁴⁰ The social and political transformations of the late 19th –early 20th centuries affected the social organization of the religious/ethnic communities and the social unit of the quarters.⁴¹ In the second part of the 19th century, the architectural transformation of the old quarters, the extension of Cairo, the creation of new quarters, the movement of population, all led to the transformation and renewal of the hâra population and to the weakening of its homogeneous composition.⁴² Today the spatial distribution of the population is defined by social levels with rich (râqi) and popular (baladi/sha’abi) neighborhoods; where their inhabitants share a strong feeling of solidarity and identification to their quarters. Local communities of historic Cairo contribute to the intangible heritage value of an area, and they have a physical impact, whether positive or negative, on the historic heritage values.

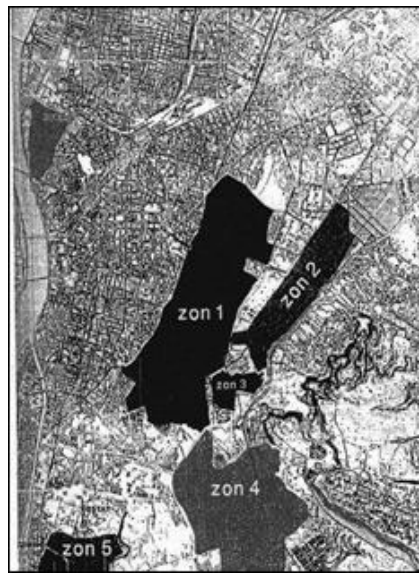


Figure 1 Historic Cairo Tourist Map, prepared by URHC Source: (UNESCO, Urban Regeneration Project for Historic Cairo: First Report of Activity, 2012).

Figure 2 shows the five core zones of the Historic Cairo submitted to the World Heritage committee by the SCA2006.

³⁷ Catherine Miller, *Upper Egyptian Regionally Based Communities in Cairo: Traditional or Modern Forms of Urbanization?* (American University Press:2006), pp.375-398

³⁸ Catherine Miller, *Upper Egyptian Regionally Based Communities in Cairo*, pp.375-398

³⁹ Janet Abu Lughod. "Migrant ajustement to City Life: the Egyptian Case"(*American Journal of Sociology*: 1961), pp 22-33.

⁴⁰ The Shiekh El-Hara held a strong position within the social coherence of the old districts since the Fatimid Period in the tenth century. His main role was to defend and solve the people’s problems with the main administration body of the city and the judge.

⁴¹ Gabriel Baer, *Social Change in Egypt 1800-1914& In Political and Social Changes in Modern Egypt*, ed. Peter Holt (London: Oxford University Press: 1967) pp, 135-61.

⁴² Catherine Miller, *Upper Egyptian Regionally Based Communities in Cairo*, pp.375-398

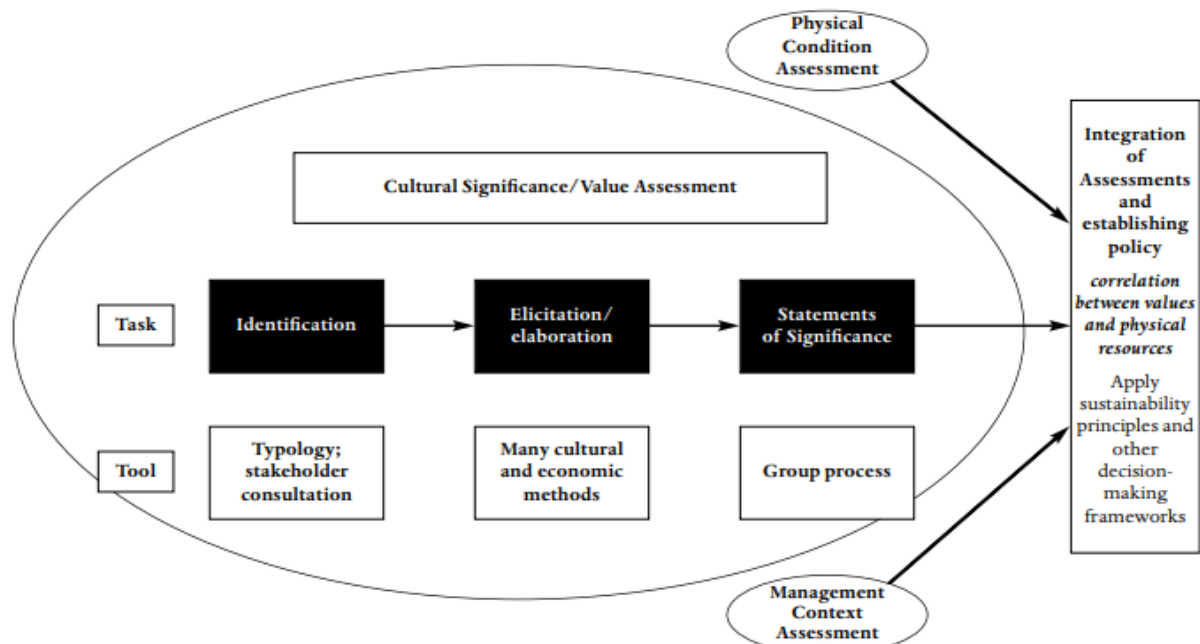


Figure 3 shows the different parts of the value assessment process, photo by Marta de la Torre, *Assessing the Values of Cultural Heritage* (The Getty Conservation Institute, Los Angeles:2002)



Fustat Archaeological Site, Misr Qadima, 2011

Figure4 shows the archaeological site of al-Fustat photo by UNSECO, Urban Regeneration project for Historic Cairo (URHC), July 13,2019, <http://whc.unesco.org/en/list/89>

Cairo's historic city was cited as covering an area of around 32 square kilometers on the eastern bank of the River Nile and surrounded by the modern quarters of Greater Cairo. The site was described as an historic fabric where vast areas are still intact and where the following focal points emerge (from south to north): a. Al-Fustat, including the mosque of Amr Ibn al-As (founded in 641), the Roman fortress Qasr ashSham, Babylon with the Coptic churches, ruins and excavation area of the settlement; b. the mosque of Ahmad Ibn Tulun (founded in 876), and the surrounding area of as-Saliba and al-Kabsh with several major Mamluk monuments; c. The Citadel area, with the surrounding Mamluk palaces and the mosque of Sultan Hasan (1356- 1359), and Darb al-Ahmar with the thoroughfares Suq as-Silah and Khatt at-Tabbana lined with Mamluk and Ottoman monuments; d. The Fatimid nucleus of Cairo from Bab Zuwaila to the North Wall with the city gates Bab al-Futuh and Bab an-Nasr, and with the concentration of major Ayyubid and Mamluk monuments on the main street (Shari al-

A'zam); e. the necropolis from al-Fustat to the northern limits of Fatimid Cairo, including a large number of mausoleums and funerary complexes of all periods.⁴³

The World Heritage Convention UNESCO 1972

The core principles of the World Heritage Convention created in 1972 are outstanding universal value, integrity, and authenticity. The primary mission of the Convention is to identify and protect the world's natural and cultural heritage considered to be of Outstanding Universal Value. The convention defines the procedures for new inscriptions, site protection, danger-listings, and the provision of international assistance.

The Convention is governed by the World Heritage Committee and the three technical **advisory bodies** to the Committee: **IUCN, ICOMOS, ICCROM**.

- **IUCN** The International Union for Conservation of Nature is an international organization (Governing body of protected natural sites) It was founded in 1948 (www.iucn.org). IUCN has one of the world's most comprehensive ranges of authoritative publications, reports, guidelines and databases for conservation and sustainable development. You can access the complete collection of digitized IUCN publications here <https://www.iucn.org/resources/publications>. IUCN supports scientific research, manages field projects all over the world and brings governments, non-government organizations, United Nations agencies, companies and local communities together to develop and implement policy, laws and best practice.
- **ICOMOS** The International Council on Monuments and Sites (Professional association) **ICOMOS** was founded in Warsaw in 1965 as part of the 13 resolutions adopted in 1964 by the Second Congress of Architects and Specialists of Historic Buildings, which aimed in part to form an ethically responsible and globally recognized principle for the treatment of historic monuments. The first resolution, the Venice Charter, created the International Charter for the Conservation and Restoration of Monuments and Sites. **ICOMOS** considers individual monuments, sites, and places for nomination. The fundamental quality for consideration, as outlined by the World Heritage Convention, is "outstanding universal value" (OUV) (Jokilehto 2008).⁴⁴ <https://www.icomos.org/en>

ICCROM The International Centre for the Study of the Preservation and Restoration of Cultural Property (Intergovernmental organization) Established by UNESCO in 1956, ICCROM's statutory functions are to carry out research, documentation, technical assistance, training and public awareness programmes to strengthen conservation of immovable and movable cultural heritage. <https://www.iccrom.org/>

The 1972 Convention recognizes four different types of World Heritage property:

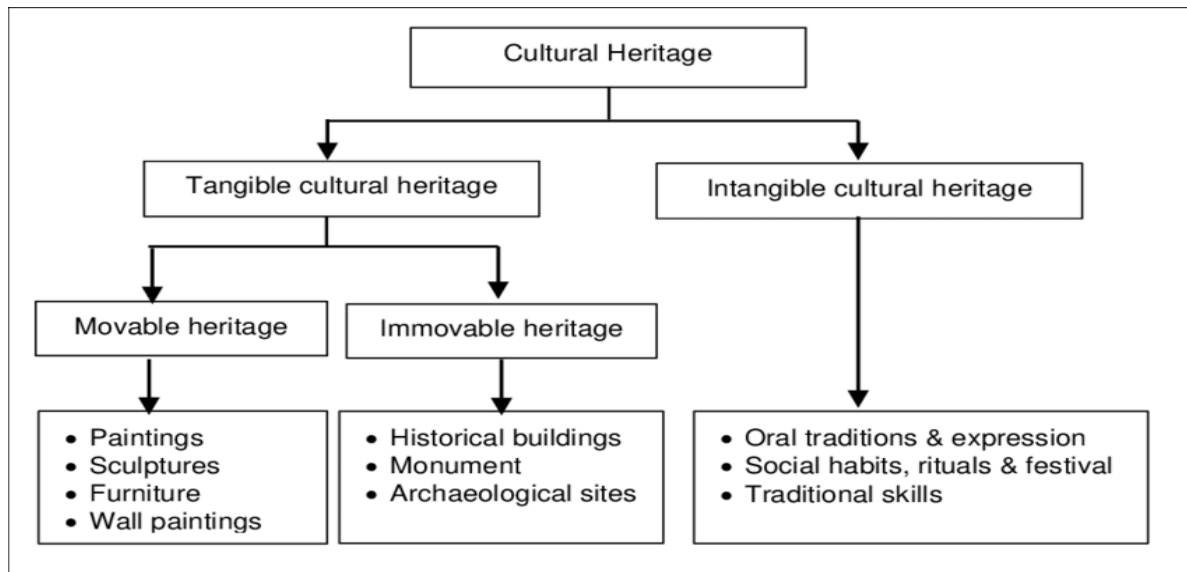
- **Cultural properties** that meet the definition in Article 1 of the Convention (i.e. they meet one or more of criteria i–vi)
- **Natural properties** that meet the definition in Article 2 of the Convention (i.e. they meet one or more of criteria vii–x).
- **Mixed properties** that satisfy 'a part or the whole of the definitions of both cultural and natural heritage laid out in Articles 1 and 2 of the Convention' (Operational Guidelines, Paragraph 46). Mixed properties are inscribed under both cultural criteria (i)–(vi) and natural criteria (vii)–(x), because they meet both criteria independently
- **Cultural landscapes** 'represent the "combined works of nature and of man" designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal' (Operational Guidelines, Paragraph 47)

⁴³ UNSECO, Urban Regeneration project for Historic Cairo (URHC), pp 11

⁴⁴ Jukka Jokilehto, The world heritage list – what is OUV? (Monuments and Sites XIV). Paris: ICOMOS. 2008

Types of Cultural Heritage and Potential Examples

Cultural Heritage can be divided into two categories as shown in the following Figure , tangible cultural heritage and intangible cultural heritage . Tangible cultural heritage comprises the material remains of human activities, works, developments and achievements such as cities and towns, palaces, villages, temples, mausoleums and manufacturing plants. Intangible cultural heritage involves the oral traditions and expressions, including language; performing arts, social habits, rituals, and festivals; science and habits related to nature and world; and traditional skill. In 2003, UNESCO has categorized intangible cultural heritage into five domains, namely oral traditions and expressions that include language; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe and traditional craftsmanship.



Source: Cultural Heritage Classification from UNESCO, https://www.researchgate.net/figure/Cultural-Heritage-Classification-from-UNESCO-21_fig1_329878297

Potential Examples in Egypt's Cultural Heritage Egypt's Intangible Heritage.

Egypt is a country with an immense diversity of culture expressions. The traditional crafts that are still practicing in Egypt up till now are one of the elements of Egypt's intangible heritage.

Pottery Industry Past and Present

The art of pottery is one of the distinctive signs of ancient Egyptian civilization, as it reflects the extent of sophistication, although pottery-making is the simplest form of art. It is, in fact, one of the most challenging crafts. The ancient Egyptians knew pottery since the pre-dynastic period; they use pottery for daily household appliances such as dishes, cups, and jugs, and for preserving cereals, oils. The Egyptian environment contributed to the diversity of the clay product, and the oldest types of pottery were made manually from clay and then left to dry under the sun. After discovering the fire, the pottery was burned to become more solid, where burning represents the critical stage in the pottery process. With the invention of the potter's wheel, the craft of pottery production experienced innovations in shapes, fabrics, and decorations from ancient Egyptian times until today. The potter's wheel is arguably the most significant machine introduced into Egypt. In Predynastic Egypt (3500 BC), the traditional methods of hand-building pottery vessels were already successful in producing vessels of high quality on a large scale for the domestic market, so it would seem that the potter's wheel was a rather superfluous invention. However, the impact of this innovation would not just have affected the Egyptian potters themselves learning a new skill, but also signaled the beginnings of a more complex and technologically advanced society. God Khnum was thought to be the creator of human beings, which he made

from clay on a potter's wheel. He was also described as having molded the other deities. Among his titles are: "Divine Potter" and "Lord of created things from himself".⁴⁵

Today in Egypt the man who works in pottery is called fakharani (where the word fakhkar, means pottery in Arabic) the art of pottery led to the manufacture of porcelain. Regular drinking jars used in Egypt, known as kollal (singular, kolla) are one of the traditional jars in Egypt made of pottery. Pottery today can be made of different types of clay, such as Aswani, , and Asbukla and Brosline ,several pottery factories today found in Desouk City, North Egypt; El Fustat, Cairo, and Qena Upper Egypt where workers rely completely on their hands, having never used machines in the manufacturing process where workers use wet clay to create plates, mugs, ornaments; the craftsmen still practicing their ancient techniques, Such skilled techniques are handed down from one generation down to the next

The following photos show examples of pottery @Egyptian Museum dating back to Naqada I & II period were various pottery pots in different shapes are one of the major collections @Egyptian Museum; other photos show the pottery maker dating back to Old Kingdom; where; pottery making and usages are the best example of the continuity of the cultural elements throughout the Egyptian civilization.

Photos



Photo Credit @Egyptian Museum



Photo Credit @Qena Pottery factory

<https://aishasoasis.wordpress.com/2015/11/06/aishas-egypt-the-potters-wheel/>

A potter forming a vessel Old Kingdom



⁴⁵ Sarah Doherty, The Origins and Use of the Potter's Wheel in Ancient Egypt, Series: Archaeopress Egyptology Copyright Date: 2015 Published by: Archaeopress <https://doi.org/10.2307/j.ctvr43ks9>

Textile Industry Past and Present

The history of Egypt's traditional textiles goes back to ancient Egypt. In 1913, the British archaeologist Flinders Petrie found what he believed to be the oldest woven tunic in the world at Akhmim. The discovery was made at the Tarkhan Cemetery dating back to the First Dynasty of the ancient Egyptians located some 50 km south of Cairo. This linen V-neck tunic was examined using carbon testing by Oxford University in 2015 and dated to 3482-3102 BCE with 95 per cent accuracy. It is currently on display at the Petrie Museum of Egyptian Archaeology in London.

In 1928, German archaeologist Hermann Junker discovered the Merimde-Beni Salama Cemeteries from the Neolithic period in nearby Fayoum. He also found woven fabrics that had been worn by those who had lived in the area in antiquity in the form of linen garments, as well as tools for weaving fabric dating back to the Neolithic period.

Historically, Akhmim was the capital of the ninth Upper Egyptian region and was named after the Pharaonic god Min, the god of fertility and harvest. In the Old Kingdom, Ahkmim was called Khante-Min, or City of the God Min, and it featured prominently in the New Kingdom when the pharaoh Ramses II (19th Dynasty) built many temples, royal tombs and statues there. The Greek historian Herodotus who visited Egypt in the fifth century BCE (around 484-425 BCE) mentioned Akhmim as a place where "the women take care of the household and the men work in the textile industry."



- 1) Petrie Museum of Egyptian Archaeology in London
- 2) Painted Linen Cloth of Sennefer , JE 54885; Deir el-Medina: West Cemetery; The New Kingdom .
Dynasty 18

The techniques used by the people of Akhmim in weaving textiles were inherited from the ancient Egyptians, along with the designs of the looms they use. Despite the passage of time, they still continue their traditional crafts. Weaving is also a family affair in Akhmim, with an average of one loom in every household. Women account for 80 per cent of the weavers, though the work is commonly divided between husbands and wives, mothers-in-law and daughters; Akhmim has long been famous for its handmade textiles. One historian has even written that "Akhmim is an early Manchester," a reference to the British city that in the 19th century was famous for its textile production.

The design of the traditional handloom lends itself more easily to vertical and horizontal geometric shapes. This characteristic puts some limitations on the motif form and patterns used, as well as the variety of innovations available within a traditional craft. The UNESCO listed Traditional Loom in Upper Egypt (Sa'eed) to be one of elements that need the Urgent Safeguarding. This treasure of knowledge is endangered because of the advanced and easier technologies and the lack of public awareness, it needs documentation and methodological learning for not to be buried with its' keepers. Nowadays this knowledge is under extinction, a loss of an important element of culture and identity, due to the complexity of the weaving process which requires time, effort, patience and practice. Many steps and techniques from the loom preparation, threading and weaving to get the final product need time and effort; . The craft is neglected and not transmitted as before within the families as a profession and a source of income to the new generations.



Photo @the author Shreen Amin

Egypt's Tangible Heritage.

The heritage of Egypt is known for its richness and diversity it represents an integral part of the Egyptian culture and social identity; the numerous archaeological and historical sites (tangible heritage) are one of the examples of Egypt's tangible Heritage.

Examples

- Dahshur was the southern part of the cemetery of Memphis, the capital of ancient Egypt. Pyramids of the kings of the Old and Middle Kingdom were erected on this hill.



The Bent Pyramid is one of the pyramids built by King Sneferu, the first king of the 4th [dynasty](#). @Ministry of Tourism and Antiquities

- **Al-Fustat (Old Cairo)**

The building of Old Cairo 641 AD). Fustat, or al-Fustat, was founded by general 'Amr ibn al-'As a year later, making it Egypt's first Islamic capital. Al-Fustat's very first building was the mosque of Amr ibn al-'As, which is also known as al-'Ateeq "the Old (Mosque)".



The mosque of 'Amr ibn al-'As is the oldest surviving mosque in Egypt and Africa. General 'Amr ibn al-'As (Ad. 664)

The History of Heritage Management System

Since the World Heritage Convention was adopted in 1972, the World Heritage List has continually evolved. The concept of ‘management’ emerged comparatively late in the forty-year history of the World Heritage Convention. The Operational Guidelines for the Implementation of the World Heritage Convention declare that each World Heritage property ‘must have an adequate protection and management system to ensure its safeguarding. The purpose of a management system is to ensure the effective protection of the nominated property for present and future generations where an effective management system depends on the type, characteristics, and needs of the nominated property and its cultural and natural context. The idea of protection heritage was clarified in an international treaty called the Convention concerning the Protection of the World Cultural and Natural Heritage, adopted by UNESCO in 1972. This convention of world heritage linked both nature conservation and the preservation of cultural properties; also the convention identified the interaction of people with nature and the fundamental need. In 1984 Henry Cleere, in the introduction to his Approaches to the Archaeological Heritage, observed that until then there had been hardly any international debate on heritage management issues. In the 1990s, ideas were developed about the need for a historically founded linking of the management of characteristic landscapes to specific forms of land use and about a rejection of the concept of national parks as a means to preserve some areas at the expense of others. (Kolen 1995:155). The volume edited by Fairclough and Rippon (2002) contains many examples of how site-based heritage protection is rapidly being replaced by more strategic approaches that involve the management of their context and are in alliance with “green” environmental concerns . A development in management practice that should be mentioned is caused by political changes involving increased privatization and belief in allowing market principles to operate in almost all sectors of what used to be the public domain. Turning to the role of heritage in society, the most important development that has had a very strong influence on heritage resource management and indeed on society as a whole is decentralization. During the rise of the nation-state in the nineteenth century, existing regional units became less important, often by force, to accomplish national unity. This, of course, is reflected in heritage management.⁴⁶

ICOMOS (www.international.icomos.org) lists 12 charters adopted by its General Assembly, 6 resolutions and declarations, and 8 charters adopted by various ICOMOS affiliated countries. The fundamental role of charters is to offer statements or principles and guidelines for the conservation and management of places of cultural significance where conservation is regarded as an integral part of the management of these places. The Burra Charter (Australia ICOMOS 1999) elaborated the development of conservation management plans, and introduced the tenet of significance and associated values – historic, social, aesthetic, scientific in heritage assessment with a cogent definition of significance, where Two words expressing inherent fundamental cultural heritage values are “authenticity” and “setting.”

6. The Key Definitions for Heritage Management

The three Advisory Bodies of the World Heritage Convention (ICCROM, ICOMOS and IUCN) and the UNESCO World Heritage Centre present series of World Heritage Resource Manuals where Heritage Management terminology is concerned with identification, interpretation, maintenance, and preservation of significant cultural sites and physical heritage assets, and intangible aspects of heritage, such as traditional skills, cultures and languages, manages natural values within World Heritage properties, and concerns the management of disaster risks for World Heritage properties.

- **Managing Cultural World Heritage UNESCO Manual**

Most of the cultural sites that were the first to be inscribed on the World Heritage List in 1978 were monumental, archaeological or urban in character, although there were already some that were industrial or associative in value. The basic framework for the World Heritage system is still that laid down by the Convention concerning the Protection of the World Cultural and Natural Heritage, unaltered since its adoption by UNESCO in 1972. The changing application of the Convention can be traced through successive editions of

⁴⁶ Willem J. H. Willems, Laws, Language, and Learning Managing Archaeological Heritage Resources in Europe, University Press of Florida 1-16

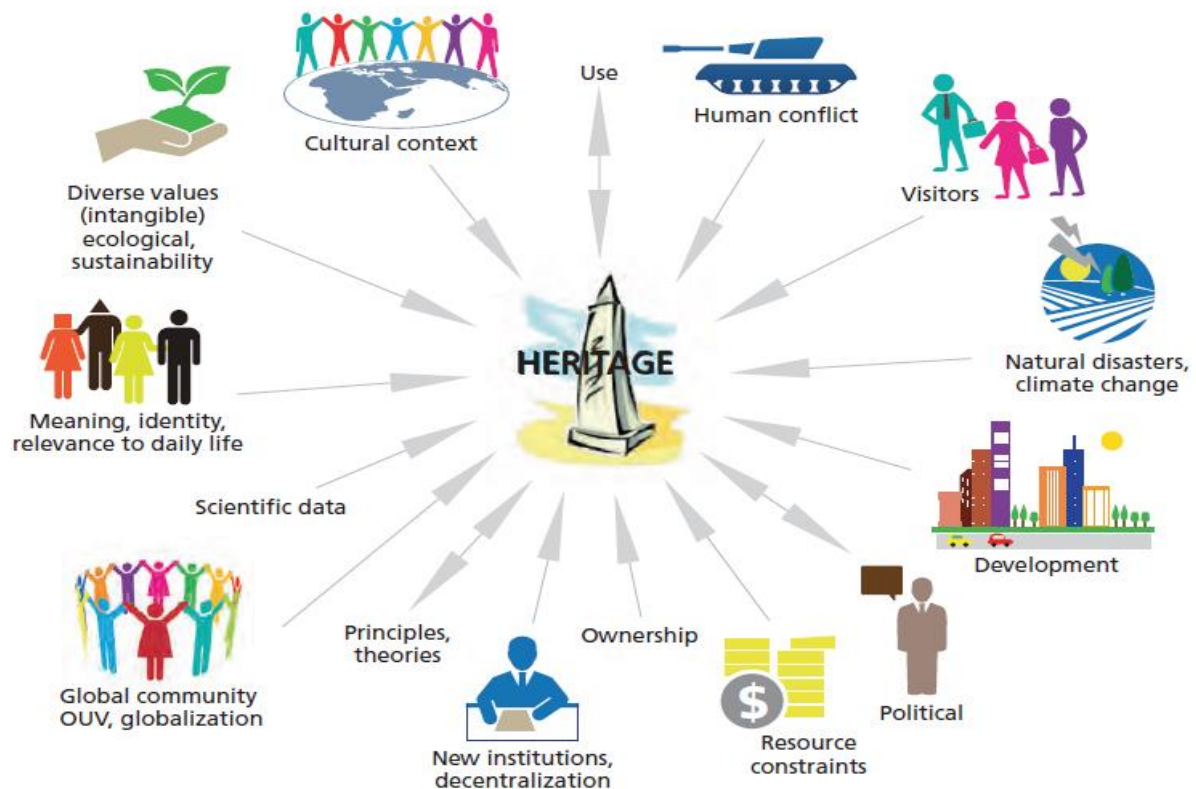
the UNESCO Operational Guidelines for the Implementation of the World Heritage Convention from the first edition in 1977 to the most recent in 2012.

References to ‘management’ in the 1972 World Heritage Convention

Article 4 Each State Party to this Convention recognizes that the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage referred to in Articles 1 and 2 [i.e. World Heritage] situated on its territory, belongs primarily to that State. It will do all it can to this end, to the utmost of its own resources and, where appropriate, with any international assistance and cooperation, in particular, financial, artistic, scientific and technical, which it may be able to obtain. Article 5 To ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory, each State Party to this Convention shall endeavour, in so far as possible, and as appropriate for each country: 1. to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes; 2. to set up within its territories, where such services do not exist, one or more services for the protection, conservation and presentation of the cultural and natural heritage with an appropriate staff and possessing the means to discharge their functions; 3. to develop scientific and technical studies and research and to work out such operating methods as will make the State capable of counteracting the dangers that threaten its cultural or natural heritage; 4. to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage; and; 5. to foster the establishment or development of national or regional centres for training in the protection, conservation and presentation of the cultural and natural heritage and to encourage scientific research in this field. Apart from the Convention itself, the Committee has developed Operational Guidelines that have contained guidance on the management of World Heritage properties. Inevitably, this is fairly general since the guidance has to be applicable to management in all parts of the world.

References to Management in the World Heritage Operational Guidelines (2012 edition) OG108: Each nominated property should have an appropriate management plan or other documented management system which must specify how the Outstanding Universal Value of a property should be preserved, preferably through participatory means. OG109: The purpose of a management system is to ensure the effective protection of the nominated property for present and future generations. OG110: An effective management system depends on the type, characteristics and needs of the nominated property and its cultural and natural context. Management systems may vary according to different cultural perspectives, the resources available and other factors. They may incorporate traditional practices, existing urban or regional planning instruments, and other planning control mechanisms, both formal and informal. Impact assessments for proposed interventions are essential for all World Heritage properties. OG111: In recognizing the diversity mentioned above, common elements of an effective management system could include: a. A thorough shared understanding of the property by all stakeholders; b. A cycle of planning, implementation, monitoring, evaluation and feedback;

Protecting heritage require management strategies that define and monitor property boundaries and address the setting in which the property is located. The values of the property, and all the Outstanding Universal value, are the primary parameters for defining the physical area(s) that management strategies need to address and for defining the varying levels of control necessary across those areas. Heritage places cannot be protected in isolation or as museum pieces, isolated from natural and man-made disasters or from land-use planning considerations, the following figure shows Some examples of old and new issues in Cultural heritage management. ‘Management’ is about processes The term ‘management system’ can be explained as a series of processes that together deliver a set of results, some of which feed back into the system to create an upward spiral of continuous improvement of the system, its actions, and its achievements. A ‘management system for cultural heritage’ helps to conserve and manage a given property or group of properties in a way that protects heritage value.

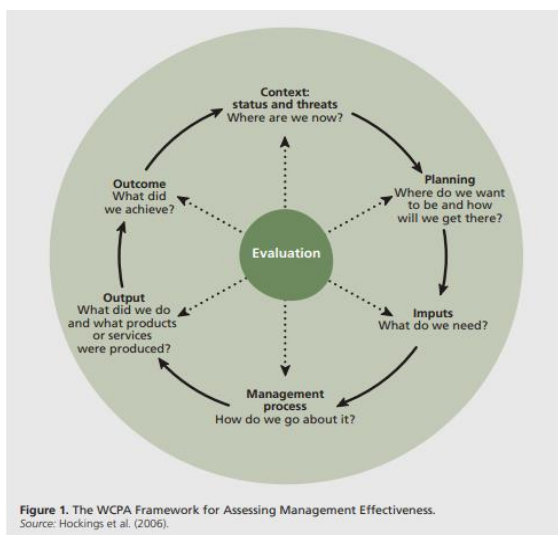


Source: UNESCO Manual Managing Cultural World Heritage, <https://whc.unesco.org/en/managing-cultural-world-heritage/>

- **Managing Natural World Heritage UNESCO Manual**

The International Union for Conservation of Nature (IUCN), one of the Advisory Bodies named in the World Heritage Convention provided the basic principles of management of sites with natural values and reports on the state of conservation of existing World Heritage sites through its worldwide network of specialists, promotes conservation in protected areas.

IUCN The International Union for Conservation of Nature structured a management effectiveness framework for Natural properties This framework identifies six stages within the management process: (1) understanding the context of the site by reviewing existing values, threats and stakeholders, thus providing the background for (2) planning site management and (3) the allocation of resources and other inputs, all of which result in (4) a series of management processes which go on to produce (5) outputs, i.e. goods and services that result in (6) conservation impacts or outcomes. The framework enshrines the concept of adaptive management, the following figure shows the structure of a management effectiveness framework. Understanding the context of a natural World Heritage site is an essential first step in developing effective site management. Natural World Heritage sites are established to conserve special values, so understanding these values and their significance is vital for both developing management systems and assessing what threats these values face and how best they can be protected and enhanced.



Source: M. Hockings, S. Stolton, F. Leverington, N. Dudley and J. Courrau, 2006, 2nd edn, *Evaluating Effectiveness: A framework for assessing management of protected areas*, Gland, Switzerland, IUCN WCPA.

Natural World Heritage sites are examples of the world’s most important places in terms of scenery, geology, ecology and/or biodiversity. Most natural World Heritage sites will also be protected areas, which already suggest that they are special places containing features of high value, the following figure shows The three pillars of Outstanding Universal Value approved by IUCN The International Union for Conservation of Nature



Source: The International Union for Conservation of Nature (IUCN)

Essential Resources for Natural World Heritage Managers

- UNESCO World Heritage website: <http://whc.unesco.org/> . The site contains a wealth of resources on the convention and World Heritage processes. Biome specific resources (e.g. forests and marine) can be found at <http://whc.unesco.org/en/activities/>.
- World Heritage Convention: All practitioners should be familiar with this text (see <http://whc.unesco.org/en/conventiontext/>).
- The 1972 World Heritage Convention: A Commentary, edited by Francesco Francioni and Federico Lenzerini, Oxford University Press, 2008 (see <http://ukcatalogue.oup.com/product/9780199291694.do>).

- Operational Guidelines: These provide a guide to the implementation of the Convention (see <http://whc.unesco.org/en/guidelines/>). Individual paragraphs of the guidelines are referenced in this manual. The Operational Guidelines are regularly reviewed and updated (the latest version is dated 2011). Managers and those involved in site management should check the World Heritage website for updates.
- Criteria: For information on World Heritage criteria see <http://whc.unesco.org/en/criteria/>.
- World Heritage List Strategy: In 1994 the World Heritage Committee launched its Global Strategy for a Representative, Balanced and Credible World Heritage List. Details of the global study and the analyses carried out by the Advisory Bodies ICOMOS and IUCN can be found at <http://whc.unesco.org/en/globalstrategy>
- All World Heritage Committee decisions can be found on the Decisions Database at <http://whc.unesco.org/en/decisions/> . Entering a site name in the search box will bring up all the decisions relating to a specific World Heritage property.

IUCN protected area definition and management categories IUCN defines a protected area as ‘a clearly defined geographical space, recognised, dedicated and managed, through legal or other effective means, to achieve the long-term conservation of nature with associated ecosystem services and cultural values’, and has defined six categories of protected areas (one with a sub-division) according to the management model, which are summarized in the following table:

Table 1. IUCN protected area categories (2008)

No.	Name	Description
Ia	Strict nature reserve	Strictly protected areas set aside to protect biodiversity and also possibly geological / geomorphologic features, where human visitation, use and impacts are strictly controlled and limited to ensure protection of the conservation values.
Ib	Wilderness area	Usually large unmodified or slightly modified areas, retaining their natural character and influence, without permanent or significant human habitation, which are protected and managed so as to preserve their natural condition.
II	National park	Large natural or near natural areas set aside to protect large-scale ecological processes, along with the species and ecosystems characteristic of the area, which also provide a foundation for environmentally and culturally compatible spiritual, scientific, educational, recreational and visitor opportunities.
III	Natural monument or feature	Areas set aside to protect a specific natural monument, which can be a landform, sea mount, submarine cavern, geological feature such as a cave or even a living feature such as an ancient grove.
IV	Habitat/ use of natural resources	Areas that aim to protect particular species or habitats and where where a proportion is under sustainable natural resource management and where low-level non-industrial use of natural resources compatible with nature conservation is seen as one of the main aims of the area.
V	Protected landscape or seascape	An area where the interaction of people and nature over time has produced an area of distinct character with significant ecological, biological, cultural and scenic value: and where safeguarding the integrity of this interaction is vital to protecting and sustaining the area and its associated nature conservation and other values.
VI	Protected areas with sustainable	Areas which conserve ecosystems and habitats, together with associated cultural values and traditional natural resource management systems. They are generally large, with most of the area in a natural condition.

Source: IUCN protected area definition and management categories

Developing a Management Plan listed by IUCN

The Operational Guidelines (Paragraph 111) state that an effective management system could include: (a) a thorough shared understanding of the property by all stakeholders; (b) a cycle of planning, implementation, monitoring, evaluation and feedback; (c) the monitoring and assessment of the impacts of trends, changes, and of proposed interventions; (d) the involvement of partners and stakeholders; (e) the allocation of necessary resources; (f) capacity-building; and (g) an accountable, transparent description of how the management system functions. Because management plans take on many different formats there is no template for an 'ideal management plan'. Here, therefore, some key elements of a plan are suggested, taking into consideration the elements of an effective management system outlined by Paragraph 111, IUCN publication: Management Planning for World Heritage Properties stated the following stages:

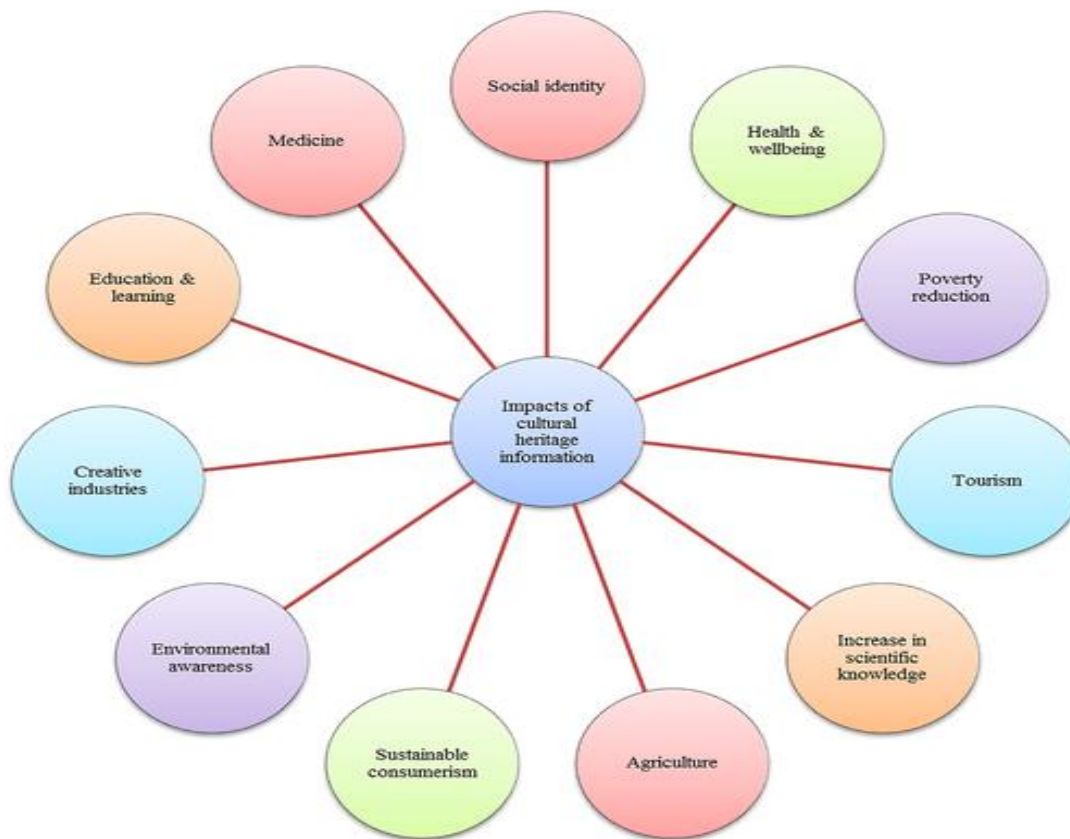
- **Introduction:** Describes the vision for planning, how the plan was completed, the values, objectives and targets, and key proposals for strategies and actions. Processes to understand stakeholder relationships (e.g. a stakeholder analysis) and ensure active participation should be explained (Paragraph 111a and d)
- **Context review:** The biological, social and economic resources, and the legal, political, administrative and historical issues relevant to the site; why the site was added to the World Heritage List
- **Values and objectives:** Clear statements of the desired outcomes of management
- **Pressures:** Most plans will include details of threats to the site either from an assessment specifically undertaken as part of planning or from ongoing management effectiveness assessments
- **Description of the targets** (biodiversity, cultural, economic and social): Clear measurable management targets which are the focus of actions to achieve the area's overall objectives and protect its values
- **Indicators for targets:** A list of measurable indicators for the agreed targets which can be used to monitor success of management and ensure the effectiveness of the management plan
- **Strategies and actions for management:** These emerge from consideration of the status of the targets / indicators

Understanding and meeting the costs of World Heritage Management listed by IUCN

The United Nations Development Programme listed the the reasons of many protected areas find it difficult to achieve financial stability

- Government budget allocations that are below estimates of need.
- Legislative, political or institutional constraints to innovation and cost-effective operations, due to the poor integration of protected areas into national development policies.
 - Managers who are ill-equipped and poorly motivated to diversify funding sources and are often working without strategic financial plans or even management plans.
 - Limited technical knowledge on screening, assessment, formulation and implementation of new mechanisms to improve protected area financing.

UNESCO seeks to encourage the identification, protection, preservation and conservation of cultural and natural heritage around the world considered to be of outstanding value to humanity. This is embodied in the World Heritage Convention. Impacts of cultural heritage information in different fields is illustrated in the following figure



source: <https://onlinelibrary.wiley.com/>

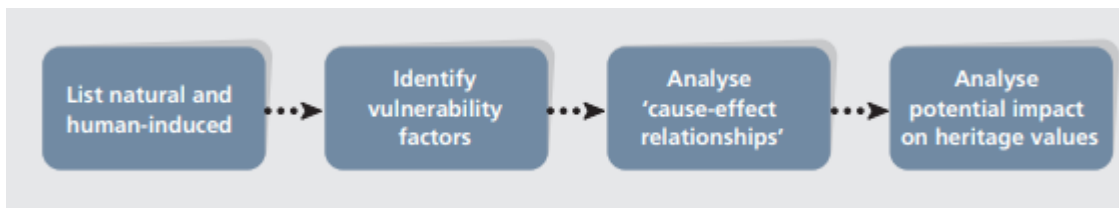
- **Managing Disaster Risks for World Heritage UNESCO Manual**

World Heritage properties are important for national and community pride and for social cohesion. Under the World Heritage Convention, the States Parties sign up to the obligation of preserving World Heritage properties for future generations. Therefore managers of these properties are responsible for protecting their outstanding universal value. Disasters do happen, therefore it is best to be prepared to manage these unavoidable events. Disaster is defined as a serious disruption of the functioning of a community or a society causing widespread human, material, economic or environmental losses which exceeds the ability of the affected community or society to cope using its own resources (UNISDR, 2002). All World Heritage properties can be exposed to one or more types of disaster. Disasters pose risks not only to the physical attributes that carry the heritage values of the property, but also to the lives of visitors, staff and local communities living on the site or in neighbouring areas, and also to important collections and documents. They can also have negative consequences for the local economy due to the loss of tourism revenues.

How is a DRM Disaster Risks Plan plan linked to the site management plan of a heritage property?

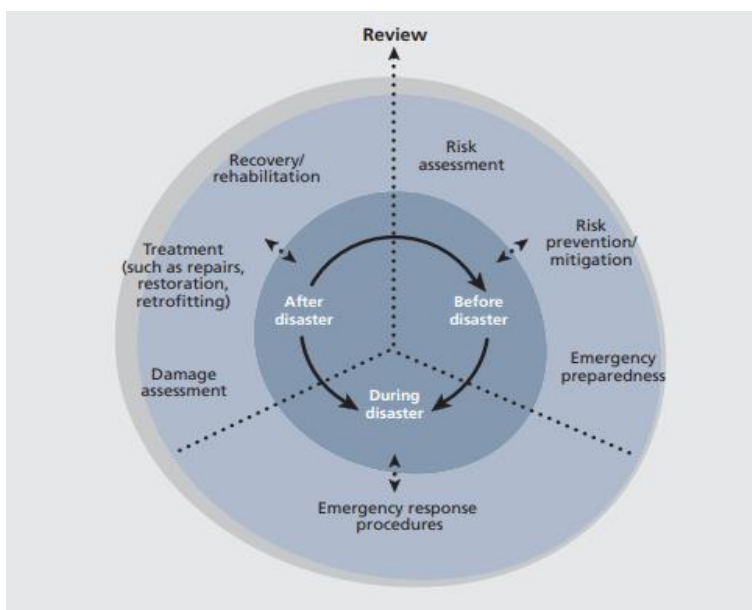
The Statement of Outstanding Universal Value and the boundaries of the property stated in the site management plan should be the reference points for assessing the risks to the heritage values of the property in the risk management plan. Site maintenance and monitoring systems should take into account the equipment, techniques and strategies for prevention and mitigation of risks to the property. For cultural heritage, a comprehensive inventory of movable and immovable heritage components is vital in order to identify the most valuable components (and their location) that are to be salvaged during an emergency. This inventory should be updated regularly, say every two years. For natural heritage, a comprehensive inventory of the attributes of the outstanding universal value of the property for each criterion under which it has been inscribed, such as key wildlife populations or habitat distribution, should be conducted and mapped. For the protection of genetic diversity and to promote recovery of vulnerable species, breeding and reintroduction programmes may need to be put in place.

The UNISCO listed the Risk analysis process in the following figure



Source: Disaster Risk Management cycle. In "Managing Disaster Risks for World Heritage", World Heritage Resources Manual, UNESCO, Paris, May 2010, p. 13

Managing Disaster Risks plan aims to prevent or reduce the negative impacts of disaster on World Heritage properties. It is primarily concerned with reducing risks to the heritage values embedded in the property (authenticity and / or integrity and sustainability), but also to human lives, physical assets and livelihood. The UNISCO provide disaster risk managment cycle in the following figure There are three main stages of Disaster Risk Management: before, during and after disasters.



Source: Disaster Risk Management cycle. In "Managing Disaster Risks for World Heritage", World Heritage Resources Manual, UNESCO, Paris, May 2010, p. 13

The main componantes of adisater Risk Managment plan listed in the UNESCO Manual are shown in the following figure:



Source: Managing Disaster Risks for World Heritage UNESCO Manual In "Managing Disaster Risks for World Heritage", World Heritage Resources Manual, UNESCO, Paris, May 2010, p. 13

The relation between the Risk Management plan and other management plan is shown in the following figure:



Source: Managing Disaster Risks for World Heritage UNESCO Manual In "Managing Disaster Risks for World Heritage", World Heritage Resources Manual, UNESCO, Paris, May 2010, p. 13

What measures can you adopt to prevent or mitigate disaster risks?

Disaster risks can be prevented or mitigated by:

- preventing hazards such as fires and theft; or
- mitigating the impact of hazards such as earthquakes and flooding; or
- reducing the vulnerability of the property and its environs; or
- training the staff in self-protection strategies.

What should be the roles and responsibilities of the emergency response team members to prevent or mitigate disaster risks?

The emergency response team should consist of members or groups who together cover the following responsibilities: – coordinator; – safety and security; – administration and finance; – spokesperson for the media; – cultural heritage (to include building and maintenance, and salvage of collections or fragments); – natural heritage (to include evacuation, community liaison, national disaster relief liaison, relocation of injured or rare animals, restoration and reintroduction of vegetation cover and wildlife).

How do you implement and monitor the DRM plan?

An action plan is needed to implement the DRM plan and then to monitor it. Appropriate implementation and monitoring mechanisms form part of the DRM plan. • The action plan should consist of the following: – various activities or projects; – time-frame for their implementation; – financial resources required; – existing and additional human resources; – identification of agency(ies) responsible for implementation.

Cultural and natural heritage can itself contribute towards reducing the effects of disasters in various ways; for example, the traditional knowledge systems embodied in physical planning and construction, local management systems and ecology, can not only prevent or mitigate the impact of disasters but also provide sufficient coping mechanisms to deal with post-disaster situations. Cultural properties can serve as safe havens for surrounding communities for their temporary relocation during emergencies.

Cultural Heritage Laws and Legislation (The legislation, national policy documents and international charters and conventions that frame cultural heritage management)

Sound cultural heritage management is not possible without appropriate legislation. The laws in Egypt were developed to deal with “Antiques” and “Antiquiteis” and are hence outdated and totally out of step with cultural heritage management legislation elsewhere in the world

Cultural property laws may be international (such as international conventions or bilateral agreements) or domestic (such as federal laws or state laws). The University of Miami Law Library (<http://library.law.miami.edu>) provides a bibliographic guide to cultural property laws (see also ICOMOS cultural heritage and the Law for a list of charters and conventions). Although there are numerous laws and conventions, the Convention Concerning the Protection of World Cultural and Natural heritage (1972) by UNESCO (<http://whc.unesco.org/en/conventiontext/>). International conventions are one of the four sources (ways by which laws are created) of law according to the International Court of Justice (Article 38.1).

Cultural property laws May be National Heritage Laws: legal reforms with the aim of legalizing and supporting the concept of cultural heritage management were instantiated in many countries since the 1960s. The USA played a major role in this regard when the US congress passed The Reservoir Salvage Act in 1960. This Act recognized the impact of development projects, here specifically dams, on the destruction of cultural heritage. The purpose of the act was to provide for the preservation of sites, buildings, objects, and antiquities of national significance which might otherwise be lost or destroyed by an act related to the construction of dams.

7. Egyptian Cultural Heritage Laws

The Egyptian law governing archaeology and the antiquities trade is Law no. 215 (31st October 1951) on the Protection of Antiquities, revised by laws no. 529 of 1953, no. 24 of 1965 and no. 117 of 1983. Under this law: Antiquities are defined as all movable and immovable objects, which are produced by the arts, sciences, literatures, customs, religions, etc. from prehistoric times to the reign of Ismail. Also included are any movable or immovable objects produced by foreign civilizations that were at one time related to Egypt (i.e. Greek, Ptolemaic, Roman, Libyan, Persian, etc.) that are found within Egypt's borders. The Supreme Council of Antiquities under the auspice of the Ministry of Culture, Now Ministry of Tourism and Antiquities are responsible for the restoration and preservation of Egypt's cultural heritage. The Law No. 117 of 1983 was amended by Law No.3 in 2010 (Ministry of Culture, Published in the official gazette on February 2010)..

The Administrative Bodies Concerned with the Heritage Management in Egypt

- The Ministry of Endowments (National Level) This Ministry can be regarded as the owner of most of the Islamic monuments in Egypt.
- National Council for Culture, Arts and Literature The National Council for Culture, Arts, and Literature falls under the supervision of the Specialized National Councils, which, in turn, falls under the supervision of the presidency. It works through a set of committees that collaborate together. Each one of these committees is specialized in one of the fields covered by the Council. The Council is composed of the ministers concerned, namely the ministers of culture, youth and sports, and education as well as the well-experienced individuals in the areas covered by the Council. These individuals include academics, public figures, chairmen of bodies.
- The Ministry of Tourism and Antiquities (MSA) (National Level) National Organization for Urban Harmony – The Ministry of Culture Based on the Presidential Decree No. 37 of 2001, a national body called the ‘National Organization for Urban Harmony’ was established in Cairo. The Organization is responsible for the following: Reformulation of the aesthetic vision for all parts of the country; preparation of a comprehensive database of all the ancient buildings, palaces, and villas; development of controls to ensure that there are no changes to the current architectural form
- National Organization for Urban Harmony – The Ministry of Culture Based on the Presidential Decree No. 37 of 2001, a national body called the ‘National Organization for Urban Harmony’ was established in Cairo. The Organization is responsible for the following: Reformulation of the aesthetic vision for all parts of the country
- The Center for Documentation of Cultural and Natural Heritage, CULTNAT(the Bibliotheca Alexandrina) plays an important and unique role in documenting the Egyptian cultural heritage in its tangible and intangible aspects on one side and the Egyptian natural heritage of protectorates and wild life on the other side. CULTNAT-BA contributed throughout 20 years in documenting and disseminating knowledge about Egyptian heritage by executing many projects– in cooperation with ministries and governmental institutions- in addition to specialized local and international bodies.

Centers that cover a large number of culture expressions.

- **The center for Creativity (Hanager)** supports young performers, singers, and dancers by providing assistance for the production of their art work.
- **The House of the song (Palace of Emir Bishtak)** offers training activities in the domain of music and vocal/instrumental sounds
- **The House of She’r (Beit el Set Wassila)** under the authority of the Egyptian Ministry of Culture to promote Arabic literature and calligraphy

- **The House of 3oud (Palace of Harawi)** preserves one of the most authentic instruments of oriental music “3oud”, under the authority of the Egyptian Ministry of Culture, Records and promotes traditional music and musicians in Egypt,
- **MAKAN: Egyptian Centre for Culture and Art (ECCA)** aims record and present traditional music and musicians in Egypt
- **SAKIET EL SAWI** accommodates workshops and seminars
- **The Association of Nubian Heritage** concentrates on safeguarding the Nubian Heritage
- **The Association of the Sinai Heritage:** collects and documents the cultural heritage of Sinai
- **Asalah:** safeguards the Egyptian traditional crafts by supporting financially and morally craftsmen.⁴⁷

Egypt has ratified the most important conventions of UNESCO:

- Convention for the Protection of Cultural Property in the Event of Armed Conflict – Hague- (1954)
- Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970)
- Convention Concerning the Protection of World Cultural and Natural Heritage (1972)
- Convention for the Safeguarding of Intangible Cultural Heritage (2003)

Heritage Management plan

In the years of 2000, in the regular report meetings of The World Heritage Committee, management plans were expected of world heritage list candidates, and management plan relating to cultural assets was mentioned, for the first time, in the 108th paragraph of meetings of 2005, and as such, management plans were required in Cultural Heritage Management.⁴⁸ In Article 111 of the Operational Guide of 2008, management was anticipated to be active, and the management stages have been designated as “planning, implementation, supervision, evaluation, feedback”. In Article 112, the Management Process has been stated as the cycle of plans including the long-term and day-to-day activities and the implementation, control and assessment of these plans in the protection of world heritage sites for future generation.⁴⁹ The management plan is the body of documents and actions concerning what are important in the site and determining the appropriate policies in the protection of the site in order to exert the use of the site in the future.⁵⁰

A Heritage Management Plan (HMP) is a document that sets out the heritage values of a place and details the appropriate policies to manage it. The plan should outline the history of the place; provide a detailed description of the place; outline the heritage values of the place; identify the constraints and opportunities relevant to the place; identify management policies and strategies for implementation.⁵¹ The Key steps in preparing and implementing a Heritage Management Plan, collect information , understand the heritage types and values, describe the property and assess its significance, set aims and objectives to implement the undertakings, develop a work programme, monitor progress against the programme. The process of preparing a Heritage Management Plan is as important as the (the plan document itself) and should help answer these key questions: what is really significant about the property? how can the property be maintained and preserved, taking account of the significance and the circumstances?. take account of change, both from natural factors and from financial and

⁴⁷ Gihane Zaki Focal point for Arab Republic of Egypt Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). Egyptian Ministry of Culture.

⁴⁸ Thomas, L., Middleton, J., Guidelines for Management Planning of Protected Areas- World Commission on Protected Areas (WCPA), IUCN-The World Conservation Union, Gland, Switzerland and Cambridge, (2003).

⁴⁹ UNESCO-2008, Operational Guidelines for the Implementation of the World Heritage Convention, <http://whc.unesco.org/archive/opguide08-en.pdf> , (2010).

⁵⁰ Henry Cleere, “Management plans for archaeological sites: a world heritage template”, Conservation and Management of Archaeological Sites, 12 (1): 4-12, (2010).

⁵¹ The Australian National University definition, accessed September 17, 2021, <https://services.anu.edu.au/campus-environment/heritage/management/heritage-management-plans>

policy changes, changes or opportunities. The plan should identify the parties involved in the plan preparation process: the owners; the estate managers/land agents/consultants/ specialists; statutory Agencies, local authorities or other organisations; local residents, tenants, businesses, visitors etc.⁵²

Management plans (such as the 2005 Edinburgh Management Plan, 2003 Liverpool Management Plan, 2005 Syracuse Management Plan examples usually consist of three stages in between which feedback is made use of.⁵³

- The Management Stage (the value and analysis)
- The Utilization (implementation of the plan)
- The Development Stage; constitutes supplying management opportunities

Egypt's Heritage Management

Egypt has a great ancient history and' enormous historic sites that varies between cultural, natural and mixed, urban and industrial and only 7 sites are registered as world heritage site as shown in the following figure



Cultural (6)

- ◆ Abu Mena (1979)
- ◆ Ancient Thebes with its Necropolis (1979)
- ◆ Historic Cairo (1979)
- ◆ Memphis and its Necropolis – the Pyramid Fields from Giza to Dahshur (1979)
- ◆ Nubian Monuments from Abu Simbel to Philae (1979)
- ◆ Saint Catherine Area (2002)

Natural (1)

- Wadi Al-Hitan (Whale Valley) (2005)

Source: UNISCO Egypt's Properties inscribed on the World Heritage List (7) accessed September 17, 2021, <https://whc.unesco.org/en/statesparties/eg>

⁵² Preparing a Heritage Management Plan guidelines, were produced with input from: - Brian Castle and Richard Williams of the Country Land and Business Association, - André Berry and Amanda Mathews of Natural England (formerly the Countryside Agency), - Stephen Nelson, Anthony Streeten, Guy Braithwaite and Jenifer White of English Heritage, - William Du Croz of Natural England (formerly English Nature)

⁵³ Syracuse and The Rocky Necropolis of Pantalica Management Plan, Proposal for Inclusion in The World Heritage List, UNESCO, (2005). 2005 Edinburgh Management Plan, WHS Management Plan of Edinburgh, <http://www.ewht.org.uk/looking-after-our-heritage/managing-the-world-heritage-site/> whs-management-plan, (2010). 2003-2011 Heritage Conservation Management Plan of Liverpool, <http://www.liverpool.nsw.gov.au/formspublicationspolicies.htm#HERITAGEPOM>, (2010).

The author proposed a strategy that can be applied in Egypt based on Heritage Management Strategy prepared by Management Consultants and Commonwealth Resource Management report 2016.⁵⁴ Heritage Management Strategy focuses on Egypt's activities with regard to heritage planning and museums.

The Proposed strategy for Heritage Management in Egypt should

- Outline the identification, protection, and conservation of Heritage aspects involving the local community and the key stakeholders in every process, address how best to manage, preserve, conserve and interpret Egypt's Heritage, and historical resources
- Interpret – Gather, Share and Tell the Stories of Egyptian Heritage
- Promote Awareness and Understanding of Heritage Initiatives in Egypt
- Integrate Heritage Management Throughout Egypt

The specific sub-goals

- A situational analysis of current key policies, assets, governance models, constraints and business operations of the Museums and Heritage Planning units in Egypt.
- A review of Egypt Heritage projects, policies and plans that could impact the future of the museums, heritage assets and services.
- An examination of current and potential partnership opportunities, programming ideas and other strategic ways applied to heritage properties and museums in Egypt.
- Research potential funding partnership opportunities, Adopt a partnership and outreach program to engage local communities and other partners.
- Improve the integration between the Museums and Heritage Planning units.
- A Strengths, Weaknesses, Opportunities and Threats (SWOT) assessment is an excellent approach to undertake when developing a strategic Heritage plan in Egypt.
- Consider a greater range of incentives for heritage property preservation and conservation
- Expand the museums function in Egypt
- Utilize digital technologies more effectively, make Egypt heritage projects available to all through various platforms.
- Enhance visitor experiences in heritage venues (Enhance accessibility)
- Establish creative opportunities for greater community use of museums and heritage facilities
- Align heritage interpretation with Egypt's tourism promotion efforts (heritage tourism)
- Develop a comprehensive communications strategy. (Internal and External Communications)
- Encourage annual joint meetings between the key stakeholders in Egypt and ensure their mandates align with this strategy

Egypt's Strengths

Egypt has a rich history, different types of Heritage, diverse communities. In Egypt many communities live with their cultural knowledge, traditions, rituals, oral expressions and historical heritage.

Resources

- Museums in Egypt much potential as a heritage tourist attractions and potential cultural resources. These Museums are trying to shape perceptions and conceptions of Egyptian history and culture for different audiences. The Central Agency for Public Mobilization and Statistics that is the official statistical agency of Egypt showed, within the booklet "Egypt in Figures" for the year 2018, that the total number of museums in Egypt is 72. Museums are gradually recognizing the need to go beyond collection, conservation and education of tangible and intangible heritage. Museums adopt a new model to engage themselves with communities for a constant process of transformation through the collection. With the beginning of this new era, museums in Egypt are working in directions to connect with communities in an effective way.

⁵⁴ City of Mississauga Heritage Management Strategy, Final Report, May 2016

- Egypt is rich with Archeological and Cultural sites. Among the most important cultural and archaeological areas in Egypt are the Pyramids of Giza, the Sphinx, Saqqara, the Dahshur region in Giza, the Roman theater, Roman baths, the temples of Cape Verde, Caesarean, the Pillar of the As-Sawar and Qaitbay Citadel in Alexandria. As for the city of Luxor, it is an open museum, which includes one third of all monuments of the world, the most famous of which are the Karnak Temple, Luxor Temple, Valley of the Kings, Valley of the Queens and Monastery of the City. Aswan includes several historical monuments such as the temples of Abu Simbel, the island of Philae and the island of plants. Upper Egypt in general includes several historical monuments such as the Dandara Temple in Qena and the Medioun area in Beni Suef and Tel el-Amarna in Minya and the pyramids of Lahun and Hawara and Qarun Palace in Fayoum. As for the Lower Egypt, it includes the Wadget Temple, Tel Al-Faraeen, Desouk, Medina of Fouh, and the ancient Saa Al-Hajar area in Passion and Wadi Ad-Natron monasteries. In Sinai, areas such as Jabal Musa and St. Catherine Monastery. In the Western Desert, there are separate areas such as the Hibis Temples, Quwaita, and Rayyan in Kharga, the Mott Cemeteries, the Gourmet Village, the Balat Village, and the Palace Village in Dakhla, as well as the city of Paris, the Farafra Palace, and the marine oases.⁵⁵
- Natural sites in Egypt are under the supervision of the Ministry of Environment. Among the most famous of these are the Ras Muhammad Reserve and the Nabq Reserve in Sharm El-Sheikh, St. Catherine Reserve, Jabal Elba Reserve in Halayeb, Taba Reserve It embraces the colorful valley, the Dean's Matruh Reserve, the Abu Gallum Reserve in Dahab, Lake Qarun Reserve and the Wadi Al-Rayan Reserve in Fayoum, in which the Whale Valley is one of the World Heritage sites in Egypt, and includes the first museum of its kind in the Middle East for fossils and climate change, and guest breaks. Aquatic museums are also landmarking of coastal cities, such as the Alexandria Aquarium.⁵⁶
- Egypt abounds in many sacred religious places, whether Jewish, Christian or Islamic. including historical Islamic monuments such as the Hussein Mosque, Ibn Tulun Mosque and Al-Azhar Mosque, and many buildings and castles that register Islamic history of Egypt, including the Citadel of Saladin in Cairo, the Qait Bey Citadel in Alexandria, and the Nakhal Fort in Sinai. Likewise, the ancient Christian sites that record the path of the Holy Family, such as the Church of Saint Sergius, to which the Holy Family took refuge in Egypt, the Hanging Church, the Monastery of St. Catherine, the Monastery of St. Anthony, the founder of the Order, the Monastery of St. Paul in the Red Sea, the Monastery of Dronka in Assiut, and many other monasteries and other ancient churches. Also, on its land are several sites of Jewish religious significance, such as Jabal Musa in Sinai, the Synagogue of Ben Ezra, the Shaari Shmaim synagogue in Cairo, the Eliyahu Hanbey synagogue, and the Eliyahu Hazan synagogue in Alexandria.⁵⁷

Egypt's Heritage Management plan should consider

- Programing and participation (Heriage Communication) thay does not reflect the population in Egypt.
- The large-scale urban changes that influenced most of the historic areas in Egypt. Most of these districts have undergone rigorous urban changes that left few authentic historic contexts (The dominance of the modernization)
- The “Egyptian Act No. 117 (1983) on Safeguarding Antiquities” has introduced three statutory tools of area-based conservation; which are the designation as “Archaeological Site”, “Protected Perimeter” and “Embellishment Perimeter”. “Egyptian Act No. 119 (2008) on Building Works (“Streets and Areas

⁵⁵ Hatem El Gohary, Factors affecting E-Marketing adoption and implementation in tourism firms: An empirical investigation of Egyptian small tourism organizations”. *Tourism Management*. (2012). 33(5): 1256-1269, <https://doi.org/10.1016/j.tourman.2011.10.013>

⁵⁶ Ihab Mohamed Shaalan. “Sustainable tourism development in the Red Sea of Egypt threats and opportunities”. (2005). *Journal of Cleaner Production*. 13(2): 83-87, <https://doi.org/10.1016/j.jclepro.2003.12.012> .

⁵⁷ Ihab Mohamed Shaalan. “Sustainable tourism development in the Red Sea of Egypt threats and opportunities”

of Restricted Building Regulations”) .⁵⁸, The “Egyptian Act No. 3 (1982) on Urban Planning”, The Act No. 3 has also been repealed by the enactment of the Act No. 119., “Egyptian Act No. 144 (2006) on the Control of the Demolition of Buildings and Stable Structures and the Conservation of the Architectural Heritage”., Egyptian Act No. 102 (1983) on Natural Reserves.⁵⁹

- The management of the “Areas Enjoying a Distinctive Value”, that are introduced under the Act No. 119, is the responsibility of a variety of authorities. (2008)
- The lack of key management processes (boundary review and de-designating “Areas Enjoying a Distinctive Value”).

The Four phases of Heritage Management in Egypt could be

- Understand , Analyze
- Plan and Implement
- Report and Communicate
- Monitor , Evaluate, and Improve

An Outlook on Museums in Egypt

Egyptian Museum (Ministry of Tourism and Antiquities)

The Egyptian Museum is the oldest archaeological museum in the Middle East, The Egyptian Museum was founded in 1858 at Būlāq, moved to Al-Jīzah (Giza), and moved to its present site in 1897–1902 home to an extensive collection of ancient Egyptian antiquities. Over 170,000 objects on display The Egyptian Museum makes the life and work of the masterpieces of Egyptian art of every era accessible to as many people as possible in order to enrich and inspire the public where the primary mission is to, preserve, study, and exhibit the objects of the masterpieces of Egyptian art of every era all in the service of the public Presenting the works of Egyptian art in the most intellectually stimulating manner, Supporting and encouraging appreciation and understanding of the Egyptian art at all levels, and Conducting programs and activities for a variety of audiences to support aesthetic engagement in its historical, cultural, and material context.



Source: Egyptian Museum Ministry of Tourism and Antiquities

⁵⁸ Department of the Legislative Affairs, The Egyptian Act No. 119 (2008) on Building Works, first ed., America Press, Cairo, 2009.

⁵⁹ Department of the Legislative Affairs, The Egyptian Act No. 119 (2008) on Building Works, first ed., America Press, Cairo, 2009.

The Museum of Islamic Art Cairo Egypt (Ministry of Tourism and Antiquities)

The Museum of Islamic Art contains one of the largest and most extensive collections of Islamic artifacts in the world. The Museum of Islamic Art, located in BAB AL- KHALQ in the heart of Historic Cairo, it houses close to a HUNDRED THOUSAND antique Islamic artifacts of various types collected from India, China, Iran, all the way to the ARABIAN PENINSULA, The establishment of this building was in 1902 A.D. The building was made in the Neo-Mamluk style. Recently renovated, the museum exhibits a large selection of artifacts from all over the world covering subjects such as astronomy, medicine and engineering. The vast collection allows the visitor to journey through all periods of Islamic history .⁶⁰



Source: The Museum of Islamic Art Cairo Egypt Ministry of Tourism and Antiquities

The Coptic Museum (Ministry of Tourism and Antiquities)

It houses the largest collection of Coptic artifacts in the world and was inaugurated in 1910. The museum was established through the efforts of Marcus Simaika Pasha, a prominent Coptic figure who was vested in the preservation of Coptic heritage in Egypt The collection represents Coptic history from its earliest beginnings in Egypt .



Source: Coptic Museum Ministry of Tourism and Antiquities

⁶⁰ Islamic Art Museum Cairo official website, accessed September 16,2021 <https://www.miaegypt.org/>

The Suez National Museum (Ministry of Tourism and Antiquities)

The original Suez Museum was destroyed in the 1967 war with Israel, but its contents were transported to Cairo in a few times and returned to the city in 2005. Prime Minister and Minister of State for Antiquities officially inaugurated the Suez National Museum in 2012 then closed and open officially again at the end of 2014” “The museum is located on the banks of the Suez Canal. In this museum, there are about 1500 displayed artifacts that transfer the history of Suez Canal and Suez governorate from prehistoric times to modern times.



Source: The Suez National Museum Ministry of Tourism and Antiquities

Nubia Museum, Aswan

Established as part of the UNESCO International Campaign in cooperation with the Egyptian Ministry of Tourism and Antiquities' opened to the public in November 1997 and has won widespread praise for the quality of its design and collections

The Nubia Museum in Aswan houses finds made during excavations carried out as part of UNESCO's International Campaign to Save the Monuments of Nubia. The Museum serves as a focal point for Nubian history and culture, its collections presenting the history of Nubia from prehistory to the present day.



Source: Nubia Museum, Aswan, UNESCO <http://www.unesco.org/new/en/culture/themes/museums/museum-projects/nubia-museum-aswan/>

Egyptian Railway Museum (Egyptian Ministry Of Transport)

The Railway Museum is attached to Cairo's main railway station in Ramses Square. The museum was built in 1932 and was opened to the public in January 1933. It consists of two floors exhibiting and telling the history of the railway since its establishment. The museum houses and displays the first railway line in the Middle East that was built in Egypt in 1853 between Alexandria and Kafr Al-Zayat in the Delta and then extended to Cairo in 1856. The museum sheds light on the history of train transport in Egypt



Source: Egyptian Railway Museum (Egyptian Ministry Of Transport)

The Egyptian Agricultural Museums (the Egyptian Ministry of Agriculture and Land Reclamation)

The Egyptian "Agricultural Museum" was opened in the palace of Princess Fatima Ismail, daughter of Khedive Ismail, in Dokki. Work began in the Egyptian "Agricultural Museum", in 1930, when the Egyptian government decided on November 21, 1927, to document the history of agriculture in Egypt, and the museum was initially named Fouad First, Agricultural Museum. The Egyptian "Agricultural Museum" was officially opened on January 15, 1938, by King Farouk; The Agricultural Museums consists of several sub-museums: the Museum of Scientific Collections, the Plant Wealth Museum, the Syrian Lobby Museum, the Museum of Ancient Egyptian Agriculture, the Cotton Museum, and the Museum of the Greco- Roman, Coptic Islamic collections, the Museum of Heritage Collections, and the Chinese Friendship Museum You are seeing here the cotton museum that display historical machines show the manufacture of cotton fabric.



Source: the cotton museum(the Egyptian Ministry of Agriculture and Land Reclamation)

Irrigation Museum, Qalyubia Governorate Egypt (Ministry Of Water Resources & Irrigation)

The Irrigation Museum was built after the establishment of El Qanater El Khayreya, the ancient modern irrigation structure across the Nile founded by Muhammad Ali Pasha. The museum during that time was one gallery that displayed simple examples of irrigation projects. After the construction of the new irrigation structures built on the Nile, a new irrigation museum was established and was called the Revolution Museum. The Museum of the Revolution or the Irrigation Museum was opened in 1957 during the reign of President Gamal Abdel Nasser The museum displays models of different irrigation systems and tools that express the Egyptian civilization and tell the history of the Egyptian irrigation system through the ages .



Source: Irrigation Museum, Qalyubia Governorate Egypt (Ministry Of Water Resources & Irrigation)

The Cinema Palace Museum Egyptian Ministry of Culture

The Minister of Culture inaugurated in 2019 the "Cinema Palace Museum" at Garden City. The museum displays old cameras used during the 18th and 19th centuries in Egypt in media and movie production. The museum houses many rare movie holdings, old cameras used for filming and editing the most famous Egyptian cinematographic films; the collection includes 35ml and 16ml cameras, audio and telescopic devices, various lenses, old photographic cameras, and cinematic projectors, a distinguished number of old and rare cinematographic types of equipment The director of the Cinema Palace Museum is the artist “Tamer Abdel Moneim”, the museum is a part of the “The Movie Palace” under the authority of the Egyptian Ministry of Culture. The Movie Palace is the Governmental Cultural Center which specializes in training photographers and directors and making and showing films.



Source: The Cinema Palace Museum Egyptian Ministry of Culture

The Communication Museum Telecom Egypt

The Communication Museum is a museum under the authority of Telecom Egypt. It was inaugurated on 27/5/2010, the display of the museum aims at preserving the heritage and history of telecommunications in Egypt since 1882, housing many devices and types of equipment, a witness to the technological progress in Egypt.



Source: The Communication Museum Telecom Egypt

The Egyptian Air Force Museum (Egyptian Ministry of Defense)

The museum presents a panorama of the history of the Egyptian Air Force and the historical hall of the museum includes a wall depiction of the corridor of aircraft and many different models of aircraft shedding light on the history of the aircraft industry in Egypt. The museum houses a hall with a rare set of photographs documenting the participation of the air force in various wars starting with the First and Second World Wars. The museum displays diverse representations of Egyptian aircraft, through the use and interpretation of its objects. The Egyptian Air Force Museum is focusing on the realistic approach in displaying the objects. The museum displays the Cairo 300 plane, first Egypt made plane, industrial devices made by the Egyptian factories of Arab Organization for Aircraft Industrialization during 1960



Source: The Egyptian Air Force Museum (Egyptian Ministry of Defense)

The Egyptian Postal Museum the Egyptian National Postal Authority.

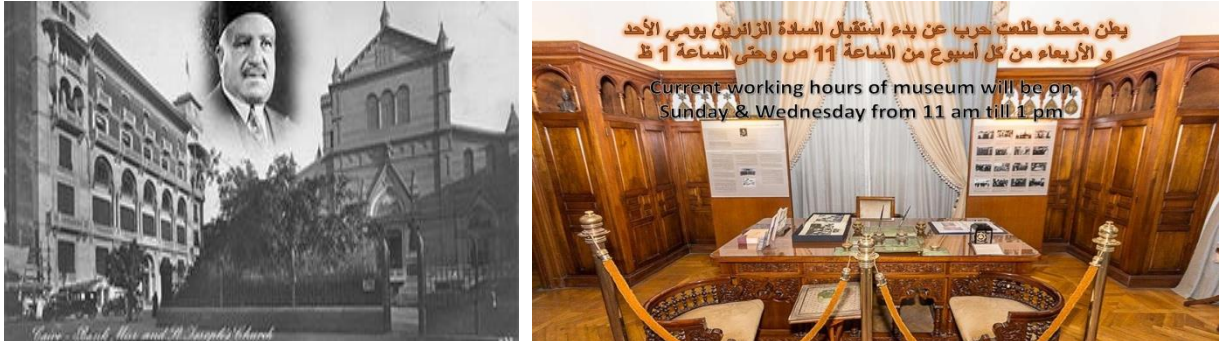
The Egyptian Postal Museum is a museum under the authority of the Egyptian National Postal Authority. This museum is located in Ataba Square in Cairo. It was opened during the meeting of the Tenth World Postal Conference in Cairo in 1934; it was opened for the public in January 1940, and then the museum was renewed again where the Post Authority developed and expanded the museum into a vivid record of the development of postal service in Egypt over the years and then opened in February of 1989. The Postal Museum tells the history of the Egyptian Post from its establishment in 1886 until now



Source: The Egyptian Postal Museum the Egyptian National Postal Authority.

The Egyptian Postal Museum the Egyptian National Postal Authority.

Talaat Harb Pasha Museum is a museum under the authority of the Bank of Egypt. The museum houses dozens of documents, treasures, and possessions of Talaat Pasha Harb, the founder of the Bank of Egypt , the museum displays first storage medium (solid disk) used as the first bank in the Middle East in the various operations , and one of the earliest recorded calculating devices used in Egypt as a simple computing device for performing Math



Source: The Egyptian Postal Museum the Egyptian National Postal Authority.

Egyptian Geology Museum

The Egyptian Geological Museum is a museum in Cairo, Egypt. The museum was established in 1904 as part of the Egyptian Geological Survey, which had been started in 1896 under the direction of the Khedive Ismail. The museum was the first of its kind in the Middle East and the Africa. The museum also includes examples of the natural history of Egypt, and how its geology and minerals helped make Egypt a world power.



Source: Egyptian Geology Museum

The Animal Museum in the Giza Zoological Garden.

the Animal Museum in the Giza Zoological Garden. Established in 1914 The museum holds many rare mummified animals, as well as skeletons and skulls. the Animal Museum has seen renovated, including new panoramas that have been added for more displays of wild animals and birds. It works perfectly as an entertaining and educational museum, as well as a scientific reference for students



Source: The Animal Museum in the Giza Zoological Garden.

EGX The Egyptian Exchange MUSEUM

EGX The Egyptian Exchange MUSEUM is located at EGX down town historical building that dates back to 1928. the museum highlights the oldest capital markets in the world and one of the pillars of the Egyptian economy dating back to 1883 displaying historical collectables and historical manuscripts.



Source: EGX The Egyptian Exchange MUSEUM

Education Museum (Egyptian Ministry of Education)

The idea of its establishment came in 1937, on the occasion of the 100th anniversary of the establishment of the Schools Diwan in Egypt (the Ministry of Education) presenting the story of Education system in Egypt The museum includes a large panel showing the different stages of education, and the Ministers' Section, which contains photographs of 86 ministers. There is a girls' education section, displays drawings and pictures, as well as contains models of Arabic and decorative calligraphy and its development since ancient times. The library of documents includes more than 24,000 documents organized for education for more than a hundred years.



Source: Education Museum (Egyptian Ministry of Education)

Noteworthy New Museums To Visit In Egypt 2021

Sharm El-Sheikh National Museum Opened in late 2020, the Sharm El-Sheikh National Museum is the first antiquities museum to be built in Sinai and is located on airport road, The museum consists of 5,200 artefacts from prehistoric times onwards covering the entire span of Egyptian civilization.

Kafr El-Sheikh Museum The **Kafr El-Sheikh Museum** has also been officially opened in late 2020. The museum is situated in the Sana'a Gardens in Kafr El-Sheikh, on the Nile Delta The new museum exhibition tells the story of the ancient gods Isis and Osiris and the conflict between Horus and Seth. Visitors will learn about the history of the area.

The Royal Carriages Museum is located on 26 July Street in Boulaq, Cairo The museum displays a collection of royal carriages dating back to khedive era



Source: Ministry of Tourism and Antiquities

Conclusion

Sound heritage management is not possible without appropriate study and analysis. We have to be aware of the responsibility of leaving treasures of Egypt's Heritage to the next generations. An effective management plan could provide adequate facilities to understand the heritage. Understanding Heritage can shape Egyptians lives, feelings, emotions, hopes, and memories. Efficiency: is a key word when it comes to Heritage conservation and heritage management.

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