

PRESERVING CULTURAL HERITAGE IN MINYA, EGYPT

by

Heba Abd El Salam

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Dissertation Committee:

Dr. Dawn McCormack, Chair

Dr. Brenden Martin

Dr. Pippa Holloway

Dr. Brad Bartel

To Allah

For Jana & Mohammed

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ABSTRACT

Desecration of cultural heritage is one of the major problems that the world faces today. In Middle Eastern countries such as Syria, Iraq, and Egypt, many heritage sites have been destroyed or heavily looted. Egypt has experienced this problem since ancient times, but after the 2011 revolution, the situation got worse when Egypt became unstable and unsecure after the Arab Spring. Many heritage sites have been destroyed in cities in Egypt such Luxor, Dahshur, and Tanis. Minya, Egypt experienced many of these cases since the Arab Spring with the worst example taking place at the Mallawi Museum in 2013 when people broke into the museum to damage and steal its artifacts. Therefore, I conducted this dissertation project in Minya to find a solution for this problem. This work consisted of two community engagement projects, one at Minya University and the other one in the Mallawi Museum. For this project, I used different methods of interpretation such as storytelling, living history, craft-making workshops, and archeological demonstrations. The results of these two projects show that the use of community engagement links people with their heritage for better preservation in Egypt.

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INTRODUCTION

Without the past, we cannot have a future. Since we can learn from the past, persevering cultural heritage is vital. We can preserve the past in the form of monuments, artifacts (tangible cultural heritage) or tradition and culture (intangible cultural heritage). This dissertation implements public history approaches in order to create a model for preserving cultural heritage sites in Minya, Egypt. Unfortunately, there, many people do not appreciate their heritage, and they destroy or sell it. For example, the Minya governorate, which is located in Middle Egypt and has very important cultural heritage sites such as Amarna, has experienced this problem.

Many heritage sites and museums have been looted and destroyed in the last few years. A major incident happened at the Mallawi Museum in 2013 when people stormed and caused significant damage. Therefore, it was important to conduct this dissertation project in Minya to find the techniques to link people with their cultural heritage sites. As parts of this project, I designed two programs in Minya. The first one was an exhibit which interpreted the major archaeological sites in Minya for the college students at Minya University. The second program aimed to link the stakeholders to the Mallawi Museum. This dissertation seeks the best methods to interpret the history and archaeological sites for the community in Minya. These techniques of interpretation included living history, storytelling, creating a cartoon, and craft-making workshops.

This dissertation aims to explore the threats that Egyptian monuments and museums face. Chapter One discusses examples of destruction of material culture that have happened in the Middle East and especially Egypt, starting from the ancient periods

through modern times. Chapter Two examines the reasons why cultural heritage faces threats in Egypt. These reasons include colonialism, economic problems, a lack of education, and political issues. Chapter Three shows how the world has assisted the Egyptian government in preserving cultural heritage over time. For instance, UNESCO helped to safeguard the Nubian monuments in 1960 to keep them from being lost with the construction of the High Dam. Individual countries and organizations have helped Egypt as well. Chapter Four presents the methods this project used to link the community in Minya with its cultural heritage such as living history, puppet shows, and storytelling. Chapter Five describes the implementation of heritage interpretation methods at Minya University and how these helped the college students to understand the value of their cultural heritage. Chapter Six demonstrates how community engagement helped the stakeholders in Mallawi to link to their museum and their heritage sites. Chapter Seven discusses the conclusions of the project and avenues for future research.

CHAPTER ONE

SEVERAL TYPES OF DESECRATION AGAINST EGYPTIAN HERITAGE

The Middle East has some of the most remarkable antiquities in the world. However, many residents of the Middle East do not appreciate their heritage, and they do not recognize its value. Lately, many heritage sites and materials in the Middle East have been exposed to numerous types of threats such as looting, illegal excavation, and deliberate destruction at a catastrophic rate. In addition, many heritage sites have collapsed while others are in very bad condition due to the lack of restoration and conservation. For instance, Syria, Iraq, and Egypt have witnessed many types of heritage destruction. Since ISIS took control in Syria and Iraq, there have been many cases of loss of cultural heritage and human life. The Director General of Antiquities and Museums in Syria, Maamoun Abdulkarim, pointed out that more than 100 archaeological sites were damaged in Syria, including UNESCO World Cultural Heritage sites such as Palmyra.¹

In 2003, after three days of the invasion of Iraq, people took advantage of the unstable situation in their country to break into the National Museum of Iraq to steal and destroy most of the artifacts. Then they sold some of these artifacts into the black market. This scenario has occurred many times in the Middle East region. For example, on January 25, 2011 during the Arab Spring revolution, the police abandoned their

¹ Cornelia Gretsche, *Cultural Heritage in Danger Illicit Excavations and Illegal Trade Conference Report* (Berlin: Prussian Cultural Heritage Foundation German Archaeological Institute German Association for Archeology, 2015), accessed March 1, 2018, http://www.dvarch.de/rep_docs/DVA_000022_2015_Conference_Report_.pdf.

responsibility and left Egypt to lawlessness; looters took the opportunity to steal and damage everything including Egyptian cultural heritage.² Why do people in the Middle East not hesitate to damage or loot their heritage instead of protecting it? Why do so many others stand by and allow this to happen? Cultural heritage degradation is not only associated with times of war and political conflict, but it also happens even in times of peace.³ Furthermore, most of the heritage sites in the Middle East are experiencing a high rate of attrition due to population growth and expansion of villages and cities. The purpose of this chapter is to explore selected case studies of looting and damage in the Middle East and Egypt, in particular.

The Destruction of Cultural Heritage in Syria

Cultural heritage loss has a long history in Syria, but the situation has gotten worse after the Arab Spring when people started to protest against the Assad regime using the Al-Omari Mosque in Deraa as a center for the demonstrations. Many people were killed during this conflict. Besides this horrific tragedy of human deaths, large numbers of Syrian heritage sites were lost during this chaotic situation including the Qal'at al Madiq citadel.⁴ This citadel is located about 6 km southeast of Banyas and includes an important black basalt stone.

Apamea, located in northern Syria and dated back to 301 BCE, was a very significant Roman city since it played prominent commercial and military roles during

2 Salima Ikram and Monica Hanna, "Looting and Land Grabbing: The Current Situation in Egypt," *Bulletin of the American Research Center in Egypt* 202 (2013): 34-39.

3 Emma Cunliffe, "Archaeological Site Damage in the Cycle of War and Peace: A Syrian Case Study," *Journal of Eastern Mediterranean Archaeology & Heritage Studies* 2, no. 3 (2014): 229.

4 *Ibid.*, 230.

the Roman period. The site was damaged when it became a center point of the fighting. In addition, Syrian families attempting to flee the violence have occupied other heritage sites. Additionally, several ancient sites and cemeteries have experienced heavy looting and illegal excavation. These acts of destruction have impacted six World Heritage Sites.⁵

The situation got worse especially after the capitulation to ISIS in 2013 when they occupied the northern part of Syria. According to UNESCO, perpetrators have damaged and looted about twelve museums such as Palmyra, Old Aleppo, the Dead City, and the historic center of Homs.⁶ For example, once ISIS captured Tadmur (Homs) in May 2015, its members damaged the ancient city of Palmyra and began to deliberately destroy the ancient site. Afterwards, they stormed the Palmyra Museum and destroyed its artifacts. ISIS executed any person who tried to protect Syrian cultural heritage like the case of an 82 year-old archaeologist, Khaled Asaad, who refused to tell them about the location of artifacts and was killed. ISIS also demolished the Temple of Baalshamin as well as seven funerary towers, the Tower of Elahbel, the Arch of Triumph, and the Mar Elian Monastery in Al Qaryatayn (Homs). After all of this aggression toward cultural heritage by ISIS, one must consider their purpose for doing this. What benefits do they gain by destroying ancient sites? ISIS is trying to send a message to the world that heritage and identity mean nothing to them, and they are destroying thousands of years of history in a moment without taking into account the importance of this civilization and the right of

⁵ Gretsches.

⁶ Rim Lababidi and Hiba Qassar, "Did They Really Forget How to Do It? Iraq, Syria, and the International Response to Protect a Shared Heritage," *Journal of Eastern Mediterranean Archaeology & Heritage Studies* 4, no. 4 (2016): 341-362.

future generations to have access to it. It is a time to think deeply about this problem and the motivations for these destructive activities.

UNESCO and other organizations have tried to help stop these activities by coordinating meetings and conferences. Besides these, there have been many conferences and symposia as well as summer programs focusing on cultural heritage preservation. However, the question is whether or not these conferences have stopped the destruction of cultural heritage. In every conference or symposium, each person tries to give a theoretical solution for this problem, but most of these suggested solutions do not result in any significant action.

However, this is not enough to solve the problem. The key point to fix this problem is establishing more community engagement projects in the neighborhoods of those ancient sites, but this cannot happen without funding. Therefore, it is very important to consider increased budgets for outreach programs in the Middle East. These kinds of projects will assist stakeholders in valuing their cultural heritage. On the other hand, there are a number of organizations, which already provide some funding for heritage preservation projects, but only limited numbers of these can be funded while many heritage sites in the world are being threatened. This issue will be explained further in Chapter Four.

The Destruction of Cultural Heritage in Iraq

Iraq has experienced an increase in cultural heritage destruction since 2003, when many heritage sites began to be damaged or looted. As mentioned before, people stormed the National Museum of Iraq and stole many artifacts. Babylon and Kish faced the same fate since they were both used as military bases, which caused lots of damage. In

addition, the great Mosque of Samarra and Malwiya Tower were also damaged. When the Islamic State (ISIS) entered Iraq in June 2014, they undertook heinous crimes against both mankind and cultural heritage. Destructive campaigns were widespread destroying museums, monuments, manuscripts and archaeological sites like Hatra and Nimrud.⁷ In the city of Mosul in northern Iraq, the worst loss was the burning of the library.

From my point of view, I have seen that the threats have included mosques as well as Islamic monuments. Honestly, these activities indicate that ISIS does not respect any sacred sites, and they are not governed by any creed. Their ideologies are dependent on demolition, ruin, and destruction, besides causing human disasters. I strongly believe that these polices came from poverty and underdevelopment.

The History of Cultural Heritage Destruction in Egypt

Egypt has one of the most unique heritages in the world. The ancient pyramids and temples are admired worldwide. However, this cultural heritage has been exposed to many types of destruction from ancient Egyptian times until now. Many artifacts have been stolen and taken outside of Egypt by legal and illegal methods. Until 2012 the Ain Sokhna Port, which is on the Red Sea with access to the Suez Canal, had no security; and many antiquities were shipped through it.⁸ Now Egyptian monuments and artifacts are in private collections around the world. Currently, many people believe that looting became a problem only after the revolution in 2011, but this is not true since this problem existed before. Previously, people have not heard about these crimes since this kind of news is not normally reported, but now, with social media, this news spreads rapidly throughout

⁷ Ibid., 345.

⁸ Ikram and Hanna, 34–39.

the world. The number of these crimes has continued to increase in a horrible way. The looters have taken advantage of the unstable political situation to practice their illegal activities.

Ikram has divided Egyptian heritage damage into three major types.⁹ The main loss is “land appropriation” when people obtain archaeological land illegally for agriculture or building projects. When people use this land for cemeteries, it is very difficult for the government to take it back since it is against the Islamic religion to remove people’s bodies from the ground. After the revolution, many archaeological sites have been encroached upon in Dahshur. Other types of loss of Egyptian heritage include demolishing historic houses. This type of destruction has happened extensively in Egypt. For example, many distinguished historical houses were damaged in Port-Said, Cairo, and Minya. In Darb El Ahmar three historical houses, one of them called Elmohandes and dated back to Mamluk Period, have been destroyed.

The other problem for Egyptian heritage is looting which has greatly expanded after the revolution because of the lack of security. Looting occurs on different scales and in different forms. For example, it could be a single person who has connections and the ability to market the stolen objects. Large-scale, violent groups with weapons have killed guards and systematically stolen artifacts. These groups often have access to archaeological reports and information about artifacts in the storage magazines. The other type of looter is less violent with less connections and weapons. Most of them are poor people who need to feed their families or young boys who want money to buy cigarettes.

⁹ Ibid., 34–39.

As mentioned before, some of the destructive activities include various practices such as archaeological land appropriation for houses, tombs, or agriculture. For example, a group of local contractors takes the land and divides it up to sell it for different purposes.¹⁰ According to Ikram, some of these groups are organized as mafia. One of these is violent while the other one is less so. The problem is the people who are in charge of protecting and guarding the archeological sites are not well armed, so they might only have very basic weapons such as an old rifle. They are not able to protect the sites or even themselves against armed, professional looters. In February of 2016, one of the guards from the Deir el Bersha archaeological site in southern Minya, Egypt was killed while a stranger shouted at him and his coworker. According to *Akhbarak.net*, the police in Egypt do not protect the archaeological sites; they only protect the tourists at the main sites and museums.¹¹

There are ten thousand policemen and three thousand guards protecting most of the thousands of kilometers of archaeological sites and 75 antiquities storage facilities while at least 116 sites are without guards or any kind of protection.¹² There are 20 museums in Egypt and 600 historical mosques and schools all without protection, and 160 archaeological sites are without protection. One of the guards said, “I faced guns, while I protected myself with a small stick.”¹³ Another one said, “they asked me to protect two kilometers of an archaeological site without weapons at night.” How can these people protect the magnificent heritage sites without the required materials they need to face such dangerous threats?

10 Ibid., 34–39.

11 الوفاء آثار مصر تحت أمر اللصوص اخبارك نت " أخبارك نت" [Magdy Salama, “Egyptian Antiquities under the Control of Robbers,”] *Wafed News*, March 08, 2016, accessed October 27, 2017, <http://www.akhbarak.net/news/2016/03/08/8197504/articles/21329513/%D8%A2%D8%AB%D8%A7%D8%B1-%>.

12 Ibid.

13 Ibid.

In addition, guards must be trained very well on self-defense. Besides, they should select guards carefully depending on their abilities and background. However, the government used to hire anyone without any criteria. Many of the guards are above 50 years old and have disabilities, which prevent them from being able to guard these sites properly. For example, one of the guards I saw had a problem with his leg and was not able to walk. Imagine if this person faced armed mafia; what he can do?

The guards who spend their time isolated in the desert where the archaeological sites are located, do not have any kind of connection with the police. Meanwhile, their cell phones do not work most of the time in these places. While working on archaeological sites, I have seen the poor conditions in which those people live. They live in a very small room without clean water, which may cause illness. Authorities should investigate this problem as soon as possible since guards have lost their lives. I believe that the system of protection in Egypt needs to change to safeguard cultural heritage more effectively.

In September 2017, two museums were about to be looted. The first one was the Coptic Museum in Cairo. The guard of the museum took advantage of a broken security camera and a malfunctioning security gate to steal eight pieces of copper from Saint Barbara's wooden door. Luckily, the policemen caught him in the subway when the metal detector revealed the pieces he had stolen. This case shows that the guards themselves may be looters since their salaries are barely enough to cover their expenses. This problem puts the museums and archaeological sites in real danger. The other case was in the Mohammed Ali Museum. There a looter tried to break into the museum, but fortunately, nothing happened.

Besides the lack of security, another problem is that most of the artifacts in the storage facilities are undocumented. Therefore, looters prefer to take objects from storage rather than from archaeological sites because they know that it will be very difficult for police to find these artifacts. The Ministry of Antiquities often does not have any information or photos for these objects. According to Ikram and Hanna, when thieves steal the artifacts in the magazines (storage facilities), they replace them with replicas, and often these crimes go unnoticed.¹⁴ However, foreign archaeologists record and photograph the objects they discover and write a report about them. This is often the only documentation that authorities can use to help find the missing objects. For example, the Egyptology mission that worked at Mit Rahina discovered five objects. One of them was a Middle Kingdom statue of a seated woman and man. After the discovery, the chief inspector took the statue and replaced it with a replica so that he could sell it on the black market. Three years later, one of the archeologists from the Mit Rahina archaeological team was presenting the discoveries at a conference; when she showed a photo of the statue, someone in the audience told her that this object was for sale at an auction in Belgium. Immediately, she contacted the Ministry of Antiquities in Egypt, and the police investigated this incident and arrested the people who were associated with the crime, and they brought the statue back. Another circumstance was from the Civilization Museum in Cairo when the chief curator stole objects from the Fustat magazine and replaced them with replicas.¹⁵ This second case demonstrates that the looters can be workers in the

¹⁴ Ikram and Hanna, 34–39.

¹⁵ “الأثار: إحباط محاولة سرقة المتحف القبطي مصراوي.كوم” [A. Sh. “Aborting the Attempt to Steal the Coptic Museum,”] *Maserway*, September 2017, accessed October 27, 2017,

museums or sites from which they took the artifacts. However, this case changes many beliefs about the looters' philosophy since most believe that people who are involved in robber's activities are non-educated people who misunderstand the value of these objects. However, when the looters are archaeologists and officials who are in charge of protecting this heritage, this indicates there are big gaps, and we need to understand the catalysts for these looting activities.

The motivation for looting in this case may be related to two things. First, after the revolution, the Ministry of Antiquities had financial difficulties, and the officials struggled to pay their employees. So, a few of these employees felt justified in stealing antiquities to sell to support them financially. Second, the College of Archaeology at Cairo University only offers courses about the history of archaeological sites, language, and art history, but they do not provide any classes about preserving heritage sites or museology. This could be part of the problem since those students graduate without understanding the role of ethics in their future jobs.

Many illegal excavations took place in 2017. In August, the police arrested people engaged with illegal excavation activities in different cities in Egypt such as Cairo, Asyut, Aswan and Sohag. In March of 2017, the police discovered a process for smuggling antiquities. The looters tried to hide 28 pharaonic antiquities in jars of honey, seeking to ship them out of country through the Port of Safaga.¹⁶

http://www.masrawy.com/news/news_cases/details/2017/9/14/1154507/%D8%A7%D9%84%D8%A2%D8%AB%D8%A7%D8%B1-%D8%A5%D8%AD%D8%A8%D8%A7%D8%B7-

بالصور.. سقوط مهربي القطع الأثرية ببرطمانات العسل.. ضبط 28 قطعة فرعونية بميناء سفاجا وكمية من تحف أسرة محمد 16
[Abd Elrady, Mahmoud. بميناء دمياط و5840 قطعة أثرية ببرطمانات العسل قبل تهريبها من ميناء نوبيع", اليوم السابع عل
"The Fall of the Smugglers of a Set of 28 Pharaonic Pieces at the Port of Safaga and a Quantity of Antiquities of the Mohammed Ali Family in the Port of Damietta and 5,840 Artifacts in Honey Jars before Being Smuggled from the Port of Nuweiba,] *The Seventh Day*, March, 2017, accessed October, 2017,

In 2016, one of newspapers reported that people were caught selling pieces of stone from the pyramids.¹⁷ The police also succeeded in stopping an illegal excavation ring at one of the markets in Old Cairo.¹⁸ According to the dean of the College of Archaeology at Cairo University, about 140 objects were stolen from the museum of the college as well.¹⁹

The Famous Degradation Cases after January 25, 2011

The destruction of cultural heritage increased after the revolution due to the lack of security. On January 28, 2018, people broke into the world-famous Egyptian Museum in Cairo and shattered the display cases and stole many objects. The destruction of Egyptian heritage not only occurred in the museum; but also, many archaeological sites

<http://www.youm7.com/story/2017/3/3/%D8%A8%D8%A7%D9%84%D8%B5%D9%88%D8%B1-%D8%B3%D9%82%D9%88%D8%B7-%D9%85%D9%87%D8%B1%D8%A8%D9%8A-%D8%A7%D9%84%D9%82%D8%B7%D8%B9-%D8%A7%D9%84%D8%A2%D8%AB%D8%B1%D9%8A%D8%A9-%D8%A8%D8%A8%D8%B1%D8%B7%D9%85%D8%A7%D9%86%D8%A7%D8%AA-%D8%AE%D9%8A%D8%A7%D9%84%D8%A9-%D9%85%D8%AA%D9%88%D8%B1%D8%B7%D9%8A%D9%86/2572613>.

17 في واقعة بيع حجارة الأهرامات. القبض على 3 خيالة متورطين بالقضية.. المتهمون: نجمها من محيط المنطقة الأثرية.. " 17 [Mahmoud Abd Elrady, "In the Case of Selling Piceses of Stones from the Pyramids,"] February 06, 2016, accessed October 27, 2017, <http://www.youm7.com/story/2016/2/6/%D9%81%D9%89-%D9%88%D8%A7%D9%82%D8%B9%D8%A9-%D8%A8%D9%8A%D8%B9-%D8%AD%D8%AC%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D9%87%D8%B1%D8%A7%D9%85%D8%A7%D8%AA-%D8%A8%D8%A3%D9%8A%D8%AF%D9%8A-%D8%A3%D8%A8%D9%86%D8%A7%D8%A6%D9%87>.

18 [Radwa Hasham, "Robbers Dig Twelve Meter Tunnel in Old Cairo,"] October, 2016, accessed October, 2017. <http://www.elwatannews.com/news/details/1516442>.

19 [Hasham Radwa, "The History of Egypt is Stolen by its Children,"] February 2016, accessed October 27, 2017, <https://alwafd.org/%D8%AA%D8%AD%D9%82%D9%8A%D9%82%D8%A7%D8%AA-%D9%88%D8%AD%D9%80%D9%88%D8%A7%D8%B1%D8%A7%D8%AA/1050036-%D8%B3%D8%B1%D9%82%D8%A9-%D8%A7%D9%84%D8%A2%D8%AB%D8%A7%D8%B1-%D8%AA%D8%A7%D8%B1%D9%8A%D8%AE-%D9%85%D8%B5%D8%B1-%D8%A7%D9%84%D9%85%D9%86%D9%87%D9%88%D8%A8-%D8%A8%D8%A3%D9%8A%D8%AF%D9%8A-%D8%A3%D8%A8%D9%86%D8%A7%D8%A6%D9%87>.

have been exposed to looting, destruction and neglect such as the illegal excavations in Abusir al-Malaq, el-Lisht and Saqqara.

Ikram and Hanna pointed out that, the site of Tanis, which is located in the Egyptian Delta and was an ancient city used as a center of religion during the Third Intermediate Period, experienced illegal excavation activities during the revolution, and looters stole many objects from the site. The stakeholders in the village tried to stop these kinds of activities, but with the lack of government security, it was very difficult to stop. Besides, some people from Tanis sold artifacts since it was the easiest way for them to get money.

Abusir is one of the main sites that has witnessed several threats and was attacked by a mafia group. The looters destroyed part of the archaeological site, and it is now very difficult for archaeologists to study and document it. Also, many of the objects which were discovered long ago at the site and are housed in the nearby museum and magazine were not properly documented. This gave the looters a good opportunity to steal these objects because they believed nobody would discover that the objects were missing.

In 2015, about 60 pieces were stolen from the Greco-Roman Museum in Alexandria.²⁰ The looter slept at the museum and took the artifacts at night. In addition,

كارثة بالإسكندرية.. سرقة 60 قطعة أثرية من مخزن المتحف الروماني.. اللصوص غافلوا الحراس وباتوا بالداخل " 20 [Gacquin Moneer, "Robbers Stole Artifacts from Roman Museum Storage at Alexandria," April, 2015, accessed October 27, 2017, <http://www.youm7.com/story/2015/4/26/%D9%83%D8%A7%D8%B1%D8%AB%D8%A9-%D8%A8%D8%A7%D9%84%D8%A5%D8%B3%D9%83%D9%86%D8%AF%D8%B1%D9%8A%D8%A9-%D8%B3%D8%B1%D9%82%D8%A9-60-%D9%82%D8%B7%D8%B9%D8%A9-%D8%A3%D8%AB%D8%B1%D9%8A%D8%A9-%D9%85%D9%86->

urban sites like mosques and Coptic sites are also not immune from the looters who do not respect the sacredness of these places. For example, many pieces of a minbar were taken from the Sultan Hassan Mosque while other minbars have been stolen from the Bey Citadel.²¹ In addition, the New York University team reported that after the revolution, the archaeological site of Abydos experienced looting. In fact, most of the archaeological sites in Egypt experienced looting such as the Red Sea coast and the oases of Dakhlah, Kharga, Baharia, and Farafra. Carol Redmount has received photos showing heavy looting at the site of el-Hibeh located in northern Middle Egypt. When she went to the site, the police told her it is very dangerous to be there. Dr. Rosario Pintaudi reported that since 2011, the Roman site Antinoupolis (Sheikh Abada), faced looting, and many objects like pottery and glass were missing.²²

Social Media as a Tool to Sell Artifacts

In the past when antiquities dealers wanted to sell an object, they went to a hidden place to show the client their goods. Now they use social media as a tool to better connect with Egyptologists, Archaeologists, and potential clients. They contact professional archaeologists and Egyptologists first because they think those people may help them to figure out if the object is real or not. Some dealers think that Egyptologists may be interested in buying these objects, that they have interested customers, or may assist them finding the best sites to loot.

21 Ikram and Hanna, 34-39.

22 Ibid., 34-39.

Two years ago, someone sent me a video through *Facebook* that includes a collection of artifacts, and they asked me if I could tell them if it is authentic or not. Actually, the objects were replicas, but this is the way they promote their merchandise. I tried to convince the man to stop this activity. One of the *Live Science* Contributors, Owen Jarus, had the same experience in August of 2017. A person identifying himself as "Adam Ali Houssien," contacted him seeking someone to help him sell the artifacts he had found about 20 feet under his house in Luxor. He sent a video to the reporter showing an underground site including walls with hieroglyphic writing and images of ancient Egyptian gods.²³

This situation is repeated every day due to the poor economy in Egypt. People are seeking any sources of money to feed their families. The most horrible part of this illegal action is when they use children due to their small body sizes to create tunnels to reach the archaeological sites. Many children have lost their lives while trying to build these types of tunnels. Jarus points out five people who have been killed lately, including an 11-year-old boy.²⁴ In 2015, *Live Science* reported that approximately 25 children died when they were forced by gangs to work on a very risky archaeological site in Abusir el-Malek.²⁵ Moreover, some people dig underneath their houses, which causes structural damage, and many people have lost their lives when their houses have fallen in. In the

23 Jarus Owen, "Looters of Egyptian Artifacts Try to Recruit Egyptologists for Help," *LiveScience*, August 28, 2017, accessed October 27, 2017, <https://www.livescience.com/60246-looters-ask-egyptologists-for-help.html>.

24 Natalia Klimczak, "Silent Victims of Grave Robbers: Children and Mummies Suffer from Extensive Looting in Egypt," *Ancient Origins*, August 16, accessed October 27, 2017, <http://www.ancient-origins.net/news-history-archaeology/silent-victims-grave-robbers-children-and-mummies-suffer-extensive-looting-020937>.

25 Ibid.

Sharqia governorate, a woman lost her life when her house collapsed because her neighbor had dug a tunnel underneath it.²⁶

Looting before the Revolution

Many people believe that the looting activities took place only after the revolution, which is not true. Looting Egyptian cultural heritage took place even during the previous regime. However, the number of cases was less than now. In 1990, the Egyptian authorities discovered massive looting at the Qesna archaeological site in Minufiyeh, Egypt. The robbers stole around 3,000 objects related to the Pharaonic and Roman Periods. Also, in 2003 there was a well-known case about a group that sold Egyptian artifacts to international clients. One of the people who was involved in this case was a senior official who used his authority to facilitate smuggling the antiquities outside the country. Luckily, authorities arrested him and his accomplices.²⁷ In 2007, an artist stole unique manuscripts from an ancient copy of the *Koran*, which was being displayed in an exhibit. The *Koran* is a sacred and an important part of the Islamic religion, which demonstrates that the robbers did not differentiate between ancient versus Islamic objects; they only cared about money.

لعنة الفراعنة تلاحق الحالمين بالثراء غير المشروع من الآثار المصرية", العرب: أول صحيفة عربية يومية تأسست في " 26
1977 لندن, [Anonymous, "Curse of the Pharaoh Follow Those Who Have Dreams of Illegal Wealth,"]
February, 2017, accessed October, 2017.

<http://alarab.co.uk/article/%D8%A7%D8%AE%D8%AA%D9%8A%D8%A7%D8%B1%D8%A7%D8%A%D8%A7%D9%84%D9%85%D8%AD%D8%B1%D8%B1/102826/%D9%84%D8%B9%D9%86%D8%A9%20%D8%A7%D9%84%D9%81%D8%B1%D8%A7%D8%B9%D9%86%D8%A9%20%D8%AA%D9%84%D8%A7%D8%AD%D9%82%20%D8%A7%D9%84%D8%AD%D8%A7%D9%84%D9%85%D9%8A%D9%86%20%D8%A8%D8%A7%D9%84%D8%AB%D8%B1%D8%A7%D8%A1%20%D8%BA%D9%8A%D8%B1%20%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9%20%D9%85%D9%86%20%D8%A7%D9%84%D8%A2%D8%AB%D8%A7%D8%B1%20%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9>.

27 "الكشف عن مافيا مصرية تبيع آثار الفراعنة في الأسواق العالمية" [Ahmed Osthman, "Revealing the Egyptian Mafia Who Sell Egyptian Antiquities in the International Markets,"] June 2003, accessed October 27, 2017, <http://archive.aawsat.com/details.asp?article=175189&issueno=8958#.We40H2hSzIV>.

Looting Activities during Ancient Egyptian Times

The looting activities centered upon ancient Egyptian heritage are not recent phenomena. The history of ancient Egypt shows several examples of looting of tombs even during the Early Dynastic Period. Christiana Köhler states that there were many robber's activities in the Early Dynastic tomb in the necropolis at Helwan. For example, while excavating 200 graves dated to Naqada and Dynasties 1 and 2, about 40 graves were robbed.²⁸ During the Old Kingdom many tombs were robbed like Hetepheres' original tomb which was located at Dahshur. However, her son, King Khufu, built a new tomb for her near his pyramid at Giza. Most tombs were robbed in antiquity because they contained valuable items such as jewelry and inlaid furnishings. As a result, some tombs for high status officials at Giza contain inscriptions referring to curses for tomb robbers.²⁹ Kathryn Bard points out that the tomb of the Dynasty 3 king, Djoser, was robbed during the First Intermediate Period. The three Giza Pyramids were looted during ancient times as well.³⁰ Tomb robbery was a big problem during ancient Egyptian times. The construction of the tombs shows that ancient Egyptian people tried to hide the body and its belongings from robbers by using fake passages and blocking stones.

Thebans experienced robbery activities during the New Kingdom. Many Egyptologists have found evidence regarding looting. One of them was Ernesto Schiaparelli in 1906 when he excavated the tomb of Kha at Deir el-Medina and found the

²⁸ Christiana E. Köhler, "The New Excavations in the Early Dynastic Necropolis at Helwan," *Archéo-Nil* 13 (2003): 17-27.

²⁹ Kathryn A. Bard, *An Introduction to the Archaeology of Ancient Egypt* (Hoboken: John Wiley & Sons, 2015), 162-165.

³⁰ *Ibid.*, 147.

tomb disturbed and looted.³¹ Moreover, the Valley of the Kings has many indications of tomb robberies like the tomb of Yuya and Tjuyu. In 1905, Davis pointed out that the coffin was opened, and the mummies had been rifled through and some of the burial items such as amulets were missing.³² Furthermore, Nicolas Reeves points out that robbers only stole metal materials, glass vessels, valuable oils, and linen and left the mummy.³³ In addition, Tutankhamun's tomb had evidence of robbers because they had built a tunnel leading to the chambers.³⁴

The groups of tomb robbery papyri give direct evidence of these activities in ancient times. These papyri present the mechanics of robbery and describe the stolen materials from the tombs and temples. *Papyrus Leopold II* and *Papyrus Amherst*, document the trial of robbers who were caught during their illegal activities.³⁵ The looters stripped mummies to find valuable jewelry and amulets and then left them in the desert. *Papyrus Amherst* outlines the robbery of the tomb of Sebekemsaf, when eight men broke into the tomb and took the valuable materials, lifted the bodies of the king and his consort from their coffins and then set fire to the wrappings. They hoped to destroy the king in the afterlife, so he could not curse them. The *Abbott Papyri* document records an inquiry presenting a tomb robbery and dating back to the sixteenth year of Rameses IX.³⁶ The

31 N.C. Reeves, *Valley of the Kings: The Decline of a Royal Necropolis* (London: Kegan Paul International, 1990).

32 Ibid., 148-153.

33 Ibid., 147.

34 N.C. Reeves and R. H Wilkinson. *The Complete Valley of the Kings: Tombs and Treasures of Egypt's Greatest Pharaohs* (London: Thames and Hudson, 1996), 190.

35 J. Capart, A.H. Gardiner, and B. Van De Walle, "New Light on the Ramesside Tomb-Robberies," *Journal of Egyptian Archaeology* 22, no. 2 (1936).

36 F. Ll. Griffith, "The Great Tomb-Robberies of the Twentieth Egyptian Dynasty," *Journal of Egyptian Archaeology* 17, no. 1 (1931).

robber was arrested and put in prison. Liverpool has an important papyrus called *Mayer, Part B* which indicates that five men were involved in a tomb robbery, and their names are mentioned in this record along with the silver, bronze, copper and linen objects they stole. They were discovered by a man who had managed to unravel their secret.³⁷

Conclusion

To conclude, The Middle East suffers from severe threats against its cultural heritage, especially Egyptian cultural heritage which has faced threats since ancient times, and history keeps repeating itself. Looting Egyptian artifacts has become a part of daily life since each day a new story about looting or robbery emerges. The situation has gotten worse after the Arab Spring because of a lack of security. People find selling their cultural heritage is an easy way to make money. Chapter Two is focused on the reasons why these activities have become acceptable in the minds of Egyptians.

³⁷ Thomas Eric Peet, *The Mayer Papyri A & B, nos m. 11162 and m. 11186 of the Free Public Museums, Liverpool* (London: Egypt Exploration Society, 1920).

CHAPTER TWO

DESTRUCTION OF CULTURAL HERITAGE IN EGYPT

Recently, protecting cultural heritage has become a worldwide issue since many heritage sites face a variety of threats. When many heritage sites were damaged, there was often a weak reaction from the stakeholders regarding this destruction. The main problem is that a sense of identity connecting local people with these heritage sites is missing, especially in the Middle East. Unfortunately, most of the people in the Middle East consider their heritage sites and cultural materials to be meaningless structures and objects that are not a part of their identity or culture. For instance, after ISIS destroyed heritage sites in Syria, people used the stones from these monuments to restore their houses, instead of restoring the monuments.¹ While this might be understandable given the situation, there is a disconnection between people and their heritage, and this problem extends all over the Middle East. However, Syrian students from the College of Archaeology collected the remains of stones from a damaged site in one case.² This example demonstrates that education and learning about heritage sites could bring a significant change.

1 [Anonymous, "The Bombing of the Regime Forces Destroys the Syrian Ruins,"] March 04, 2015, accessed March 02, 2018, <https://www.alsouria.net/content/%D9%82%D8%B5%D9%81-%D8%A7%D9%84%D9%86%D8%B8%D8%A7%D9%85-%D9%8A%D8%AF%D9%85%D8%B1-%D8%A2%D8%AB%D8%A7%D8%B1-%D8%B3%D9%88%D8%B1%D9%8A%D8%A9>.

2 [Deina, Dark. "Destorying Ancient Histoic Treasures in Syria,"] July 10, 2014, accessed March 02, 2018, http://www.bbc.com/arabic/middleeast/2014/07/140710_how_syria_ancient_treasures_smashed.

Egypt is a country that has world-renowned monuments and artifacts even though the number of local visitors to these heritage sites and museums is limited. Many residents believe that museums and heritage sites are only for tourists and are important for them. As a result, people often misuse their cultural heritage. For example, Muizz Street has one of the most significant Islamic heritage sites dated back to the Fatimids and includes other monuments dated back to the Ayyubid and Mamluk periods. Muizz Street is a narrow lane with Islamic-designed walls and the famous gates of Bab al-Zuwayla and Bab al-Futuh to the north. Muizz Street is important since it represents medieval Cairo and contains unique Islamic architecture. Unfortunately, this glorious heritage site (Muizz Street) contains monuments that are in bad condition as a result of human activity.

Many historical houses dated back to the Islamic Period have been forgotten, abandoned, and used as garbage dumps. Even though the Islamic houses are supposed to be part of the religion and identity of most modern Egyptians, the local residents fail to understand this. This reveals that there are cultural problems toward heritage sites in Egypt and the other parts of the Middle East. It is important to understand the reasons that lead people to damage their heritage sites and cultural materials. Therefore, it is essential to chronicle the causes of these issues from their roots to find the best techniques to resolve them.

In August of 2017, an Egyptian newspaper, *Sada Elbalad*, reported threats toward one of the most important Egyptian mosques, Al-Salih Tala'I, which was established in the late Fatimid Period. The mosque was a magnificent Islamic structure but is now in very bad condition due to the activities of the people who live around it. People have

thrown their trash around the mosque and have stolen many artifacts from it. In addition, some people use the small shops that surround the mosque for illegal purposes like selling illegal drugs which has also affected the mosque.³

Egyptians and their Isolation from their History

Until this moment, there has been little evidence that Egyptians have tried to investigate their history, but Egyptian history and antiquities were studied and explored primarily by western scholars. It is a well-known fact that the French carried out the first scientific expedition in Egypt when Napoleon Bonaparte invaded the country in 1798, as he believed securing Egypt could give him a base on which to build his world empire. The French had lost their colonies in North America to Great Britain.⁴ Therefore, they believed obtaining Egypt would help them to move forward. In addition, the French were motivated to invade Egypt because of its unique geographic location since from there, they could regulate seafaring trade routes to and from India.⁵ In addition, Egypt would provide a rich source of agricultural production. Also, Napoleon believed he could dominate and unite his empire using Egypt since it was the region of a mysterious ancient civilization that endured through the invasion Alexander the Great, Greek rule and later Roman occupation when emperors marveled at its monuments.⁶

Since Napoleon Bonaparte was interested in Egyptian civilization, he collected a group of intellectuals and artists to join his military campaign to Egypt. Those scholars of

الإهمال يضرب جامع «الصالح طلائع».. الأهالي: 32 مليون جنيه «صرفت» على ترميمه ذهبت مع الريح.. فيديو “ 3
الصدى البلد
[Eldeeb Abo Ali, “Negligence Hits the Mosque Salah Talae,” August 2017, accessed
March 02, 2018, <http://www.elbalad.news/2902929>.

4 Fred Anderson, *Crucible of War: The Seven Years War and the Fate of Empire in British North America, 1754-1766* (New York: Vintage Books, 2001).

5 David Jeffreys, *Views of Ancient Egypt since Napoleon Bonaparte: Imperialism, Colonialism and Modern Appropriations* (London: Institute of Archaeology, University College, 2003).

6 Roger Matthews and Cornelia Roemer, *Ancient Perspectives on Egypt* (London: UCL, 2003).

the scientific expedition spent approximately three years documenting and exploring the Egyptian landscape searching for ancient monuments.⁷ Furthermore, they collected tremendous numbers of objects that they hoped to study to learn more about ancient and modern Egypt. For example, the French expedition discovered the *Rosetta Stone* in the city of Rashid while soldiers were building a fortification to protect them from British troops. Eventually, this discovery turned out to be extremely significant for the study of ancient Egypt. The *Rosetta Stone* is a piece of granite with an inscription which dates back to March 27, 196 BCE and contains multilingual texts of hieroglyphic, demotic, and Greek scripts written by Egyptian priests while celebrating the anniversary of the succession of Ptolemy V.⁸ Lieutenant Bouchard recognized the importance of this object, and he made an announcement about this discovery and sent the stone to be studied outside of Egypt. However, it was stolen by the British before the French could get the object to France. Many years later, this stone was essential for unlocking the mystery of the ancient hieroglyphic language because scholars could read the ancient Greek text. That same text was repeated in the other two languages, and Champollion was able to begin translating the hieroglyphic script, thus beginning the field of Egyptology. After this discovery, many scholars came to Egypt to study the history and religion of ancient Egypt.

It should be noted that all the researchers who studied the *Rosetta Stone* were western, and most of their publications were in western languages. Thus, this important information remained hidden from the Egyptians; and they started to learn about the

⁷ Alberto Siliotti, *The Discovery of Ancient Egypt* (Edison, NJ: Chartwell Books, 2001).

⁸ Nicholas Reeves, *Ancient Egypt: The Great Discoveries: A Year-by-year Chronicle* (New York: Thames & Hudson, 2000).

ancient script many years after its discovery. Despite the fact that the *Rosetta Stone* helped scholars to begin to understand the texts in the tombs, temples, and papyri, the translations were in English, French, and German which meant the Egyptians could not actively participate in the Egyptology field. Only western scholars were involved in the foundation of the Egyptology and the museums in Egypt. Also, many disciplines emerged after the discovery of the *Rosetta Stone* such as art history, the study of the language, and Egyptian archaeology. According to Peters, the Napoleonic expedition played a strong role in developing the first systematic study of Egyptian civilization.⁹ Peters points out in her thesis that the primary objective of this scholarly study was to turn Egypt into a French colony. Therefore, Napoleon wanted to collect more information about the intended colony.

The Commission des Sciences et Arts d'Égypte and the members of the Institute d'Égypte, which was modeled after the Institute de France, spent three years completing their mission. The results were released to the European public in the form of Dominique Vivant Denon's and the official publication of the Commission and the Institute, the *Description de l'Égypte*.¹⁰

According to Abul-Magd, during the Crusades, the Europeans planned to apprehend Egypt, as European empires thought of Egypt as a forerunner to the European empires and valued their resources.¹¹ For the most part, Napoleonian's military campaign was the first actual attempt to colonize Egypt. This colonization had an effect on Egyptian antiquities since it was the French who began the practice of taking Egyptian monuments out of Egypt. After that, the interest in taking Egyptian monuments, so they

⁹ Erin Peters, "The Napoleonic Egyptian Scientific Expedition and the Nineteenth-Century Survey Museum" (master's theses, Seton Hall University, 2009).

¹⁰ Ibid., 37.

¹¹ Zeinab Abul-Magd, *Imagined Empires: a History of Revolt in Egypt* (Berkeley: University of California Press, 2013).

could be displayed in western museums, only increased. Additionally, western scholars came to Egypt to study the antiquities.¹² Napoleon failed in his military campaign but gained a huge success with his scientific expedition. The *Description de l'Égypte* and the *Rosetta Stone* played a strong role introducing the western world to Egypt, which resulted in turning Egypt into a colony.

The Field of Egyptology and Colonization

The field of Egyptology had emerged in Europe by the late Eighteenth century as European interest in the Middle East increased. Christian Langer mentioned that the field of Egyptology was born in a colonial framework.¹³ While some people came to Egypt to learn more about the *Bible* due to parts such as the exodus story, Egyptian heritage during this time was also an instrument for economic and political objectives, and the poor and working-class people were being used as labor to support this goal. These people were isolated from their heritage and had no way to learn about it under the colonial system even though they were involved in excavations and in reconstructing monuments for tourism. Unfortunately, this situation still exists as lower-class people work in the Egyptological missions as laborers without understanding their connection to it. When I have spoken with some of them, I found that they have no idea about the history of the site on which they are working or its value, but it is only a way to earn income to support their families. On the other side, the upper-class Egyptians were trying to get more benefits from this heritage. For example, the tourism industry has been run by wealthy

¹² Peters, 37.

¹³ Christian Langer, "The Informal Colonialism of Egyptology: From the French Expedition to the Security State," in *Critical Epistemologies of Global Politics*, eds. Marc Woons and Sebastian Weier (Bristol, England: E-International Relations, 2017), 182.

people, who are concerned in shaping Egyptian heritage to suit western interests. These attitudes have been solidified in Egyptian minds, and these beliefs still exist today. In addition, only a small number of upper and middle-class people have been exposed to Egyptology in academic settings. I am going to explain this point further when I discuss the role of Egyptian Egyptologists during colonial times.

Access to knowledge in the field of Egyptology was constructed according to a colonial principle. As a result, the ancient Egyptian artifacts were gathered and analyzed by western scholars from the start which framed it as a colonial activity. The coloniality was not an official system of colonialism, but it was a colonialism of knowledge.¹⁴ The western strategy in Egypt used Egyptological knowledge as a colonial matrix of power since they are controlling and shaping the history of Egypt which interested everyone in the world.

Orientalism and its Effect

Orientalism is the study of the orient by western scholars for political and economic purposes.¹⁵ It seems that orientalism was a tool used to narrate Middle Eastern history including that of Egypt. Edward Said believes that *Orientalism* was a technique used by the west for power and control of the Middle East.¹⁶ In other words, *Orientalism* gave the west the power to narrate world history from its own perspective. During that time, most western historians turned their interests and preconceived ideas into a

¹⁴ Walter Mignolo, "Delinking: The Rhetoric of Modernity, the Logic of Coloniality and the Grammar of De-Coloniality," *Cultural Studies* 21, no. 2 (2007): 449-514.

¹⁵ S.R. Moosavinia, N. Niazi, and Ahmad Ghaforian, "Edward Said's Orientalism and the Study of the Self and the Other in Orwell's *Burmese Days*," *Studies in Literature and Language* 2, no. 1 (2011): 103.

¹⁶ Edward William Said, *Orientalism* (New York, NY: Penguin Books, 1978).

narrative of Middle Eastern history. Even now, western publications are still all that is available for learning about the history and archaeology of the ancient civilizations in the Middle East. The problem is that those publications have been written from primarily western points of view. Thus, the publications often overlook the perspectives of the Middle Easterners and do not necessarily relate to their interests. This further disconnects them from their own cultural heritage, making it foreign to them. When discussing *Orientalism*, it is important to address Edward Said's book which makes an incredible contribution to the field of humanities.¹⁷ Edward Said was an author with both American and Palestinian citizenship. He was one of the first scholars to critique *Orientalism*. Said's discussion opens the door for new techniques for defining the theoretical conflict of reflection concerning the *Occident* and the *Orient*.¹⁸

The book has been translated into different languages, and many scholars are still examining Said's arguments. Said defines *Orientalism* as a method that European Westerners used to describe the Orient. Said points out that the Orient attracted Europeans due to many things such its close proximity to Europe, the origin of civilizations and its distinct culture. Said also believes the Orient has assisted to shape Europe by its "contrasting image, idea, personality, and experience."¹⁹

The Orient is an integral part of European material civilization and culture. *Orientalism* expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, and even colonial bureaucracies and colonial styles originally

17 Bill Ashcroft and D. Pal S. Ahluwalia, *Edward Said* (London: Routledge, 2009); Ania Loomba, *Colonialism and Postcolonialism* (New York: Routledge, 1998).

18 M.G. Donzé, "Edward Said: Orientalism," Geonum Ed.: Isrn Geonum-Nst, 2017, https://www.researchgate.net/publication/313360730_Edward_Said_Orientalism.

19 Said.

used to describe an occidental artistic and literary current, prominently featured within French and English culture during the XIXth century.²⁰

The result of *Orientalism* is based on the two-sided disagreement between the west and the east. “*Orient* is imposed as everything that the West is not, exotic, alien, dangerous, unreliable, to be tamed, exhibited, a threat to the West.”²¹ Said took Egypt as a case study to describe the meaning of *Orientalism* by explaining how the British occupied Egypt and its effect on Egypt and Egyptians. He believes that the study of Egypt as a part of the *Orient* was for political and economic purposes.²² Said’s principle of “others” explains why Egyptian people do not engage with their museums.²³

Museums were controlled by western administrators who discouraged native people from interacting with them. Therefore, the native people believed that these museums belonged to westerners and not to them. The colonial European powers interacted with Middle Eastern heritage in specific and deliberate ways. The main goal of the European powers during the Crusades was to convert the Middle East into Crusader states.²⁴ The Europeans used Egypt as a base, and the French scholars represented Egypt as a barbaric region that must be released from the Mamluk provision.²⁵

In fact, one of the main objectives of the colonial systems in the Middle East was to appropriate the archaeological heritage. Their main concern was to take antiquities that related to ancient civilizations and send them to their countries. The European museums

20 Ibid.

21 Moosavinia., Niazi, and Ghaforian., 103.

22 Said

23 Joanna Wills, *Museums, Communities and Participatory Projects* (PhD dissertation, University of Tasmania, 2007).

24 Christopher Tyerman , *God's War: A New History of the Crusades* (Harvard University Press, 2006).

25 Christian Langer; Zeinab Abul-Magd, *Imagined Empires: A History of Revolt in Egypt* (Berkeley: University of California Press, 2013).

house a large number of artifacts from the Middle East, proving that acquiring artifacts from these ancient civilizations was a priority of the European colonialism.²⁶ Eventually, a small number of Egyptians slowly started to participate in the field of Egyptology after they were trained by Europeans. They were trying to get control of the field and shape it, but they struggled with the Europeans who ran the archaeological institutions in Egypt as well as western imperialists which will be explained later in this chapter. During the Nineteenth century, westerners were doing their best to control Egypt since they believed that Egypt is a unique place that could lead them to understand the pharaohs, Greeks, Romans, the *Bible*, and Islam. This is what Nightingale evoked when he said, "Here Osiris and his worshipers lived; here Abraham and Moses walked; here Aristotle came; here, later, Mahomet learnt the best of his religion and studied Christianity; here, perhaps our Savior's Mother brought her little son to open his eyes to the light."²⁷ Here the idea of a colonial occupation took place in Egypt.

Colonialism

Many scholars have attempted to define *colonialism*. For example, Anthony King states that it is "the establishment and maintenance, for an extended time, of rule over an alien people that is separate from and subordinate to the ruling power."²⁸ Blauner argues that "*Colonialism* traditionally refers to the establishment of domination over a

26 Jeffreys, David G. Jeffreys, ed. *Views of Ancient Egypt since Napoleon Bonaparte: Imperialism, Colonialism and Modern Appropriations*. Cavendish Publishing, 2003.

27 Florence Nightingale, *Letters from Egypt a Journey on the Nile: 1849-1850* (London: Barrie & Jenkins, 1987).

28 Anthony D. King, *Colonial Urban Development: Culture, Social Power and Environment* (London: Routledge, 2010); David L. Sills, ed., *International Encyclopedia of the Social Sciences*, s.v. "colonialism" (entry by R. Emerson); cited in Anthony D. King, *Urbanism, Colonialism, and the World-Economy: Cultural and Spatial Foundations of the World Urban System* (London: Routledge, 1990), 46-47.

geographically external political unit, most often inhabited by people of a different race and culture, where this domination is political and economic, and the colony exists subordinated to and dependent upon the mother country.”²⁹ This latter definition is precisely what happened in Egypt. The main point for the colonial system is dominating the economy such as when the French controlled the Suez Canal in Egypt. In addition, agriculture was dominated by western people, and they used to own most of the farmland in Egypt. The definition in the *Oxford Dictionary* is similar to Blauner’s definition since it described *colonialism* as “The policy or practice of acquiring political control over another country, occupying it with settlers, and exploiting it economically.”³⁰ Kerwin Lee Klein also agrees with Blauner as he claims that *colonialism* is the control of the economy, military, and radical power over an indigenous community by a western group or country.³¹ It is obvious that *colonialism* was not just an idea or concept; its imprint on cultural and historical experience still exists with the colonized community. Westerners believed that colonialism was the best method for Europeans to lead the world.³²

Colonialism and Egyptology

As noted before, after Bonaparte’s expedition, many people started to be interested in Egyptian artifacts. Some of them, like Henry Salt, were British diplomats focused on collecting artifacts. Thus, Salt also had an interest in archaeology and

29. Robert Blauner, “Internal Colonialism and Ghetto Revolt,” *Social Problems* 16, no. 4 (1969): 395.

30 Sabyasachi Bhattacharya, *History of Science, Philosophy and Culture in Indian Civilization* (New Delhi: Oxford University Press, 2007), 24.

31 Kerwin Lee Klein, “Reclaiming the “F” Word, or Being and Becoming Postwestern,” *Pacific Historical Review* 65, no. 2 (1996).

32 Claire L. Lyons, *The Archaeology of Colonialism*: (Los Angeles, CA: Getty Research Inst., 2002).

Egyptology. Part of his mission in Egypt was to collect Egyptian artifacts and send them to the British Museum in London.³³ While Salt was collecting objects for the British Museum, Bernardino Michele Maria Drovetti, an Italian diplomat and antiquities collector, was sending objects to Turin. One of his most famous acquisitions was the *Turin Canon*, which was an ancient list of kings that has helped scholars place rulers in the correct order.³⁴ Drovetti also sent some antiquities to the Louvre and the Berlin Museum. Since many of the collectors were diplomats, they hired other people to work for them to obtain antiquities. Salt hired Giovanni Belzoni to help him collect some objects since Belzoni was strong (he had been a circus performer) and could help him to excavate in the Egyptian environment. He found many important sites such as the temple of Abu Simbel and the entrance to the pyramid of Khafre at Giza. Unfortunately, Belzoni had a reputation for using destructive methods to obtain antiquities.

While most of the collectors shipped antiquities out of Egypt, a Frenchman, Auguste Mariette, believed that Egyptian antiquities should stay in Egypt. Therefore, he established the first Egyptian Museum of Antiquities at Bulaq in 1863.³⁵ He also taught Egyptians the field of Egyptology. Mariette's efforts were a positive step forward. However, his work was not very professional, and much important information was not recorded when he excavated sites, like many others at that time. On the other hand, William Flinders Petrie, the "father of archaeology" made an incredible change in the field of Egyptology. Petrie used some scientific techniques while excavating, and his

33 A. Rosalie David, *The Experience of Ancient Egypt* (London: Routledge, 2000).

34 Ibid.

35 Reeves 2000.

methods helped to preserve more information.³⁶ He studied more of the details than his peers, and that helped him to more effectively understand the history and civilization of ancient Egypt. He helped to interpret the everyday life of ancient Egyptians. He also developed seriation, an unprecedented way for dating archaeological sites by using pottery to better understand chronology.³⁷

Even though both Petrie and Mariette played a strong role in the field of Egyptology, both of them sent many Egyptian artifacts to European museums. They looked at Egypt's cultural heritage as a source of money to cover their excavation expenses and personal experiences. Howard Carter, the Egyptologist famous for excavating the tomb of king Tutankhamun (King Tut), refused to send this king's objects out of Egypt, and he believed that these artifacts should remain in Egypt for the Egyptians. The artifacts still remain in the Egyptian Museum in Cairo.³⁸

Egyptians were rarely involved in field of Egyptology for the discipline's first 100 years.³⁹ The field of Egyptology was a western activity, and western Egyptologists discouraged Egyptian attempts to become involved in the field.⁴⁰ One exception to this was Ahmed Kamal since he had high status. However, it is important to understand why most Egyptians were excluded from the field of Egyptology.

36 S. Smith, "William Matthew Flinders Petrie. 1853-1942," *Obituary Notices of Fellows of the Royal Society* 5, no. 14 (1945).

37 Ibid.

38 T. G. H. James, *Howard Carter: The Path to Tutankhamun* (London: Taurus Parke Paperbacks, 2008).

39 Donald M. Reid, "Indigenous Egyptology: The Decolonization of a Profession?" *Journal of the American Oriental Society* 105, no. 2 (1985).

40 Ibid.

Egyptian Egyptologists during Colonialism

The founder of Egyptian Egyptology was Ahmed Kamal Pasha who was the only Egyptian to contribute to this field during the Nineteenth century. Since then, there have been a limited number of Egyptian Egyptologists like Salem Hassan who was trained by western scholars and had a Ph.D. from Vienna. He also worked at Giza under the sponsorship of Cairo University.⁴¹ Hassan published many books in English, French, and Arabic. The Egyptian books were the main sources for Egyptians to learn about the Egyptology field. These works include the *Encyclopedia of Ancient Egypt*,⁴² which has 18 parts providing an explanation of various topics. Egyptians still use this book today, and it has helped Egyptians to understand the field of Egyptology.

Besides Hassan, Samie Gabra carried out astounding work at site of Tuna el Gabel. Gabra collaborated with scholars at Cairo University who continued to excavate beside the tomb of Petosiris. Gabra's work was focused on discovering the town of Hermopolis, which included a mixed-style between Egyptian and Classical. In 1952 Egyptian Egyptologist Zakria Goneim, who had worked with Selim Hassan, discovered a lost pyramid at Saqqara. It should be noted that the famous Egyptian Egyptologists were trained in the west. There were other Egyptian Egyptologists who worked in the field during that time, but they were poorly trained. They did not record the archaeological data and did not published their work.

Now there are very professional Egyptologists such as Dr. Fekeri Hassan, who currently works on preserving Egyptian cultural heritage. He directs the Master of

41 Ibid

42 سليم حسن "مصر القديمة" 1994

Cultural Heritage program at the French University in Cairo. Also, Dr. Zahi Hawass has worked to bring Egyptian Antiquities back to Egypt. Hawass also created the first Child Center of Civilization and Creativity. This is one of the most professional centers for children to learn about Egyptian cultural heritage. Also, other Egyptian scholars are working on preserving Egyptian cultural heritage like Dr. Hussein Mohammed Ali from the University of Minya who is collaborating with a German mission to train Egyptian conservators in professional techniques.

Despite the fact that there are examples of notable Egyptian Egyptologists, there are far more foreign scholars in the field. In 1985 Donald Malcolm Reid published his article “*Indigenous Egyptology: The Decolonization of a Profession?*” In this article, Reid documents the important role of the Egyptian Egyptologists.⁴³ In addition, in a book, he points out that the Egyptians have struggled in the field since it is run by western scholars.⁴⁴ This book describes the effect of colonialism on Egyptian identity.

In 2000, Lynn Meskell pointed out that foreign archaeological missions prevail in Egypt, and she believes that colonial themes still remain in the field of archaeology there.⁴⁵ As she states, only two or three Egyptian missions were doing archaeological worked each year. Though the number has increased now, they still struggle with funding. She also notes that most of the foreign archaeologists and Egyptologists isolate themselves from the local community. Archeologists only focus on the archaeological sites while forgetting the stakeholders. In most cases, the local authorities reinforce this

43 Reid, 1985.

44 Donald M. Reid, *Contesting Antiquity in Egypt: Archaeologies, Museums & the Struggle for Identities from World War I to Nasser* (Cairo: The American University in Cairo Press, 2015).

45 Lynn Meskell, “Falling Walls and Mending Fences: Archaeological Ethnography in the Limpopo*,” *Journal of Southern African Studies* 33, no. 2 (2007).

idea by limiting this contact. The situation has begun to change now, and many missions are starting to put the local community into their consideration. Nevertheless, Egyptian law does allow them to practice public archaeology even with the current situation in Egypt.

Egyptologists Today and their Visions for Egyptian Cultural Heritage

In the past, western Egyptologists have excluded Egyptians from the field of Egyptology. The situation has changed today, and many Egyptologists believe that it is time for Egyptians to be involved in the field. For example, many universities now accept Egyptian students in the field of Egyptology. Many organization such as the American Research Center in Egypt, the Egyptian Exploration Society, and the German Archeological Institute offer training programs for Egyptian scholars. The most significant change is that western Egyptologists now believe that local Egyptians should learn about their heritage. Dr. Stephanie Moser conducted the first public archaeology project in Quseir, Egypt. Other scholars have followed the same track such as Dr. Regine Schulz, the director of Roemer and Pelizaeus Museum as well as the City Museum of Hildesheim, who worked to support Egyptian scholars and communities for better preservation of Egyptian cultural heritage.

Limited Publication of Egyptology in Arabic and Isolating Egyptians from their Cultural Heritage

It clear that most of the Egyptology publications are in foreign languages, which are difficult for Egyptians to read and understand. The colonial system focused on the separation between the Egyptians and their heritage. For example, Lord Cromer, who was a British General in Egypt and the Consul-General (1883), used his position to control the

governance and economy of Egypt.⁴⁶ He prohibited Egyptians from working in important positions or in handling antiquities. However, the colonial period attitudes still exist in Egypt. The colonial period not only resulted in the removal of cultural heritage from Egypt, but it also destroyed very important data about the archaeological sites. Collectors were willing to do whatever it took, including breaking the artifacts, to be able to send them out of Egypt and ship them to Europe and the United States.

Egyptian Cultural Heritage and Islamic Roles

Another barrier to preserving cultural heritage in the Middle East was that the Islamic religion prohibited people from working with physical art. Therefore, Egyptians in the past believed that dealing with their cultural heritage is something that is forbidden. Many people in Egypt are confused and believe that Islam is against cultural heritage, but they believe this without having consulted the *Quran* or the *Hadith*. Islam is against the worshiping of statues; some Muslims have interpreted this to the extreme. For instance, ISIS announced that Muslims are prohibited from studying archaeology and Egyptology, and all the monuments should be destroyed or sold. After that the Dar al Ifta al Misriyyah, which is an authoritative Egyptian institute and center for Islamic legal research and Muslims in the Middle East, announced that the *Koran* asks Muslims to study past humans and learn from their stories. This announcement, *Sura Al Room Aya, Number 9*, states “Have they not travelled in the earth and seen what was the end of those before them? They were stronger.”⁴⁷ In addition, the Dar al Ifta al Misriyyah produced Fatwa (rule for Muslims to follow) number 9836 to prevent the selling of archaeological

⁴⁶ Reid, 1985.

⁴⁷ Romans 405 (*The Koran*) accessed March 24, 2018, <https://quod.lib.umich.edu/cgi/k/koran/koran-idx?type=DIV0&byte=629383>.

artifacts in 2010. These two documents prove that Muslims are prohibited from threatening cultural heritage. To solve this problem, Muslim children should learn these principles in elementary and middle schools in Egypt and the rest of the Middle East to prevent destructive activities toward cultural heritage.

Shaping Egyptian Heritage Sites for Tourism

Before the Arab Spring in 2011, the foreign tourism industry in Egypt was considered to be the second most important source of income in Egypt. Therefore, during that time, the Egyptian regime was concerned with keeping Egyptian heritage solely for foreign tourists while Egyptians continued to be separated from their own history. The government during that time believed that if the Egyptians engaged with their heritage, this might negatively affect the tourism industry. In addition, the tourist prices for entry into the heritage sites and museums was ten times more than that for Egyptians. The past Egyptian regime preferred to support attendance of tourists over Egyptians. Therefore, the Egyptian cities believed that the Egyptian museums and sites were only for tourists. From my own experience as an Egyptian, I found many Egyptian families, including mine, avoided going to any heritage sites since they felt excluded. In addition, in the past, the idea of outreach and interpretative programs did not exist. Thus, when Egyptians visited museums like the Egyptian Museum in Cairo, they became confused since the artifacts are not organized and do not have any associated interpretation. The only way to understand the heritage site is to have a guidebook to explain the sites or hire a tourist guide, which is very expensive, and most of the Egyptians cannot afford this luxury. However, lately the Museum Sector in Egypt is focusing on interpretation in places such

as the Cairo Museum, the Atony Museum, and the Islamic Museum, but they are struggling with the limited budget.

The Past Education System and Egyptian Heritage

The colonial system had an influence on the education system in Egypt since it was shaped according to colonial rule, and Egypt has followed this system until recently while some parts of it still exist today. Thus, Egyptian curriculums were shaped to isolate Egyptians from their heritage. For example, the description of heritage sites was very limited. The history curriculums have been shaped in a very boring way, which does not engage the students. History is not a required in high school and college, so most students avoid it. They tend to value science subjects rather than humanities since they believe that science will help them get jobs. This results in Egyptians not having a background in their history and heritage.

Conclusion

The disconnection between Egyptians and their heritage came from different sources such as colonialism and a misunderstanding of the religion. Some people believe learning about history is against Islam, which is not true because Muslim religion encourages people to seek out the past and learn from it. Even though the colonial time has ended, it still has an effect today, but we cannot only blame colonialism. There are other issues as well such as the Egyptian regime was only focused on promoting Egyptian cultural heritage to foreign tourists. Also, the bad economy made people do anything to get the money to survive, including selling antiquities.

CHAPTER THREE

THE WORLD EFFORT FOR PROTECTING EGYPTIAN CULTURAL HERITAGE

Since Egypt has some of the most remarkable heritage sites in the world, preserving these requires many laws to protect them from destruction and damage. Many organizations in Egypt such as the American Research Center in Egypt, the French Institute of Oriental Archaeology, The German Archaeological Institute, UNESCO, and others as well have played a critical role in protecting heritage sites and organizing conservation and restoration projects. There are several great stories about when the world united to protect the remains of the ancient Egyptian civilization for the next generation. This chapter will outline the effective international efforts that have been done for Egyptian cultural heritage.

Protecting cultural heritage has a long history, and many international organizations have devoted their efforts to shaping cultural heritage definitions and laws. Cultural heritage plays a key role in shaping identity, which can impact the attitude of the community toward its history. In the past, cultural heritage preservation was focused only on restoration and conservation, an approach that was led by the “United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Council on Monuments and Sites (ICOMOS). Both organizations have played strong roles in developing charters, guidelines, and principles for protecting cultural heritage against innumerable threats. ICOMOS defines *cultural heritage* as “an expression of the ways of living, developed by a community and passed on from generation to generation,

including customs, practices, places, objects, artistic expressions and values. Cultural heritage is often expressed as either intangible or tangible cultural heritage.”¹

The History of Protecting Cultural Heritage

The general idea of protecting cultural heritage was first instituted during the 16th and 17th centuries after wars and unstable periods when many cultural heritage sites and materials were lost. International law recognizes that it is vital to set many rules that protect cultural heritage such as in the 1648 *Treaty of Westphalia* when the international laws started to protect cultural heritage.² The new political systems in Europe prohibited interference in the affairs of other countries. This treaty resulted in ending the damaging and enduring wars that had devastated Europe. During the international conferences of 1899 and 1907, stable laws were created to protect heritage during war. This incredible change toward protecting cultural heritage came due to many reasons, such as the value of ancient art objects. In this case, private property got more attention than before because it is legal and more distinct than public property. That means private ownership has a different fortune and destiny than public owners.³

One of the well-known people who called for protecting heritage sources was William Morris, who, with others, established the *Society for the Protection of Ancient Buildings* (SPAB). The SPAB wrote a manifesto to protect cultural heritage. The main objective of the manifesto was to protect cultural heritage from destruction and preserve

1 ICOMOS International Cultural Tourism Committee, *International Cultural Tourism Charter. Principles and Guidelines for Managing Tourism at Places of Cultural and Heritage Significance*, 2002.

2 The Editors of Encyclopædia Britannica, "Peace of Westphalia," *Encyclopædia Britannica*, October 15, 2015, accessed February 21, 2018, <https://www.britannica.com/event/Peace-of-Westphalia>.

3 Ahmad Hoteit and Issam Ali Khalifeh, "The Protection of Cultural Property during Peacetime and in the Event of Armed Conflict: A Historical Overview and a Case Study, The Plundering of Lebanon's Cultural Heritage," *Journal of Defense Management* 53 (2013).

ancient buildings.⁴ In addition, the manifesto placed an emphasis on the effort to protect ancient buildings rather than on restoring them. The manifesto advocated for avoiding tampering with structures. It was also stated that it is important to mention the fabric or decoration of the building and keep up daily maintenance. Many years after the foundation of the SPAB the second call for protecting cultural heritage, the *Athens Charter*, was composed at the First International Congress of Architects and Technicians of Historic Monuments in 1931.⁵ During the “congress,” members approved seven resolutions to better protect cultural heritage.

The Development of Conservation Principles by ICOMS and UNESCO

The damage and destruction to cultural heritage during and after World War II shed light on the importance of setting international charters to preserve cultural heritage. By the middle of the twentieth century, there was huge progress in protecting cultural heritage internationally. UNESCO and ICOMOS played strong roles in producing charters, guidelines, and statements to preserve cultural property, which could be a historical monument, group of buildings, or archaeological sites. The international community made a firm decision to formulate an international convention to avoid cultural heritage destruction. In 1964, the *Venice Charter* included important principles for guiding conservation and restoration for architecture. These principles guided the process of conservation and restoration all over the world.⁶ However, though the charter

4 Andrea Elizabeth Donovan, *William Morris and the Society for the Protection of Ancient Buildings* (London: Routledge, 2015).

5 ICOMOS, *The Athens Charter for the Restoration of Historic Monuments - 1931*, accessed March 03, 2018, <https://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/167-the-athens-charter-for-the-restoration-of-historic-monuments>.

6 Second International Congress of Architects and Technicians of Historical Monuments, *Venice Charter*, Venice, May (1964): 25-31; Kamarudin, Khairi, Umi Kalsum Zolkafli, Rosta Harun, Aini Jaapar,

was very useful for conserving cultural heritage, the definitions of *sites* and *historic monuments* were missing.⁷ Thus in 1965, ICOMOS redefined *heritage* during its Constitutive Assembly. The definition of *monument* included all property such as historic buildings, archaeological sites, and oral tradition.⁸ *Site* was defined as a group of elements including manmade, natural or both together.⁹ *Heritage* was redefined in 1968 by UNESCO to contain both movable and immovable items. Movable cultural heritage includes things such as the collections of objects in museums while immovable cultural heritage refers to places such as historical and ancient structures. In 1972, ICOMOS produced a new definition for *cultural heritage* by counting “ancient monuments,” “groups of historic buildings” and archaeological sites. During this year, UNESCO defined *cultural heritage* as:

...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.¹⁰

Groups of buildings were defined as separate or connected buildings that present history while sites were defined as manmade or natural areas including archaeological sites.¹¹ In 1978, UNESCO added that a “group of buildings: shall include all groups of

and Zaharah Yahya, “Outstanding Universal Value (OUV) as the Foundation for Conservation Education Betwixt Local Community in Malaysia,” *Advanced Science Letters* 21, no. 7 (2015): 2373-2377.

7 Yahaya Ahmad, “The Scope and Definitions of Heritage: From Tangible to Intangible,” *International Journal of Heritage Studies* 12, no. 3 (2006).

8 ICOMOS. *Report on the Constitutive Assembly*, Warsaw, Poland, 21–22 June 1965.

9 UNESCO, 15th Session of the General Conference, 1968.

10 UNESCO, The World Heritage Convention, 1972

11 UNESCO, The World Heritage Convention, 1972.

separate or connected buildings and their surroundings, whether urban or rural, which, because of their architecture, their homogeneity or their place in the landscape, are of value from the historical, artistic, scientific, social or ethnological point of view.”¹² This definition remains unaltered to this day. In the *Florence Charter* of 1982, ICOMS added gardens to in the protection agenda.¹³

In 1982 ICOMOS also drafted a charter specifically for Quebec because of the threats to Canadian heritage from construction.¹⁴ The scope of Quebec’s heritage was divided into primary categories including material culture, buildings, ethnographic data, archaeological sites, and art objects.¹⁵ In 1987, ICOMS focused the conversation on historic towns and urban areas, which were highlighted in the *Washington Charter*.¹⁶ During the 1992 ICOMOS annual meeting, they highlighted the *Burra Charter* conservation of places with cultural heritage sites.¹⁷ It was drafted by the National Committee of ICOMOS in New Zealand.¹⁸ In 1999, ICOMOS recognized the importance of including tangible and intangible cultural heritage and natural landscapes into its charters. In the same year, UNESCO defined the scope of cultural heritage, which agreed with ICOMOS’ objective of including culture properties and natural properties as well as the preservation of intangible cultural heritage.¹⁹ In 2003, UNESCO clarified the term of *intangible culture* as any practices, skills, knowledge, as well as expressions that are

12 ICOMOS, ICOMOS Statutes, 1978.

13 ICOMOS. Historic Gardens, Florence, Italy, 15 December, 1982.

14 ICOMOS Canada, *Quebec Charter*, 1982.

15 Ibid.

16 ICOMOS, *Washington Charter*, 1987.

17 Ahmad.

18 ICOMOS New Zealand, *New Zealand Charter*, 1992.

19 UNESCO, *Operational Guidelines*, 1999.

practiced by a group of people and are transferred to its next generation.²⁰ Later ICOMOS and UNESCO realized the importance of involving the community, and, by 2008, an ICOMOS charter focused on cultural heritage interpretation, which will be defined in detail in Chapter Four.²¹

Brief History of Preserving Egyptian Cultural Heritage by UNESCO

UNESCO has an incredible history of protecting Egyptian cultural heritage. In 1959, the Minister of Culture, Tharwat Okasha, had a meeting with the American Ambassador and the Director of the Metropolitan Museum of Art. They asked Okasha to sell the Temple of Abu Simbel and two other Nubian temples to them. These temples were going to be destroyed by the rising waters of Lake Nasser resulting from the construction of the High Dam at Aswan. However, Okasha refused and contacted UNESCO to find a solution for protecting the Nubian Monuments.²² UNESCO accepted Okasha's request and led the world to protect Nubian heritage through the *International Campaign*, which resulted in saving these heritage sites. The president of the United States openly supported the campaign and offered money to help. Additionally, American children as well as others around the world created a campaign to collect money to fund the preservation project.²³ More than 50 countries; such as France, Germany and others; united to preserve these monuments. UNESCO provided expertise in the form of

20 UNESCO, 32nd Session of the General Conference, 2003.

21 ICOMOS, "The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites" Ratified by the 16th General Assembly of ICOMOS, Québec (Canada), 4 October 2008.

22 بعد نصف قرن..معجزة إنقاذ «أبوسمبل» - الأهرام اليومي
<http://www.ahram.org.eg/NewsPrint/405153.aspx>.

23 UNESCO, "A Window open on the World Abu Simbel Now or Never" *The UNESCO Courier* XIV,no. 10 (1961), <http://unesdoc.unesco.org/images/0006/000642/064240eo.pdf>.

archaeologists and engineers from several countries and sent them to Egypt. The archaeologists excavated the sites and transported artifacts to the Nubian Museum.

The most significant accomplishment of this effort was the safeguarding of the Temple of Abu Simbel. The project lasted from 1964 through 1968, and the total cost was almost \$40 million. The team for this project included Egyptian, Italian, Swedish, German and French archaeological teams, who succeeded in cutting the temple structure into more than 2,000 blocks and reconstructing it at a higher elevation.²⁴

In addition to the preservation of Nubian cultural heritage, UNESCO added Memphis to the list of World Heritage Sites in 1979, and, by 1988, four areas were designated for conservation: the sphinx, the Khufu complex at Giza, and the pyramids of Khafre and Menkaure. The monuments at Memphis were in bad condition due to the high number of visitors and neglected maintenance. Therefore, UNESCO conducted a conservation project to preserve these monuments. The restoration project of the pyramids area began in 1990 and continues today. According to a UNESCO report, preservation workers first removed an asphalt road and repaired and restored the queens' pyramids. Important excavations have revealed the town of the tomb workers and their cemeteries. Most of the work on the Western Cemetery was also completed. Many tombs have been restored and conserved. Despite the repairs, the sphinx is at risk due to the encroachment by urban sprawl in Giza. These inclines in population have increased the levels of underground

24 Carolyn Routledge and Zahi Hawass, "The Mysteries of Abu Simbel. Ramesses II and the Temples of the Rising Sun," *Journal of the American Research Center in Egypt* 39 (2002).

water, accelerating erosion.²⁵ The project continues today; UNESCO now includes interpretation at the site to help visitors understand its history.²⁶

UNESCO has also played a strong role in protecting religious monuments. For instance, in 1998, an archaeological management project took place at the Monastery of St. Catharine to enhance the visitor experience. Therefore, the project created a visitor's center, restrooms, and a parking lot. In addition, they created interpretative signs in three languages (Arabic, English, and German).²⁷

Other important religious sites were also recognized by UNESCO. Abu Mena was recognized as a historical site in ceremonies held in Cairo and Luxor in 1979. By 2001, however, Abu Mena was listed as endangered. Land reclamation programs for agricultural development in the region had caused a significant rise in groundwater levels over the preceding decade. Buildings in the area do well when the soil is dry, but excessive water flooding causes the foundations of many buildings to soften. Huge underground cavities opened in the northwestern region of the town. The risk of collapse was so great that authorities had to fill in the foundations of the most at-risk buildings using sand, closing the buildings to the public in the process. This included the crypt of Abu Mena, the tomb of the saint.²⁸ In 2017, UNESCO reported the risks at the site, which include a rising water level. UNESCO also acknowledged that there is a disconnection

25 UNESCO World Heritage Centre, "Memphis and its Necropolis – the Pyramid Fields from Giza to Dahshur (Egypt)," *State of Conservation 1990*, accessed March 03, 2018, <http://whc.unesco.org/en/soc/1610>.

26 UNESCO World Heritage Centre, "Memphis and its Necropolis – the Pyramid Fields from Giza to Dahshur (Egypt)," *State of Conservation 2017*, accessed March 03, 2018, <http://whc.unesco.org/en/soc/3641>.

27 UNESCO World Heritage Centre, "Saint Catherine Area (Egypt)," *State of Conservation 2004*, accessed March 03, 2018, <http://whc.unesco.org/en/soc/1443>.

28 UNESCO World Heritage Centre, "Abu Mena (Egypt)," *State of Conservation 2013*, accessed March 03, 2018, <http://whc.unesco.org/en/soc/1868>.

between the site and its stakeholders and recommended a community engagement project. In addition, site management projects are needed to attract more visitors.²⁹

Many Islamic monuments have been protected from the danger of rising ground water levels. Numerous Islamic historic sites (the Al-Harawi House, the Zainab Hatun House, Sabil Kaitbai, and Bait Sehimi) have also been restored. The Historic Cairo Project has protected 73 monuments since its start in July of 2003. Overall, experts reduced the level of groundwater in the area and also saved numerous monuments from decay and erosion. Despite these successes, many other things, which could be done to keep Cairo's historical sites and landmarks safe are not being done, and this seems due to a lack of a comprehensive urban conservation plan.

In 2012, UNESCO produced the first Master's degree in Cultural Heritage Management in collaboration with the French University in Egypt and Sorbonne University in France.³⁰ This is an intensive program that offers a 9-month degree, in which graduate students learn about cultural heritage preservation. Graduates of the program are currently trying to help protect cultural heritage through conducting workshops in museums and heritage sites.

UNESCO has also assisted with the establishment of the National Museum of Egyptian Civilization (NMEC) in Cairo. The Ministry of Antiquities asked UNESCO to help by providing technical expertise and designing a program to train the museum's

29 UNESCO World Heritage Centre, "Abu Mena (Egypt)," *State of Conservation* 2017, accessed March 03, 2018, <http://whc.unesco.org/en/soc/3530>.

30 UNESCO World Heritage Centre, "International Assistance," accessed March 03, 2018, <http://whc.unesco.org/en/intassistance/2405>.

employees while also shaping the structure of the staff. The purpose of the museum is to improve visitors' understanding of ancient Egyptian culture.³¹

UNESCO has also provided support to Egypt when tragedy has struck. For instance, UNESCO played a vital role in helping the Egyptian government after the looting of the Mallawi Museum. UNESCO created a list of the missing artifacts. In 2014, UNESCO and the Italian government funded and presented technical help for rebuilding the Museum of Islamic Art in Cairo after the bombing there.³²

The Preservation of Egyptian Cultural Heritage through Public Archaeology

Preserving cultural heritage through conservation and restoration was not enough since the natural elements are not the only things that threaten Egyptian cultural heritage. Humans can also deliberately threaten sites and museums. Consequently, the community should be involved in the preservation process. As mentioned before, Egyptians are isolated from their cultural heritage. Therefore, a sense of identity based on cultural heritage is missing in the Egyptian community. One scholar, Dr. Stephanie Moser, has conducted a very successful project in Quseir, Egypt, which is located on the Red Sea. This was the first community archaeology project to take place in Egypt. It aimed to link the stakeholders in this region with their heritage. The project had seven objectives such as communication and collaboration; public presentation; educational resources; community controlled merchandising; employment and training; interviews and oral

31 UNESCO, ICCROM and ICOM discuss cooperation on cultural heritage with Government of Egypt. "United Nations Educational, Scientific and Cultural Organization," accessed March 03, 2018, http://www.unesco.org/new/en/member-states/single-view/news/unesco_iccrom_and_icom_discuss_cooperation_on_cultural_heri/.

32 Ibid.

history; and photographic and video archiving.³³ The publications of this project presented the methods used, but they did not develop any assessment instruments to measure the effectiveness of the program during its 10-year span. Unfortunately, in 2010, the project was stopped.³⁴

In 2013, another community archeology project took place in Tell Timai located in the Delta. The project focused on conducting oral history interviews with the community and creating a book about archaeology for children. In the beginning, the community had no idea about the history of the site. By the end of this project, the community's understanding of the sites had been enhanced.³⁵

Training in Museum Management by the British Museum

Besides the preservation projects that have been done by western organizations such as ARCE and UNESCO, other organizations are trying to help the staff in the Ministry of Antiquities by providing training programs for them, both nationally and internationally. One of the most important training programs is the International Training Program for Egyptian museum curators run by the British Museum. The program was established in 2006 when Zahi Hawass asked the museum to train Egyptian curators. Then the program developed to include trainees from about 8 countries. ITP is an intensive program held for 6 weeks. During this time, the program provides trainees with workshops regarding the aspects of a museum such as education, display, management,

33 Stephanie Moser et al., "Transforming Archaeology through Practice: Strategies for Collaborative Archaeology and the Community Archaeology Project at Quseir, Egypt," *World Archaeology* 34, no. 2 (2002).

34 Ibid.

35 Marta Lorenzon and Isabel Zermani, "Common Ground: Community Archaeology in Egypt, Interaction Between Population and Cultural Heritage," *Journal of Community Archaeology & Heritage* 3, no. 3 (2016).

fundraising, risk management, and documentation.³⁶ I got the chance to work in this program as an intern in 2015. I came to understand how the Egyptians became involved in this project and how they learned from it. They trained in the Department of Egypt and the Sudan, which houses the Egyptian collection. They also got to train in other museums in England for 10 days. The museum sustains a relationship with the trainees and recognizes them after they return to Egypt to see the impact of this training. I have been in touch with many of those who trained in the ITP, and I have found that they have played a strong role in the museums in Egypt, and many of them have applied what they learned. For example, they have created many workshops for communities. The museums in Egypt are now working to attract visitors to their museums, and new exhibits now provide more information for visitors.

In addition, those who participated in the ITP have developed a training program and workshop for other curators in Egypt to share what they learned. The ITP experience has had a great effect on Mohamed Mokhtar, who attended ITP in 2015. He became one of the best curators in the Civilization Museum in Cairo which led him to work in the Ministry Office in 2016. Mohammed learned the importance of cultural heritage and is now working to obtain his Master's degree in cultural heritage at Helwan University. Lately, Mohammed was selected to be part of a training program in Aswan for Egyptian curators under the supervision of the British Museum³⁷

The British Museum has also been involved in other projects in Egypt. For example, Barry Kemp has trained Egyptian archaeologists about the best excavation

³⁶ British Museum, "International Training Programme," accessed March 03, 2018, http://www.britishmuseum.org/about_us/skills-sharing/international_training.aspx.

³⁷ Mohamed Mokhtar, "Personal Communication," March 2018.

techniques as a part of his projects at Amarna. His team has also assisted in updating the Amarna visitor center which now aims to link Egyptians with their heritage.³⁸ Ilona Regulski, a curator at the British Museum, led another community engagement project at Shutb near Asyut in Middle Egypt. The project used storytelling and a children's workshop where participants learned about drawing artifacts.³⁹

International Organizations in Egypt and Protecting Cultural Heritage

The Deutsches Archäologisches Institute (DAI, German Archaeological Institute) was founded in Egypt in 1907 and provides different types of assistance to the Ministry of Antiquities. The DAI also conducts archaeological research in Egypt on behalf of the German government. Today they play a strong role in training Egyptian archaeologists about the best techniques for excavation in different sites such as Aswan and Elephantine. They have conducted community engagement projects for the stakeholders in Aswan as well. In addition, they run an important field school for Egyptians at Tal el Farien Buto.⁴⁰ They have also conducted many workshops for Egyptians at their organization's headquarters at Zamalek.

The DAI currently plays a strong role in sending Egyptian archaeologists for training in Germany. They offer scholarships for museum curators to be trained in Germany for two weeks through visiting the most important museums and learning the

38 "Contact-Amarna Project," accessed March 14, 2018, <http://www.amarnaproject.com/contact.shtml>.

39 British Museum, "Urban Development and Regional Identities in Middle Egypt," accessed March 14, 2018, http://www.britishmuseum.org/research/research_projects/all_current_projects/asyut_urban_development.aspx.

40 "German Archaeological Institute Cairo." http://s3-euw1-ap-pe-ws4-cws-documents.ri-prod.s3.amazonaws.com/9780415844550/Document_4-1.pdf.

best methods of museology. In addition, the DAI offers a one-month scholarship for researchers to visit German libraries or archives.⁴¹ These programs create professional Egyptian archaeologists who assist in the preservation and presentation of Egyptian heritage. For example, Dr. Wafaa el Sidik, who was the director of the Egyptian Museum in Cairo, trained in Germany for several years. This helped her to establish the first education program in the Egyptian Museum in 2009. The education program was directed by Mme. Zainab El Guizway who had joined the education training program in Colon, Germany, which prepared her to lead an education program.⁴²

Other organizations have had a vital role in protecting and preserving Egyptian heritage. The French Institute (IFAO) in Cairo has assisted Egyptian archaeology since 1905.⁴³ The IFAO has conducted many field schools for Egyptians such as in Luxor and Mit Rahina. The most significant program that the IFAO conducted is a workshop to teach Egyptian archaeologists to read French texts so that they can understand French Egyptological literature. In addition, the IFAO also provides several scholarships for Egyptians to travel to France and train there. Also, they have offered many scholarships so that Egyptians can get their doctorate degrees from French universities. Dr. Khaled Anan, the current Minister of Antiquities, got his Ph.D. from Paul Valéry University of Montpellier France and was one of the most active members of the IFAO. He helped to enhance the knowledge of Egyptian archaeologists through workshops and lectures.

41 “Deutsches Archäologisches Institut, History,” accessed March 03, 2018, <https://www.dainst.org/dai/geschichte>.

42 Maather Aboueich, “Full Coverage of the Children's Museum of the Egyptian Museum,” *Egyptian Museum* 6 (September 2009): 1-6.

43 “IFAO - Institut français d'archéologie orientale,” accessed March 03, 2018, <http://www.ifao.egnet.net/>.

The American Research Center in Egypt (ARCE) has done the most significant work to protect cultural heritage in Egypt. This organization has a great history of hard work to safeguard Egyptian cultural heritage for mankind. Many archeological sites have been restored using the most advanced techniques. For instance, the Monastery of Saint Anthony is a Coptic Orthodox monastery, which is located in the Eastern Desert at Zaafarana, an oasis. The church was built by the followers of Saint Anthony who was considered to be the first Christian monk in Egypt. Michael Jones of ARCE led the conservation project. This project's primary concern was to protect the site. They also restored the church's icons.⁴⁴

ARCE has conducted cultural heritage management and training programs for Egyptians by providing them with intensive courses about conservation and museology. These programs have played a strong role in creating professional Egyptian conservators. ARCE has also conducted two important field schools to train Egyptian archaeologists about best practices. One of these field schools took place in Memphis while the other occurred in the Fayuum. Those field schools created a group of professional Egyptian archaeologists. ARCE developed many workshops and training programs related to the interdisciplinary field and the use of technology in archaeology. Each year ARCE provides travel grants for three Egyptian archaeologists to attend the ARCE annual meeting in the United States, which helps them to learn about other scholars' research in Egyptology.

⁴⁴ Randi Danforth, ed. *Preserving Egypt's Cultural Heritage: The Conservation Work of the American Research Center in Egypt, 1995-2005*. (Cairo: American Research Center in Egypt, 2010).

In addition to ARCE, the United States has played a very strong role in protecting cultural heritage in Egypt through other organizations and programs. USAID has funded Mark Lehner's archeological field school in Egypt to train Egyptians. USAID also helped support ARCE and numerous field projects. In addition, the U.S. Embassy Exchange program and the Fulbright program offer great opportunities for Egyptians to learn in American universities, especially in the field of Egyptology. In addition, the U.S. Embassy offers cultural heritage preservation scholarships for Egyptian archaeologists to come to the United States and train in cultural heritage preservation by visiting museums and universities that include historic preservation training in their conservation labs.

The U.S. Ambassador's Fund, which focuses on cultural heritage preservation, offers two programs to protect and preserve cultural heritage sites or artifacts in Egypt. Many heritage sites have been safeguarded for the next generation. For instance, the Ambassador's Fund for Cultural Preservation (AFCP) provided assistance for training employees from the Supreme Council of Antiquities in 2003 on the use of the new technology for discovering an archeological site. In 2005, AFCP funded an emergency project to preserve the Mosque of Aslam al Silahdar, which dates back to the Fourteenth century. AFCP funded an intangible cultural heritage project which documented the music of the Hababda, Bashariya, Halayeb and Shalatin tribes on the Red Sea coast in 2007. The Nineteenth century Castagli Villa site, located in downtown Cairo, was restored through an AFCP grant in 2009-2010. In 2012-2013, the AFCP funded and supported a preservation project at a Greco-Roman site in Karanis in the Fayuum. In 2015, they granted funding to a preservation project to conserve the Mausoleum of Imam al-Shafi' in Old Cairo.

The U.S. efforts for preserving cultural heritage and training for Egyptian archaeologists has had a successful impact. Mahmoud Amr is a great example. Mahmoud was awarded a Cultural Heritage scholarship by the U.S. Embassy, so he could learn about heritage preservation by attending workshops in different institutes in the U.S.⁴⁵ When he returned back to Egypt, he started an outreach project for college students to help them understand the history of ancient Egypt with the help of a small fund from UNESCO. He provided some lectures for the college students, and he took them to trips to visit the most important cultural heritage sites in Egypt. After that, he obtained a grant from the Ambassador's Fund in 2016 to preservation the Sety I temple at Abydos. Mahmoud's story demonstrates how the prevention activities by the U.S. have assisted Egyptian archaeologists to able to protect their cultural heritage themselves.

Other countries, such as Japan, have also supported Egyptian cultural heritage preservation through funding and sending experts to train Egyptians. Through the JICA, an organization established in 1954, Japan provides assistance to Egypt in several ways. The most significant aid is their support of the Grand Egyptian Museum by providing funding and professionals to construct the museum. Also, Italy has assisted the Egyptians, especially with the Mallawi Museum. Italy has also has provided training programs in conservation.

This chapter cannot end without acknowledging the role of Egyptians who have spent day and night to protect their heritage for their next generation. In the last five years, I have observed many individual efforts for protecting cultural heritage. The

⁴⁵ Mahmoud Amr, "Personal Communication," March 2018.

employees in the Ministry of Antiquities are trying their best to present Egyptian heritage in the most effective ways. Now the Ministry of Antiquities has a Center for Documentation run by Egyptian archaeologists who work very hard to record this heritage. The Museum Sector in Egypt has archaeologists who are working diligently to open new exhibits and workshops for the communities. All of these efforts are beginning to help preserve Egyptian heritage, but there is still much more to be done.

Conclusion

It is vital to protect cultural heritage for the next generation. Without the efforts of UNESCO and ICOMOS, many of the cultural heritage sites in Egypt would have been lost and destroyed. This chapter shows how western organizations have played an important role in protecting cultural heritage sites in Egypt. These organizations have helped in different ways such as conducting restoration projects at heritage sites or training archeologists, and the impacts of these projects have been recognized internationally. Fifteen years ago visitors entered museums in Egypt without encountering any form of interpretation. During that time, museums only served to house collections, and tourists had to have their own paid tour guides to assist them to learn about the museums. Egyptians, who could not afford this luxury, were disconnected from their heritage. Now the situation has begun to change, and education programs are offered by some museums. In addition, professional archaeologists who trained in Europe, the United States, and Japan are conducting innovative work in the Ministry of Antiquities, and they have become more aware of the importance of involving local communities in the preservation of sites and the lives of museums.

CHAPTER FOUR

METHODS FOR PROTECTING CULTURAL HERITAGE IN MINYA

In the last few years, the community has been recognized as being an important part of protecting cultural heritage. As mentioned before, many communities have been involved in threats to cultural heritage in the Middle East. Therefore, it is important to work with local communities and find the best ways to link them with their heritage, so they understand the importance of the sites and museums in their neighborhoods. Chapter Two outlined some of the motivations that have led people to harm their heritage sites. This chapter aims to review the methods that have been used in this project to effectively link the stakeholders with their heritage in Minya, Egypt.

Since this research is focused on the community, it is important to define *communities* and *indigenous people*. Many scholars have defined *community* such as Rifkin who sees this as a group of individuals inhabiting a region and sharing similar interests and traditions.¹ Meanwhile, White defines *community* as “an informally organized social entity which is characterized by a sense of identity.”² *Community* was also defined by Appiah as “a group of people living in the same location.”³ For example, it could be a local community or an international community with inhabitants that share

1 Susan B. Rifkin, Frits Muller, and Wolfgang Bichmann, “Primary Health Care: on Measuring Participation,” *Social Science & Medicine* 26, no. 9 (1988).

2 A. T. White, “Why Community Participation? A Discussion of the Arguments,” *Assignment Children* 59/60 (1982): 17-34

3. K. Anthony Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (New York: W. W. Norton, 2007).

the same ancestry, heritage, and culture.⁴ On the other hand, international communities are characterized by and differ significantly in detail and variety. It should be noted that the definition of *community* varies from location to location, and local is different from global. For Egypt, local communities exist near ancient and archaeological sites. On the other hand, modern national and international communities are located far away from given archaeological sites, and these different groups have their own points of view.⁵ In a country like Egypt, the international community, most of whom live far from the Egyptian archaeological sites, know more information about the sites than those who live close to them. The reason is that people who have taken an interest in Egyptian sites are from foreign countries or large Egyptian cities where higher levels of education are more accessible than in small cities and villages in the Egyptian countryside. However, this creates a very big problem that exposes heritage sites to significant threats as this case study will demonstrate. However, this study will show that people who live around heritage sites should be recognized and should be given access to information to connect them with their cultural heritage for purposes of enriching their identity and better protecting the sites and museums.

Lately archaeologists have become interested in working with the global and local communities.⁶ It is very important to recognize all different types of communities and engage them with their heritage and history because some people live with their heritage

4 Etienne Wenger, *Communities of Practice: Learning, Meaning, and Identity* (Cambridge: Cambridge University Press, 1998).

5 Catherine Nash and B. J. Graham, *Modern Historical Geographies* (Harlow, Essex, England: Longman, 2000).

6 Paul Lane, "Comments on Charlotte Damm (2005): Archaeology, Ethnohistory and Oral Traditions: Approaches to the Indigenous Past. Norwegian Archaeological Review 38, 73–87.," *Norwegian Archaeological Review* 39, no. 1 (2006).

while other people find themselves in a new cultural setting, whether or not they have migrated. For instance, the archaeological evidence has shown how people can lose contact with their cultural heritage while other people live on their land.⁷ According to Meskell, people sometimes must leave their community and heritage behind.⁸ For example, during the building of the High Dam in Aswan, Egypt, Nubian people were forced to leave their villages and move to other places. Now the result is that those people have been isolated from their heritage, and many temples in Aswan have been abandoned. During the colonial period, some laws displaced peoples from their lands and heritage. In addition, foreign scholars colonialized Egyptian heritage sites by keeping all their information in foreign languages and not sharing it with Egyptians. Also, Christianity and then Islam set out to end ancient beliefs and discouraged preservation of ancient structures.

A more useful term when discussing communities in relation to cultural heritage is *stakeholder*, which “refers to a group of people sharing the same interests and location.”⁹ Freeman identified *stakeholder* as “any group or individual who can affect or is affected by the achievement of the organization’s objectives.”¹⁰ Overall, the main concept about the idea of stakeholder is the organization and how this organization is characterized. In 2006, Friedman pointed out that an organization should be considered as

7 S. Rowley, *Inuit Participation in the Archaeology of Nunavut: A Historical Overview*, in *Honouring Our Elders, A History of Eastern Arctic Archaeology*, eds. W. Fitzhugh, S. Loring, and D. Odess (Washington, D.C.: Smithsonian Institution, 2002), 261-272.

8 Lynn Meskell, “Falling Walls and Mending Fences: Archaeological Ethnography in the Limpopo*,” *Journal of Southern African Studies* 33, no. 2 (2007).

9 B. Graham and C. Nash, “Historical Geographies of the Present.,” *In Modern Historical Geographies*, ed. Catherine Nash (Longman, 2000).

10 R. Edward Freeman, *Strategic Management: A Stakeholder Approach* (Cambridge: Cambridge University Press, 2010), 46.

a group of stakeholders, and the purpose of the organization is to achieve its members' beliefs, welfares, and requirements.¹¹

Stakeholders in Minya, Egypt are a very significant group since Minya has a large population of Copts and Muslims. In Minya, the interests of people vary since some of them are very well educated, and there are few organizations for intellectuals. In these organizations, they are developing activities for youth who are interested in music, art, and theatre. I wondered why these youth did not protect the museum, which houses ancient Egyptian art, from being stormed in 2013. Also, there are a large number of uneducated people like farmers and workers who live around heritage sites like Beni Hassan and Tuna el Gabel. Most of these people are not interested in history and archaeology, and this will be explained in detail in the next chapters. However, it is important to find a way to link those uneducated people with their cultural heritage. Since they are not educated, particular programs have developed for them to make history easier and understandable through community outreach programs.

Community Outreach

Since conservation and restoration are not enough to protect cultural heritage, the community should be involved in the processes of preserving their culture heritage. Auclair and Fairclough have noted that “heritage is seen as the interaction between people and their world, between people and communities; not primarily a set of objects.”¹² Meanwhile, Hodder suggests that stakeholders should gain more authority and

¹¹ Ibid.

¹² Elizabeth Auclair, *Theory and Practice in Heritage and Sustainability: Between Past and Future* (London: Routledge, 2015), 9.

impact decisions in those processes.¹³ For the better evolution and practice of preserving cultural heritage, intensive background about the culture of the site should be covered including the varying beliefs and attitudes of the community. Hodder notes that heritage deals “with the different claims in the past that are today made by a wide variety of diverse communities.”¹⁴ Theoretically, public outreach can play a vital role in influencing and managing the processes of heritage preservation. However, Olsson pointed out that “this reasoning is often not based on a systematic knowledge and mapping of how local citizens value, use and benefit from the built heritage.”¹⁵

Scholars like Butteriss, Hind, and Stuart point out that there is no agreed upon definition for *community engagement*.¹⁶ The term *community engagement* has been integrated with a variety of principles like participation, partnership and authorization as well.¹⁷ Cavaye defined *community engagement* as “mutual communication and deliberation that occurs between government and citizens that allows citizens and government to participate mutually in the formulation of policy and the provision of

13 Ian Hodder, "Cultural Heritage Rights: From Ownership and Descent to Justice and Well-being," *Anthropological Quarterly* 83, no. 4 (2010).

14 Ibid., 862.

15 K. Olsson, "Citizen Input in Urban Heritage Management and Planning: A Quantitative Approach to Citizen Participation," *Town Planning Review* 79, no. 4 (2008).

16 C. Butteriss, "What is Community Engagement, Exactly? Fitzroy, Victoria: Bang the Table," 2014, accessed March, 2018, www.bangthetable.com/what-is-community-engagement; E. Hind, "Literature Synthesis Deliberative Engagement," Ringwood, Victoria: Evolving Ways. Retrieved from (2010) www.depi.vic.gov.au/_data/assets/pdf_file/0007/188773/DeliberativeEngagementLiteratureReview.pdf; O'Mara-Eves, A Brunton, G McDaid, G Oliver, S Kavanagh, J Jamal, F Matosevic, T Harden, and J. Thomas, "Community Engagement to Reduce Inequalities in Health: A Systematic Review, Meta-analysis and Economic Analysis," *Public Health Research* 1, no. 4; Tim Moore, Myfanwy McDonald, Harriet McHugh-Dillon and Sue West, "Community Engagement," *Child Family Community Australia*, April 18, 2016, accessed March 03, 2018, <https://aifs.gov.au/cfca/publications/community-engagement>.

17 Cornwall. A, "Unpacking 'Participation': Models, Meanings and Practices," *Community Development Journal* 43, no. 3 (2008): 269-283; J. Hartz-Karp, "Understanding Deliberativeness: Bridging Theory and Practice," *Planning* 54 (2007): 73-132. A. Hayes, R. Weston., L. Qu., and M. Gray, "Families Then and Now: 1980-2010 (AIFS Facts Sheet), in *Melbourne, Victoria: Australian Institute of Family Studies* (2010).

government services.”¹⁸ That definition reflects involving the community and is more effective than specific organizations or individuals.

In order for the community to appreciate their heritage and engage with the protection process, they should understand the value of it, and the best and most dynamic tool for this action is public outreach, which encompasses a variety of practices such as, civic engagement, community development, education, and interpretation. “Public outreach is a decision by authorities (be they archaeologists or others) to relinquish exclusive control of the past and to transcend the purely academic or self-serving results of “research.”¹⁹ The significant part of public outreach is the way it links the stakeholders with their heritage whether or not those communities are descended from this heritage. Community outreach is reflected in the understanding of stakeholders who are living around heritage whether they are descendants or not. They should learn about the site since they are the neighbors of the heritage site. Smith and Wobst state that “Traditionally, archaeology has been done ‘on’ not ‘by,’ ‘for,’ or ‘with’ indigenous peoples. . . .these groups are in disadvantaged positions in comparison to the dominant populations. Especially in developing countries, they are those people whose voices are the least likely to be heard.”²⁰ In the last few years, however, limited community engagement projects have begun to take place in Egypt.

18 M. Cavaye, “Governance and Community Engagement—The Australian Experience,” in *Participatory Governance: Planning, Conflict Mediation and Public Decision Making in Civil Society*, eds. W.R. Lovan, M. Murray, and R. Shaffer (Hants, England: Ashgate, 2004), 85-102.

19 Helaine Silverman, *Contested Cultural Heritage: Religion, Nationalism, Erasure, and Exclusion in a Global World* (New York: Springer Publishing, 2014), 16.

20 Claire Smith and H. Martin Wobst, *Indigenous Archaeologies Decolonising Theory and Practice* (Florence: Taylor and Francis, 2005), 6.

Many scholars realized the positive impact of community engagement in the field of archaeology. For instance, in 1982, Flood created a guideline of community engagement, and he applied it in Aboriginal Studies which refers to indigenous people and identity in Australia. The result of Flood's project demonstrates the positive impacts of involving the community in Australia.²¹ In addition, in 2005, Lilley and Williams have reinforced Flood's conclusions about the positive collaboration of aboriginal peoples with western scholars.²² They pointed out that the "fight by non-Indigenous people against racism and human rights abuses is a form of paternalism."²³

McNiven and Russell have taken the argument from the stakeholders another step in the position of the controversy of "cultural heritage" among cultural affiliation and non-affiliated scholars ("Right Person "). They write, we "fundamentally disagree with the stakeholder model and interest group."²⁴

It should be noted that indigenous people are not just an extremity of their cultural heritage, but they are the owners of this heritage, and they should have access to it. In addition, indigenous people should have the power to study and understand their heritage to find the best practices and to implement them. For example, foreign scholars studying and exploring those sites identify and characterize them according to their own perspectives. Many archaeologists and cultural heritage specialists find involving

21 Josephine Flood, "'Tread Softly for You Tread on my Bones': The Development of Cultural Resource Management in Australia," in *Archaeological Heritage Management in the Modern World*, ed. H. F. Cleere (London: Unwin Hyman. Fröhsorge, Lars, 1989), 79-101.

22 Ian Lilley and Michael Williams. "Archaeological and Indigenous Significance. A View from Australia." In *Heritage of Value, Archaeology of Renown*, eds. Clay Mathers, Timothy Darvill, and Barbara J. Little (Gainesville, Florida: University Press of Florida, 2005), 227-247.

23 *Ibid.*, 227-247.

24 Ian J. McNiven and Lynette Russell, *Appropriated Pasts: Indigenous Peoples and the Colonial Culture of Archaeology* (Lanham, MD: AltaMira Press, 2005).

stakeholders with the field of archaeology is vital since they assist in archaeological management of the sites and solve related conflicts when defining these sites.

Archaeologists need to let indigenous people participate in the archaeological management of the sites to be fair and democratic with them. Indigenous people are the owners of these sites and should dictate the process, not just a part of it.²⁵

Lately some archaeologists have used stakeholders as objects or layers in their work, and they treat them as artifacts to study which is not ethical. Some scholars have used the myths and stories, in which some stakeholders believe, to show how these people do not understand their heritage. I am totally against all of these practices, and I think all the perspectives should be respected, and, as scholars, we should all help them to understand and value their heritage. The Egyptian government recently prohibited foreign scholars from working with stakeholders since they find that many publications talk negatively about these communities. They only allow Egyptians to work with the community, and I agree with them since Egyptian scholars can understand the needs of those communities and find the best tools to link them with their heritage.

Why “Community Engagement?”

The methodology of community engagement is still new in the field of heritage preservation. Today many scholars debate about the term, *community engagement*, and how to link local communities to their heritage and the best approaches that can be applied for this purpose.²⁶ The new motivation in involving local communities and

²⁵ Helaine Silverman, *Contested Cultural Heritage: Religion, Nationalism, Erasure, and Exclusion in a Global World* (New York: Springer Publishing, 2014).

²⁶ Laurajane Smith and Emma Waterton, *Heritage, Communities and Archaeology* (London: Duckworth, 2009); Paul Belford, “Sustainability in Community Archaeology,” *Online Journal in Public Archaeology* SV 1 (2014): 21-44.

facilitating their understanding of historic sites is important to many aspects like the economy, social relations, and education.²⁷ Schmidt argues that it is vital to establish joint research with strategies that make communities equal partners.²⁸ Engaging the local community assists in building a good relationship between archaeologists and the local community and helps the archaeologists to understand more about the community and their work within it. It is very important for the interpreter and the archaeologist to understand the local community, so that they can offer the communities the programs they need. In addition, when people trust archaeologists, they will accept the information coming from excavations and will be more likely to help preserve cultural heritage. For this current research, I spent a month in Minya learning about the community and their needs and interests before starting my community engagement project. This helped me to create a model for the interpretation program that fit with various community members. To learn about the community, I conducted some oral histories with various community members. Through oral history, I figured out the best programs for the Minya and Mallawi communities.

Oral History

It is essential that, before any community engagement project, that the interpreter should conduct several oral history sessions with different people from the community. This method let people talk about how they understand and interact with their history. However, when conducting oral histories, the interviewer should give the interviewees some open time to talk about their thoughts and experiences. Moreover, through oral

²⁷ Peter R. Schmidt and Innocent Pikirayi, *Community Archaeology and Heritage in Africa: Decolonizing Practice* (London: Routledge/Taylor & Francis Group, 2016).

²⁸ Ibid.

history interviews, the investigator should ask questions that can let him or her find where the problems in preserving cultural heritage come from and the best solutions to resolve them. In this project, oral history helped to define the communities in Minya and to determine why some of them are not connected to their history.

Interpretation

For this project, I adopted the western techniques of interpretation and applied them in Minya, Egypt. The seven principles of the 2008 ICOMOS²⁹ charters have been implemented in the Minya project including the principle of “access and understanding.” The project was founded to facilitate the understating of history for all the people in the community. I also incorporated principle 2: “information sources.” I provided the participants with printed material about the sites using principle 5, “planning for sustainability.” I trained museum curators to continue to practice the activities I implemented. Finally, in relation to principle 7; “importance of research, training, and evaluation;” I distributed a survey to adult participants to evaluate the project outcomes.

The definition of interpretation has evolved over time. One of the first preservationists, John Muir, published many essays and books telling of his journeys in nature. He played a strong role in protecting the Yosemite Valley and other wilderness areas in the United States. His idea of nature's value helped to change the way people look at the natural world. Expanding upon these ideas, Freeman started to write about the national parks and the interpretation of heritage sites with them. Freeman framed interpretation in an educational manner with the purpose of clarifying the meaning of

²⁹ ICOMOS, *The Icomos Charter for the Interpretation and Presentation of Cultural Heritage Sites*, Ratified by the 16th General Assembly of ICOMOS, Québec (Canada), on 4 October 2008.

objects or sites. He pointed out that any deep explanations about heritage sites or objects count as interpretation. Any oral explanation also functions as interpretation.

The practice of interpretation has emerged from western countries such as Europe, Canada, the United States, and Australia. These countries have shaped the principles of interpreting heritage sites that many organizations have established for this setting. They have organized interpretive programs through entities such as the United States National Park Service (NPS), which has been responsible for persevering historical site since 1920 and has established guidelines for preserving heritage sites.³⁰ The number of heritage and historical parks quickly increased by 1930, and at that time, interpretation became significant and was adopted for all the historical parks. The mission of NPS has expanded to address several aspects and challenges regarding interpretation of natural and historic resources.

Living History

Since living history can appeal to everyone in the community, I thought this method should be included in the Mallawi project. I used living history at the archaeological sites of Beni Hassan and Tuna el Gabel. Also, many workshops in the Mallawi Museum included living history. I used living history to convey important information about a king and queen from ancient Egypt. As a tool for interpreting heritage sites, living history has a critical effect on visitors. This tool attracted everyone in the community, regardless of age or education level, and captured their attention to learn about their history.

³⁰ Barry Mackintosh, *Interpretation in the National Park Service: A Historical Perspective* (Washington, D.C.: History Division, National Park Service, Department of the Interior, 1986).

Bruner identified ‘Living History’ as an educational enterprise, citing the ethnographic tradition of James Frazer, Victor Turner, and Michael Taussig. Often dealing with the social dramas of societies at the periphery of modernity, this tradition tends to emphasize the ways in which participants ritually perform their own social identities, especially through the representation of resistance and alterity. According to this point of view, as mimesis; that is, as a ritualistic performance providing meaning in the present by digesting the power of the original events, ‘Living History’ can be ‘a good way to learn about the past.’³¹

Jay Anderson, wrote *Time Machines: The World of Living History*, one of the foundational works surrounding the study of living history in museums.³² In the past, living history was mostly ignored by academia, but now universities have started to offer living history classes for their students.³³ The field has expanded to be implemented in museums and archaeological sites in order to help the public understand their cultural heritage. The idea of living history is a western method, which began to spread after World War II.³⁴ The primary interests in using living history was to facilitate the interpretation of material cultural. One of the most prominent museums that has utilized living history as tool for interpretation is Colonial Williamsburg.³⁵

Since 1960, the “living farm” concept was used by the National Park Service. In this way, the NPS uses living history and associated activities to interpret farm life in different periods. The living history programs are used to interpret different aspects of life such as the military, cooking, sewing, and candle making through demonstrations. Jay Anderson identifies living history as an “attempt by people to simulate life in another

32 Jay Anderson, *Time Machines: The World of Living History* (Nashville, Tennessee: American Assoc. for State and Local History, 1984).

33 Ibid.

34 Ibid.

35 Anders Greenspan, *Creating Colonial Williamsburg* (Washington, D.C.: Smithsonian Institution Press, 2002).

time.”³⁶ Living history is continuously linked with a group of theatrical elements to present depictions of history with the use of sets, costumes, and enacting.³⁷ Anderson finds that the use of living history can enhance the visitor’s experience since this method conveys information about history with a powerful experiential and emotional effect.³⁸ Anderson believes that this technique makes visitors more able to empathize with ancient people and improve their understanding of history.³⁹ It is essential that living history should engage people with the past. In addition, living historians should be very well prepared and collect accurate information from primary and recognized secondary sources.

Storytelling

While studying the community in Minya, I found that some people were not able to read and write. Therefore, I thought storytelling would be a very effective tool to help those people understand their history. Also, it was very important to find a technique that would attract visitors, who are not interested in history, to come to the museum. In the region of Minya, people like to tell or listen to stories. Thus, storytelling was a very effective tool to communicate with the community in Minya.

As an old method that attracts both children and adults, storytelling now plays a strong role in interpretation. Storytelling provides a narrative using special words and specific actions to explain an event or story. This method is very effective in museums

36 Anderson, 1984.

37 Ibid.,81; The Association for Living History, Farm and Agricultural Museums, “Living History,” http://www.alhfam.org/index.php?cat_id=153&nav_tree=153; Jay Anderson, “Living History,” in *A Living History Reader 1*, ed. Jay Anderson (American Association for State and Local History, 1991), 3-15; Anderson, 1984, 45.

38 Anderson, 1991, 3-15.

39 Scott Magelssen, *Participatory Performance and the Making of Meaning* (Ann Arbor, Michigan: University of Michigan Press, 2014).

and can be used to interpret a collection or historical event. Storytelling can assist visitors in learning about the museum and its objects. The technique of storytelling can attract visitors to specific attractions and can help them to remember the information presented. In addition, storytelling can link visitors with the museum and motivate them to visit the museum again.

In the past, this tool was the main way to preserve intangible cultural heritage such as customs, traditions, and beliefs. Many times, the storyteller was an elderly woman or man who delivered an interesting story that happened in the past.⁴⁰ Storytelling is an extremely effective technique for relating information since it uses methods for remembering the story, which also helps the public to understand it. Storytelling was used by illiterate populations before historic societies existed. One early implementation of storytelling in a museum was at the Deutsches Museum. In 1930, museum staff created an exhibit to enhance the visitor experience. This was an interactive exhibit, allowing visitors to participate in a hands-on learning experience. This gave the audiences the opportunity to learn about the exhibit. Moreover, the visitor was able to interact with the museum staff and ask them questions about the exhibit and express their opinions and comments about it.⁴¹ In the Minya program, storytelling provided an introduction to the workshops. Each workshop started with a story about a person in a particular time such as that of Isadora from the Greco-Roman period.

40 C. Abrahamson, "Storytelling as a Pedagogical Tool in Higher Education," *Education* 11, no. 8.3 (1998).

41 Wolf Peter Fehlhammer and Wilhelm Fuessl, "The Deutsches Museum: Idea, Realization and Objectives," *Technology and Culture* 41, no. 3 (July 2000): 517-520.

Puppet Shows

A puppet show is a theatrical presentation using puppets, which includes a dialogue with a puppeteer. The use of puppets in historical presentations is not very popular. However, in this project, I was trying to find a tool to interest each person in the community. As storytelling attracted adults and children, the puppet shows kept their attention as well. The use of puppet shows in Egypt has a long history, but they are only used to entertain children. In this project, I used them to tell children stories about archaeological sites and historic characters.

Assessment

Assessment is very important for documenting the results of a program. I used a survey to evaluate the effects of this project on the community. The survey included five questions to explore the adult participants' understanding of the content presented in the project (Appendix A-B). This survey was distributed to adults like teachers, parents, and adult students. In the past in Egypt, even western scholars had not assessed their projects. However, in order to develop the best programs possible, assessment is necessary.

Youth in Cultural Heritage Preservation

Cultural heritage has the ability to give power to communities. This only happens when the community has the sense of identity and belonging toward their cultural heritage. Community engagement for youth can raise their understanding of their heritage and will lead to sustainable progress in the community regarding the protection of sites and museums. In addition, this information can serve as a bridge between cultures and help encourage intercultural understanding even within local communities. The most

important part is that youth serve as a bridge between the present and the future; therefore, educating them to protect cultural heritage is important.

The United Nation has recognized the importance of youth since 1995 when the first World Heritage Youth Forum was held in Bergen, Norway. According to a UNESCO report, 18% of world's population are youth. Thus, it is important to invest in youth as they represent a vital part of the community. If they have an interest in persevering cultural heritage, they will put their energy and passion into protecting it. Furthermore, they have the ability to be concerned, inspire and deliver solutions regarding community outreach, local development involvement, heritage preservation management, and sustainable tourism. Those youth can spread heritage awareness in governorates all over Egypt since they have the power and energy to develop programs for persevering heritage sites. Youth play a critical role in expanding communication outside geographical boundaries by using network technologies. Most of the youth in Egypt cannot find a job easily. Therefore, involving them in cultural heritage awareness will help them to feel that they are a part of the community, and they are not ignored. Leaving them to suffer and struggle due to high levels of unemployment can lead them to be harmful to the community. Sometimes, unemployed youth turn to drugs or criminal activities. Therefore, they should be organized and involved in heritage preservation. They could be paid through project grants. For instance, in my project, I created a team consisting of four young adults. They were very active, and they gave power to the project.

Conclusion

There are many ways to connect people with their cultural heritage. However, it is very important to understand a community before any community engagement efforts can be launched. It is critical to identify the best tools that will fit with the community's needs. For the Minya project, I used oral history to gain a better understanding of the community and its understanding of its own past. Living history interested children and adults while storytelling was very effective for the uneducated people. These tools can be very effective when training youth to transfer history to the community.

CHAPTER FIVE

METHODS FOR BETTER PROTECTION OF CULTURAL HERITAGE IN MINYA, EGYPT

The main goal of this dissertation project is to preserve cultural heritage in the Minya Governorate in Egypt (Figure 1). Minya, the capital of the governorate, is an important city on the western bank of the Nile River and includes monuments dated from the Pharaonic through Islamic periods. Foreign tourists have been discouraged, and sometimes banned from visiting Minya due to terrorism activities from Islamic groups in this region. This unfortunate situation has had a negative effect on Minya and its heritage. In the last few years, many heritage sites have been looted and damaged. Therefore, it was important to develop outreach programs in Minya so that the local population

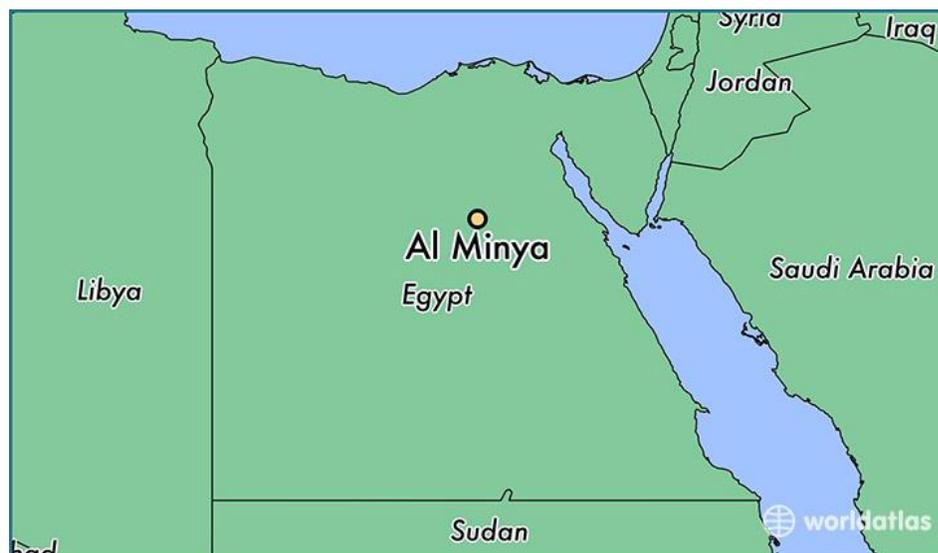


Figure 1. Minya, Egypt www.gateway-africa.com/countries/egypt.ht

understands its link to its cultural heritage. Once these people value their museums and cultural sites, they will be more likely to protect them when threats emerge.

The History of Minya

Sultan Ibn Khasib established the city of Minya in 1050 CE. The city was constructed following an Islamic design. The buildings include two mosques, el-Lamaty and el-Amrawy. The construction of the border of the city dates back to the Sixteenth and Seventeenth centuries and demonstrates an unorganized urban structure constructed on the route of pedestrian traffic. The market location was not in the most ideal place. High-class people lived close to the Nile while the lower-class people lived close to the market. In 1870, the Ottoman government restructured Minya in a more modern plan. Classical and Rococo styles were applied to the decoration of the architecture. Many houses and apartments were constructed according to a more western-type, and the entrances of those buildings reflect the impact of the European style in this era. Unfortunately, many of those houses have been leveled and replaced by new apartments with a modern style. Even though the western type of houses are considered historic, the laws are weak and do not protect them.¹

Minya during Colonial Times, 1880-1950

Minya expanded with the increased prosperity of the region at the beginning of the Twentieth century, especially after the Ibrahimiya Canal was built which led to a development of urban growth in the western area of Minya.² Also, the Ibrahimiya

¹ Emad EL-Den A. H. Ali, "Visual Design Guidelines for Medium-sized Cities the Case of El-Minya City, Egypt," (PhD dissertation, Stuttgart University, 2003).

² Ibid.

Irrigation Canal helped to improve transportation since a bridge was constructed in the city.³ Many private houses were built in the city at that time; and the railways were constructed at the beginning of the Twentieth century to connect Cairo and Minya. Between 1908 and 1940, the colonial city was established, and the foreign administration transformed it to serve as a commercial hub. European influence dominated everything in the city of Minya; the foreign government attempted to obliterate its Arab and Islamic features.

Many upper-class people moved to Minya which resulted in the growth of the northern area while the poorer community was housed in the traditional parts of the city. Rural people moved to Minya and settled in the traditional parts as well.⁴ This led to a growing social gap between the new local bourgeoisie who lived in a more western environment and that of the poorer population in the traditional region. The communities in Minya continued to have problems through the colonial period. Both the new and old parts of the city never unified; the traditional region was quite homogeneous, with a low socio-economic status. On the other hand, the colonial region was less dense and socially heterogeneous. The colonial period had a negative impact on the Egyptians, which still exists today. Egyptians were also isolated from many aspects of their own culture and heritage.⁵

³ Ibid.

⁴ Ibid.

⁵ Salima, Ikram and Monica Hanna, "Looting and Land Grabbing: The Current Situation in Egypt," *Bulletin of the American Research Center in Egypt* 202 (2012): 34-39.

The Colonial Period and its Effect on Minya's Heritage Sites

The heritage sites in Minya have been controlled by western scholars as at other archaeological sites in Egypt. For example, the site of Beni Hassan was studied by British archaeologists Percy Newbury and George Willoughby Fraser in 1890-1892. Both documented and studied the 39 tombs of the nomarchs by drawing and photographing the scenes while Fraser cleared and surveyed all the tombs. In 1903-1904, John Garstang excavated at Beni Hassan. His work explored a large geographic area of the site like the north part, which includes 900 tombs owned by officials from the Eleventh and Twelfth dynasties. In addition, he also discovered the southern part of Beni Hassan with its 250 rock cut tombs from dynasties in the Middle and Old Kingdoms.⁶

The site of Amarna was excavated by British scholars such as Flinders Petrie who led an expedition in 1891-1892.⁷ His project was funded by a British archaeologist, William Thyssen-Amherst. In the same season, Flinders Petrie discovered a piece of a wall painting portraying the daughters of King Akhenaten and Queen Nefertiti. Devitt String and Pendlebury joined the Egyptian Exploration Society, a British organization for Egyptology which was created in 1882 by Amelia Edwards, and participated in expeditions to Amarna from 1928-1929. In 1930, Pendlebury became the director of the Amarna expedition. He had accomplished significant work at Amarna since he excavated important government buildings in the central city.⁸ He also excavated several houses at

⁶ Percy E. Newberry, F. Ll. Griffith, and G. Willoughby Fraser, *Beni Hassan* (London: K. Paul, Trench, Trübner, 1893).

⁷ André J. Veldmeijer, *Amarna's Leatherwork. Part I: Preliminary Analysis and Catalogue* (Sidestone Press, 2012).

⁸ Imogen Grundon, *The Rash Adventurer: A Life of John Pendlebury* (London: Libri, 2007).

the site. Furthermore, he helped R. Lavers to reconstruct the layout and plan of the Aten Temple.⁹

In 1920, the site of Tuna el Gabel was excavated by Sami Gabra, an Egyptian Egyptologist who had trained with western scholars and then received a scholarship to study Egyptology at Liverpool University. Then he got an opportunity to excavate the site of Tuna el Gabel following his mentor, Gustave Lefebvre, who excavated the temple-tomb of Petosiris. Gabra used Reisner's technique of excavating layer by layer.¹⁰ Sami Gabra collaborated with Cairo University; he was the only Egyptian to join the archaeological mission in Minya. Gabra's work was well regarded, and the university still celebrates it today. It means a lot for Egyptians, especially people from Minya, that there was an Egyptian Egyptologist who worked at the site; it touches their identity. People still remember Gabra today, and his house on the site still exists.

Why Minya?

Minya is considered the third largest city in Egypt and contains important archaeological sites such as Amarna, Beni Hassan, and Tuna el Gabel. Unfortunately, most of the Egyptians, including those in Minya, are not familiar with the archaeological sites there. Since tourists were not allowed to visit Minya for 20 years, these heritage sites suffered from neglect and even destruction. Since the government preserved Egyptian heritage primarily to keep the attendance of tourists high during the Mubrak regime, and Minya was not allowed to have tourists, the government did not expend

⁹ Ibid.

¹⁰ Donald M. Reid, *Contesting Antiquity in Egypt: Archaeologies, Museums & the Struggle for Identities from World War I to Nasser* (Cairo: American University in Cairo Press, 2015).

resources to effectively maintain heritage sites in that region. Therefore, most of the heritage sites are in very bad condition. Also, Egyptians who live around ancient sites visited by tourists often have an interest in protecting them since they are a source of income for them as they can sell souvenirs or attract tourists to their shops and restaurants. The case is different in Minya, and people do not get any benefits from these sites. Thus, the amount of looting at heritage sites is very high there. The last few years have witnessed many threats in Minya like the case at Deir el Bersheh when one of the guards lost his life while trying to protect the archaeological site. Another big case was the Mallawi Museum, which was stormed in 2013. Therefore, it is important to help the community of Minya to understand the value of its cultural heritage for its own benefit and to protect these sites.

The Minya Cultural Heritage Project

It was essential to develop a community engagement project in Minya to enhance the understanding of its heritage sites. University students play a strong role in the community, and they hold a lot of prestige. However, in Egypt, most of them are not interested in history or archaeology as they have never been involved in any public programming that can expand their understanding about their heritage. The idea of engaging youth in their heritage has begun in Egypt in a very limited way; only short-term workshops have occurred. In addition, most of the museums in the universities are not open to the public, and only college students are allowed inside. However, these museums never offer any kind of engagement for their students. As mentioned previously, the Museum of Archaeology in the College of Archaeology at Cairo University was looted two years ago. This is the result of the lack of connection between

the museum and the people who surround it. They do not find any kind of link or identity between themselves and their cultural heritage. In order to work on these problems, this research has included two projects: the first one was at Minya University and the second took place at the Mallawi Museum. The Minya University interpretive exhibit and workshop took place from October 23rd-26th, 2016. The main purpose of the project was to provide heritage awareness for students and faculty concerning the most important sites in Minya, Egypt: Beni Hassan (Old and Middle Kingdoms); Amarna (New Kingdom); Tuna el Gabel (Greco-Roman); the Gabel el Tar Church (Coptic).

Preparation for the Minya University Interpretative Exhibit

First, I obtained permission from the president of Minya University to set up an exhibit for three days to enhance the understanding of cultural heritage sites for students and faculty. The College of Art helped me with this exhibit, especially Dr. Hessen Mohammed Ali, who organized his students to help me create the exhibit. Also, his students made the replicas I showcased in the exhibit.

I selected key works from each archaeological site as centerpieces for the exhibit. For example, I selected a famous scene from the Khunhotep I tomb. A graduate student in art who trained in Germany re-created this scene which took him approximately two weeks. I had to sit with him and explain the tomb scene to him. Through this process, the graduate student became connected to the site, and the replica was very close to the actual scene. This project helped him to get more information about the site and understand the meaning of the scenes. The problem is that the students at the university have portrayed many ancient Egyptian artifacts in Minya but never got to learn about the history of these

sites or their associated artifacts. One of the students told me it made a difference for him when he learned about the history of the artifact he was portraying as he said, “I get a sense about the object and how it is important and part of our history; the result of replica was much better than those I portrayed without understanding the meaning and history of them.”



Figure 2. Painting of a Scene from the Tomb of Khnumhotep II at Beni Hassan

One of the faculty in the College of Art lent me two replicas of the head of Nefertiti and the god Anubis (Figures 3-4). I used them to describe the history of Amarna to the audiences.



Figure 3. Bust of Nefertiti



Figure 4. Anubis

Another graduate student sculpted two replicas of a baboon and an ibis representing the god of wisdom, Thoth. I used these as the basis for interpreting the site of Tuna el Gabel (Figures 5-6). Dr. Hussein helped the students to create those objects since he worked as a conservator at Tuna el Gabel. These statues were made of gypsum.



Figure 5. Thoth in the form of a Baboon



Figure 6. Thoth in Ibis Form

A Coptic graduate student created a replica of the Gabel el Tar Church. I provided him with all the information he needed for the replica. Also, the inspector of Gabel el Tar helped him design the church model, and he created a replica of an icon from the church. Since he is Coptic, he already knew some of the background about the church, but he got to learn more accurate information through us (See Figures 7-8) .

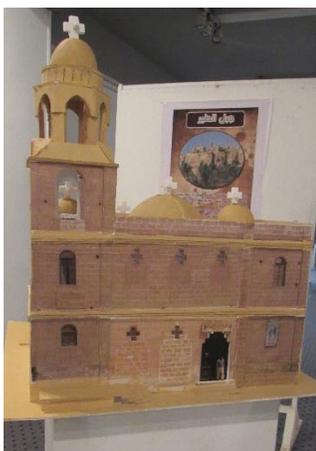


Figure 7. Replica from the Gabel el-Tar Church



Figure 8. Icon from the Gabel-el Tar Church

Interpretation Material for this Program

Printed materials are very important for audiences because they like to take something from the exhibit to remind them about their visit. This program provided brochures to allow visitors to have a better understanding of the three sites about which they have learned since brochures are the easiest way for visitors to get information about an exhibit or heritage site (Appendix C). In addition, brochures can guide a visitor by showing the plan of the exhibit. Also, brochures can provide good information about the materials and objects that are displayed in an exhibit and explain why those materials and sites are significant to the community. A brochure plays a key role in supporting the theme and objectives of an interpretive strategy. The brochure for the Minya University

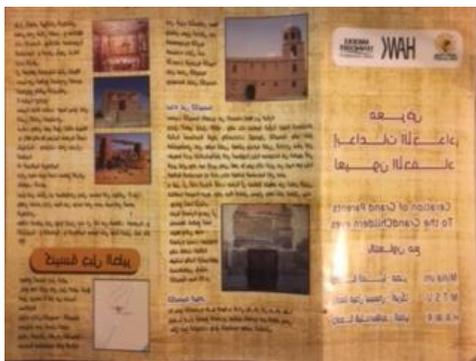


Figure 9. Brochure, First Part



Figure 10. Brochure, Second Part

exhibit contained a map of each site to show its location and information about its history and structure. The brochure included a section about the archaeologists who have worked at this site and another about the communities around the site and their culture and traditions. In addition, it informed the audiences about who guards the site and what

people believe about it. It also included some questions that invited visitors to think about the site and return to find the answers (Figure 9-10).

Educational Cartoon about Beni Hassan

One of the most enjoyable communication tools for the public is an animated cartoon, as it appeals to young children, adolescents, and adults. Therefore, using this tool in heritage preservation can be very effective in raising awareness even for those who cannot read. It can educate young people about safeguarding their heritage in the classroom or as a television program, which can reach wide audiences. There are many reasons to use cartoons for transferring history and heritage as they can be easily understood and are enjoyable and entertaining for the entire community.

The Content of the Animated Cartoon

The cartoon presents the history of Beni Hassan in a very easy-to-understand manner to link viewers with the site. I worked with an animation specialist to create the cartoon. I helped him to write the script, and I gave him all the materials needed for the cartoon. This is the first Arabic cartoon about Beni Hassan. The first part includes my name as you can see in the first slide (Figure 11). The number of education cartoon movies about cultural heritage is very limited since they are very expensive, and most producers are not interested in cultural heritage.

The cartoon starts with two kids sitting by the Nile. One of them is Mina, who wears modern clothes and holds a book about the history of Beni Hassan. His friend's name is Mohamed, and he wears a traditional galabia (Figure 12). The conversation starts when Mohamed asks Mina what this book is about. Mina says, "It is about the history of

the ancient Egyptian site of Beni Hassan.” Mohamed says “Is Beni Hassan an ancient Egyptian name?” Mina replies” No, let me tell you the story of Beni Hassan.” Then another voice (someone from ancient Egypt) comes in and says that Beni Hassan is an ancient Egyptian site located twenty kilometers south of Minya, and a map appears to refer to the location of the site (Figure 13). The site was named Beni Hassan since there was an Arabic tribe by that name that lived at the mountain (Figure 14). Beni Hassan includes 39 rock cut tombs dated back to the Middle Kingdom period (Figure 15). The tombs include scenes presenting the daily life of ancient Egypt such as farming, handmade crafts, dancing, and sport (Figures 16-18). Then Mohamed says, “we have a great cultural heritage” then Mina replies “Yes, we have a great history, and we should save it” (Figure 19).

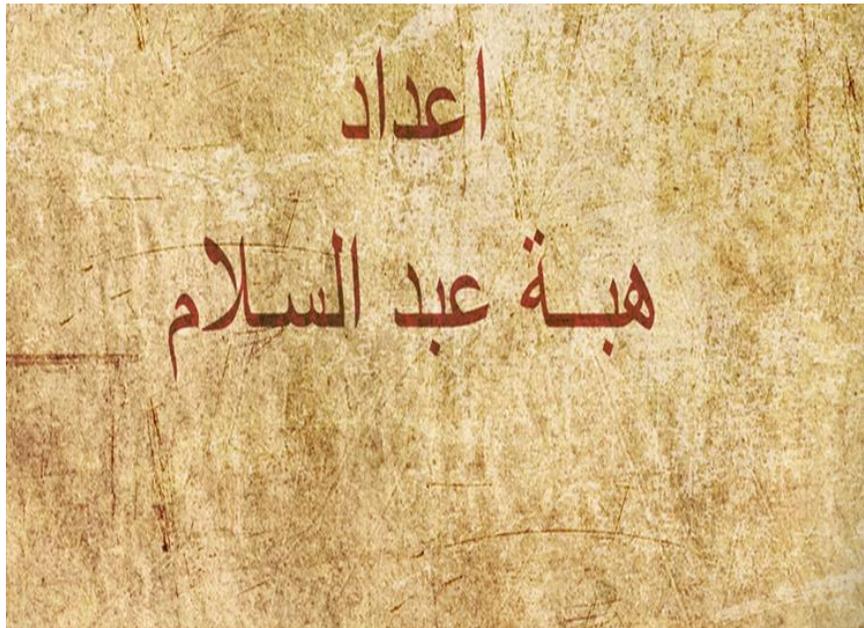


Figure 11. Produced by Heba Abd El Salam



Figure 12. Mohamed and Mina



Figure 13. The Map of Egypt



Figure 14. The Beni Hassan Tribe

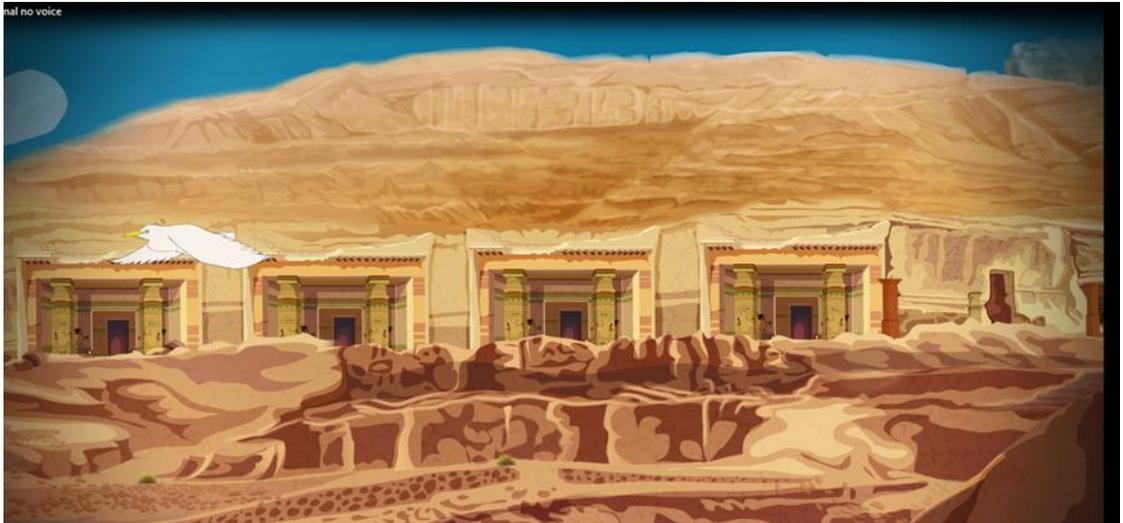


Figure 15. The Four Main Rock Cut Tombs at Beni Hassan



Figure 16. Daily Life at Beni Hassan

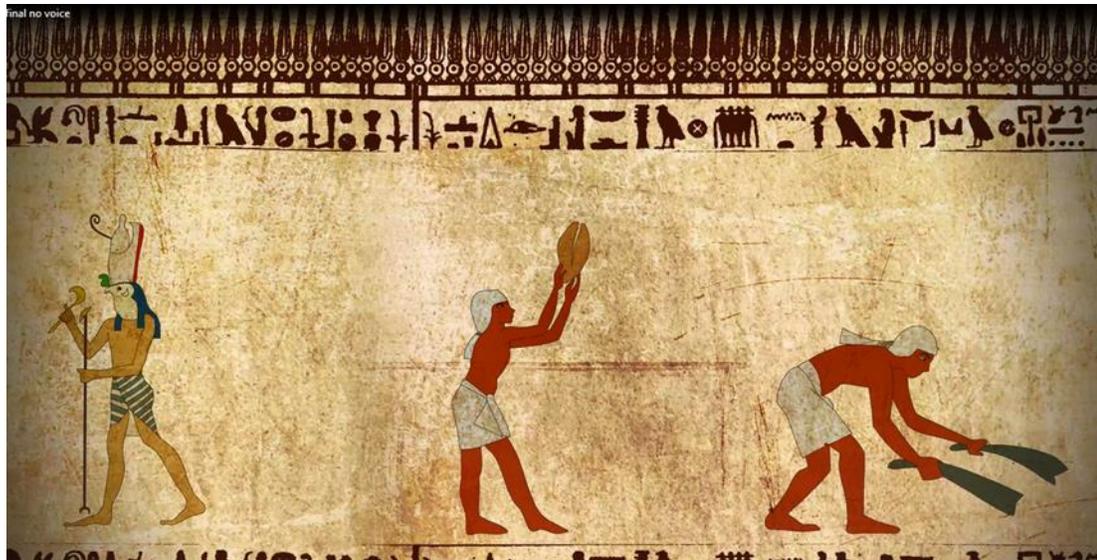


Figure 17. Activities at Beni Hassan

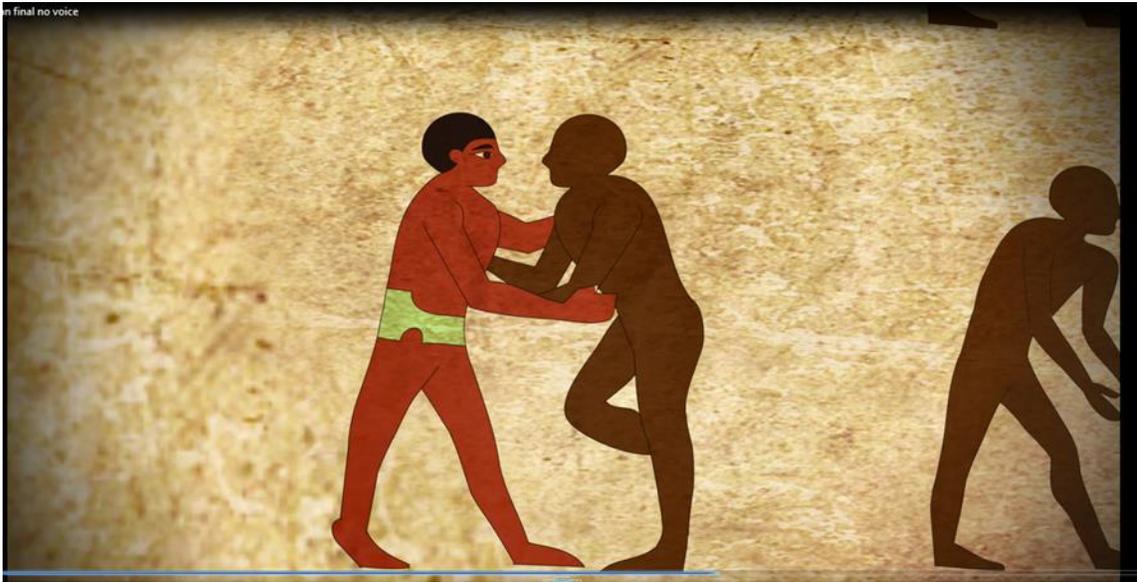


Figure 18. Sport at Beni Hassan



Figure 19. Mina and Mohammed

Organization of the Exhibit

The idea of the display was to give the audience a comprehensive understanding of the cultural heritage in Minya in three different periods: Ancient Egypt, the Greco-Roman period, and the Coptic period. Therefore, the exhibit was divided to three sections. The first part displayed Ancient Egypt, including the Middle Kingdom tombs at Beni Hassan and the New Kingdom Nefertiti bust from Amarna. I also created a panel interpreting the site of Beni Hassan, including photos from the site and a brief description about it (Figure 20).

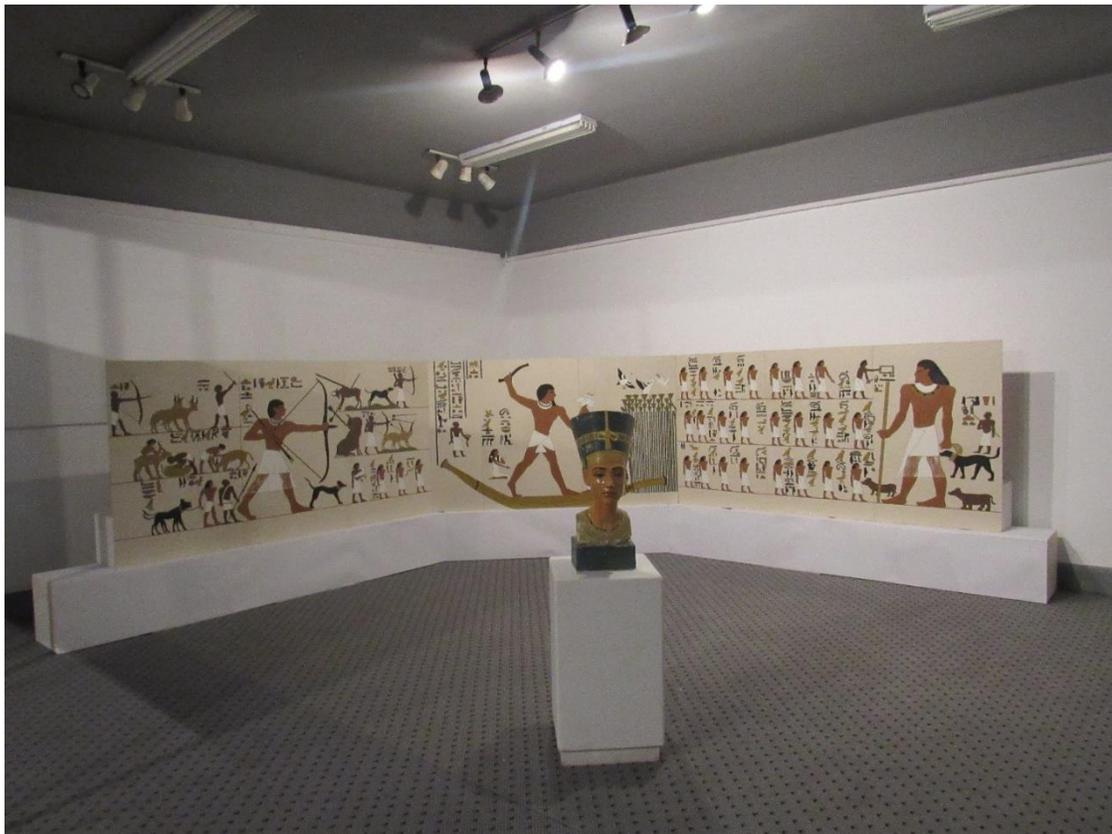


Figure 20. Ancient Egyptian Section

The second section of the exhibit presented the Greco-Roman period at Tuna el Gabel, so we placed the two statues representing the god Thoth on either side of a panel. We placed the Anubis statue in the middle of the exhibit since he is the god of mummification, so he is very important to discuss since many people do not know about him (Figure 21).



Figure 21. The Greco-Roman Section

The Coptic Section

In the Coptic section, we included the replica of the Gabel el Tar Church along with the icon from there (Figure 22). This section was very important in the exhibit since Minya has a large Coptic community. In addition, this Church meant a lot to the community since they believe that the Holy Family visited this location while on their journey to Egypt.



Figure 22. The Coptic Section

Interpretive Team

I had to create a team including a group of four archaeology students, who had recently graduated from Cairo University, and I called them “heritage transporters.”

These students were integral to this project. They helped me to organize the exhibit, and I trained them in interpretation, so they interpreted the exhibit for the students in an effective manner.

The Exhibit's Opening Day

For the first day of the exhibit, the program was divided into two parts. During the first part, the audience viewed the educational cartoon about the Beni Hassan. The audience included around 100 persons such as faculty from the Collage of Art; the president of Minya University; a German group from Hildesheim University and the Hannover Museum; a group of inspectors from the Ministry of Antiquities; as well as a group of students from the Minya University. The second part was the opening of the exhibit by the president of Minya University (Figure 23).



Figure 23. Opening the Exhibit by the President of Minya University



Figure 24. Visitors to the Exhibit

I explained the idea of the exhibit to the president and the audience. First, I took the president to the ancient Egyptian section, and I narrated the story of Beni Hassan to him as it dates back to the Middle Kingdom and contains 39 tombs (Figure 24). Today, there are four, open tombs: the tombs of the significant Middle Kingdom officials Kheti, Baket, Amenemhet, and Khnumhotep II. These tombs include scenes depicting the daily life of ancient Egyptians such as farming, handmade crafts, dancing, and sport. I explained the scene on the wall, which shows Khnumhotep hunting birds in the marshes while his two (sequential) wives and his guard joined him in the boat in the afterlife (Figure 25). Then I moved to the New Kingdom, and I talked about Akhenaten and when he decided to build his new city, Akhetaten (modern Amarna). His wife, Nefertiti, supported him and was at his side when decided to move to Akhetaten. Here visitors

could see a replica of the wonderful bust of Nefertiti. The original is in the Berlin Museum.



Figure 25. Interpreting the Exhibit to Audiences

Next, I took the president of Minya University to the second section, which presented Tuna el Gabel and the Greco-Roman period. Here I explained the Tuna El Gabel archeological site, which is located approximately 11 km from the northwestern boundary of Akhenaten's city of Akhetaten. This site contains a large number of

cemeteries for the ancient town of Hermopolis. There are three main monuments at the site: the Tomb of Petosiris, the Tomb of Isadora, and a huge amount of animal burials. Petosiris was a high priest of Thoth, who lived around 300 BCE, and the tomb is known as a temple-tomb type. The tomb includes many scenes depicting daily life such as farming and crafts. From these scenes, one can see how life was during this time. The second tomb belongs to Isadora and dates to the Second century BCE. She was a young girl who lived in the city of Hermopolis. She drowned when her boat overturned while sailing to visit her fiancé. Her father built her a tomb in Tuna el Gabel, and her mummy still rests inside the tomb. The animal burials date back to the Greco-Roman period. It is the only mass animal tomb found thus far at the site, and many mummified animals like ibis and baboons have been found there. Those animals were sacrificed to venerate the god Thoth, the god of wisdom.

After that, I took the president to the final section of the exhibit, and I talked to him about the Coptic Church of Gabel el Tar located in Samalut City about 40 kilometers from the university. Coptic Christians believe that the Holy Family visited this place for two days during their journey in Egypt. It is believed that,

while passing by this place in a small boat headed up river, the Holy Virgin noticed an enormous rock coming loose from the mountain which was about to fall on the boat and its occupants. By extending his hand, the child Jesus promptly intervened and stopped the rock from falling on the boat. The shape of the hand remained miraculously imprinted on the rock.¹¹

The significance of this church is that it is considered to be the oldest church in Egypt. Therefore, it is very important to inform the public about the significance of this church

¹¹ Massimo Capuani and Otto Friedrich, and August Meinardus, *Christian Egypt: Coptic Art and Monuments through Two Millennia* (Collegeville, MN: Liturgical Press, 2002).

and Coptic heritage as well. Unfortunately, Coptic and Islamic heritage is ignored in Egypt, and people misunderstand the value of it.

Students and Faculty Visiting the Exhibit

The exhibit was open for three days, and there were more than 100 student and faculty visitors each day. My team and I explained the exhibit displays to them the same way I explained them to president, and I gave them the brochures. I distributed a survey to them, and most of them liked the idea of the exhibit (Figure 26).



Figure 26. College Students Visiting the Exhibit

School Students Visiting the Exhibit

We invited a group of 30 students along with their teachers from a middle school to visit the exhibit. The way we interpreted the exhibit for them was different than the way we did for college students. We created a puppet show program for them to tell them the story of each site. They liked the presentation, and they interacted with us positively (Figure 27). In addition, we wrote their names in hieroglyphs, and they were very excited about that as well (Figure 28).



Figure 27. Puppet Show



Figure 28. Writing Students' Names in Hieroglyphs

The Results

A survey was distributed to the attending adults to assess this program and examine the reaction of the university students toward the exhibit. To fulfill this purpose, the survey asked seven questions. The first question was “what did you learn from this

exhibit?” Most of the attendees replied that they learned very important information about the archaeological sites in Minya while other people noted that they learned how the ancient Egyptian civilization was great and should be preserved. One of the students stated that he liked the idea of working in a team to create the exhibit and that the program was very well-organized. In addition, about 25% of the attendees pointed out that they had never heard about the three sites we described for them (Appendix D).

The second question was “what is the best part of the program?” Most of the participants liked the Beni Hassan part of the exhibition; they noted that the way we explained it was very professional while others liked the part about the Coptic Church; they pointed out that they learned new information about Coptic history.

The third question was “what is your suggestion for the exhibit?” Some of the attendees suggested that we needed to add more sites in Minya. Others thought we should use technology for interpretation; some asked for a field trip to the sites. One person asked for an exhibit about other cultures and civilizations.

The fourth question was “what is your opinion about the exhibit?” Most of the respondents liked it and asked for more activities. One of them said that we had a cheap quality of objects, but the person still learned something. Another comment was that we needed to market it very well. Also, someone commented that this exhibit should be at the Department of Archaeology.

The fifth question was “what did you expect to be find in this program?” Most of them thought the exhibit was about art since the exhibit was at the College of Art. Others thought they would find more objects displayed; others expected that they would find real

objects rather than replicas. Some of them did not anticipate that there would be archaeologists who would interpret the three sites.

The sixth question was “does this program help you to raise your understanding about the ancient Egyptian civilization?” Respondents reported that it did. The seventh questions was “have you been to any program like this before?” Most of the answers were no. To the question “if we offer this program again, are you going to attend,” the answer was “yes” for all participants.



Figure 29. Students visiting Beni Hassan

Conclusion

The answers to the questions imply that most of the college students in Minya do not have a background about the heritage sites in the region. Their reaction toward the program reflected that they are very interested and curious to learn about their heritage, and they have asked for more programs. They enjoyed the part about Beni Hassan the most since we interpreted the site through a replica painting from the tomb to present the story of Khnumhotep II. Also, the Coptic part was very interesting for them since it

discussed the story of the Holy Family. Even though the amount of material displayed in this exhibit was limited, the program successfully linked the college students with their heritage. For me, the most significant part of this project was a student I met in the photocopy store where he worked part time. He asked me about my research, and I talked to him about heritage sites in Minya and why we should preserve them. I had a book about the site of Beni Hassan, and he asked me if he could look at it, and I left the book with him for a couple of hours. Then I went back to the store and took my book. One month after that, I went to the site of Beni Hassan with a friend from Cairo. I found that student with another student who had attended my exhibit at Minya University. These two students participated in an informal trip to the site with almost 40 other students (Figure 29). This story demonstrates that this exhibit successfully linked those students with their cultural heritage.

CHAPTER SIX

LINKING MALLAWI STAKEHOLDERS WITH THEIR CULTURAL HERITAGE

Today, *museum* is defined as an institution established to offer the public learning experiences, inspiring and assisting them to link to their cultural heritage. Furthermore, museums can assist visitors to have a better sense of identity. What is missing in Egypt is that most of the people do not feel that these heritage sites and museums are a part of their identity. They have been isolated from their cultural heritage for a long time due to many reasons such as the economic situation and the fact that the previous regime was only focused on making museums and heritage experiences for tourists as part of their economic agenda. Therefore, many people in Egypt, even if they are educated, believe that the purpose of the museum is to serve as a source of national income, not to provide formal and informal learning experiences for the community. Now it is time to change these people's attitudes toward museums. Therefore, this research aims to provide a model, public program for museum curators that fits with most of the people's needs and attracts more Egyptian audiences to visit the museums. In addition, these programs seek to link stakeholders with their museum, which in turn leads to building their sense of identity.

To create a program that will fit their needs and interests, it was very important for me to understand the community of Mallawi by working there for a couple of months conducting oral history interviews with stakeholders. Connecting the Mallawi community with their heritage and museum required me to get to know them and their circumstances.



Figure 30. Map Showing the Location of Mallawi
<https://www.worldatlas.com/af/eg/mn/where-is-mallawi.html>



Figure 31. Mallawi Museum Photo token by Ahmed Elethy

The Mallawi Museum is located in the city of Mallawi in the Minya Governorate (Figure 30). The Mallawi Museum was established in 1963 and houses a collection of artifacts recovered from the sites of Tuna el Gabel and Hermopolis. Much of the collection contains animal mummies and statues of the ancient Egyptian god, Thoth (Figure 31).



Figure 32. Mallawi Museum Damage

<https://www.egypttoday.com/Article/4/17404/Malawi-Museum-survives-3-years-after-Rabaa-sit-in-dispersal>

In 2013, people broke into the museum to steal and destroy its objects. Approximately 1,050 objects covering 3,500 years of history were looted and damaged. The looters stole artifacts, burned the mummies, and broke the sculptures that were too heavy to be taken (Figures 32-33). However, thanks to the police, half of the antiquities

have been found. Unfortunately, this tragedy happened because many of the people who live around this historical site believe that the monuments and artifacts are for foreign tourists and are just a source of income, and they do not care about the cultural value of them.



Figure 33. Mallawi Museum's Broken Items

<https://www.egypttoday.com/Article/4/17404/Malawi-Museum-survives-3-years-after-Rabaa-sit-in-dispersal>

Three years later, in August of 2016, the museum reopened to the public. In order to create more engaged museum stakeholders, it was necessary to establish a public outreach program to inform the local population about the value of their heritage in order to encourage better preservation. I obtained permission from the Museum Sector to work in the museum. Then, I worked with the director of the museum, Ahmed Elthey, who was a big supporter of this project. Together we went to all the schools in Mallawi and asked them to let their students participate in my project. Our target for this project was students

between 11 and 13 years of age, along with their families and teachers. Eight schools with a total of 200 children participated in this project. The project took approximately two weeks, starting from the middle of November, and running until December.

Project Objectives

The five main objectives of the project were: (1) to create a model for preserving tangible and intangible cultural heritage in Egypt; (2) to find the best way to establish connections between Egyptians and their heritage through the use of western tools; (3) to protect cultural heritage; (4) to develop new techniques to reach Egyptian audiences; and (5) to train museum staff and inspectors for permanent preservation and sustainability.

Oral History in Mallawi

To help realize these objectives, it was important for me to spend time studying the community of Mallawi by doing oral history with the stakeholders to understand their needs and interests. I discovered that there is a big gap between the community and their heritage. They all saw the museum as just a place to display artifacts, and most of them expressed little or no interest in history. One of the male interviewees told me “I am a farmer; how can the museum help? What things can a museum offer me during visits?” During our conversation, I was trying to convince him that the museum can offer him programs that will fit with his interests as a farmer. I spoke to him about farming in ancient Egypt, and he seemed very interested. I asked him if he could share his experience as a farmer with the participants, and he said “yes, I would love to whenever, I have time” (Figure 34) .



Figure 34. Farmer from Mallawi

During our talk, I got an indication that this farmer has no idea about the history of ancient Egypt. He believes that learning about history and heritage sites will not add anything to his life. However, he needs the right program that can help him to understand the value of this heritage as he promised me that he would visit the museum. Since the museum is a place to serve all the people in the community, these people should be acknowledged by the museum. Special programs should be established for them to enhance their relationship with their heritage. When speaking with the museum staff and the community, I realized that the museum was only concerned with linking with school children, and they ignored the other parts of the community. After my project, this has changed, and the museum is trying to include more of the people from the community.

I also spoke with a pharmacist, and I asked him if he had visited the museum before, and he said “no, and I will never do this. I am not interested in history. It is a poor subject. Why would I waste my time in a place to see some ancient objects? It is not interesting at all to me.” His response shows that the way people teach history in Egypt makes people hate it, and they feel that it is a boring subject without any relevance to them. Also, people in Mallawi believe that the museum is only a place for displaying objects. This is due to the lack of public programming that should be offered at the Mallawi Museum.



Figure 35. Woman from Mallawi

I asked one of the women if the museum organized a program about crafts, would she be inclined to participate; she replied, “Sure I would love to come and bring my kids with me.” I also asked her if she has visited the museum before and she said “yes, while I was a kid.” Then I asked why she did not try to visit it again. She said, “One time is

enough.” The museum had not tried to make a temporary exhibit or activities that attract the visitors to return to the museum, so this woman had not come back. Another woman stated that “now is time for people to engage with their museums” (Figure 35).

Why the Mallawi Museum was Destroyed

During the early 1990s, Egypt was secure, but this country became unstable after the Arab Spring revolution in January of 2011. Then activities such as deliberate destruction and looting impacted archaeological sites and museums at an alarming rate. For example, in January 2011, during the protests, looters broke into the Egyptian Museum in Cairo and damaged mummies and artifacts. Luckily, the perpetrators were caught and arrested. Then people created a human shield to protect the museum from further attacks. However, not all sites in Egypt have fared so well. In 2013, people stormed the Mallawi Museum in the Minya province to steal and destroy its objects. About 1,050 artifacts were looted and damaged.

So why did people save the Egyptian Museum while the Mallawi Museum was destroyed? Why did the people in Mallawi not feel a connection to the museum or a desire to save it? Why are people engaged more with museums in the big cities rather those in the small cities? According to Gehan Nasem, the current director of the Mallawi Museum, in August 2013 people surrounded the museum to attack it. Museum employees tried to save it, but people entered the museum and killed one of the employees.¹ Then everybody ran away. After that, the looters stole all of the movable artifacts related to the Greco-Roman Period such as statues of the gods Osiris, Isis, Hathor and Thoth; papyri;

¹ Gehan Nasem, “Personal Communication.”

coins; and wooden objects. The heavy objects, which were hard to remove, were destroyed. In addition, the looters burned a mummy. Approximately 1,050 objects were looted and damaged, as stated previously.

After this tragedy, a large-scale conservation and restoration project took place. The Ministry of Antiquities and the Museum Sector made it a priority to redevelop the museum. The Ministry of Antiquities, the el Minya Governorate and the Italian government funded this project. Moreover, the police and the community worked together to collect the stolen artifacts. They succeeded in recovering most of them.

The Community Engagement Project at the Mallawi Museum

Three years later the museum reopened, and its mission became to educate the community and promote Minya's history to stakeholders by illuminating the daily lives of Minya, from the Pharaonic to the Islamic Periods (Figures 36-37) .

Many Egyptians believe they are not descended from the ancient and Greco-Roman Egyptians, so they have little interest in preserving ancient Egyptian heritage. Their main view of heritage is that it is a source of income, whether through legal avenues, such as tourism, or illegal channels, such as looting and selling artifacts. One key to solving this problem is finding a way to help them connect to the culture and traditions, which they inherited, from the ancient Egyptians, Greco-Romans, Christians, and Arabs/Islamic people. My project combined tangible and intangible cultural heritage and capitalized on the local archaeological sites of Beni Hassan, a rock-cut necropolis from the pharaonic Middle Kingdom, and Tuna el-Gabel, a cemetery from the Greco-Roman period. The tombs at both sites contain elaborate wall paintings depicting



Figure 36. Mallawi Museum after Reopening



Figure 37. Modern Daily Life Objects



Figure 38. Handmade Craft Scenes at Beni Hassan

traditional craft production such as pottery-making, jewelry-making, basket-making and the weaving of textiles (Figures 38-39). To help the local community understand the links

between themselves and the ancient Egyptians, I took students on a field trip to these two sites to view the craft production scenes and then brought them back to the museum to participate in ancient craft-making workshops.



Figure 39. Handmade Craft Scenes Tuna el Gabel

The main goal of this program was to allow the participants to learn about history and archaeology in a critical way. For example, many Egyptians do not know any information about the Greco-Roman and Christian heritage sites and cultural material in Egypt. Therefore, the primary objective of the program was to give them a good understanding of those parts of history. The program was focused on the multicultural nature and history of the region of Minya, Egypt by showing the participants archaeological sites in different time periods such as the Middle Kingdom (Beni Hassan), the Late Period (the tomb of Petosiris), and the Greco-Roman Period (tomb of Isidora).

Through these sites, we were able to show them the development of the architecture, art, and language over time.

Field Trip to Beni Hassan

The program at the sites linked history, math, archaeology, science, and art, using storytellers, living history presentations, puppet shows, and a booklet (Appendix C).

Printed material always helps with memory and gives the participants more information about the site. Therefore, my team and I created this booklet. The booklet contains photos and information about the four tombs at the site. Also, we made a section for questions



Figure 40. Puppet Show

about the site. We gave them the booklets at the beginning of the program. Then, students got a general idea about the sites through a puppet show telling them the story of the tombs; then my team took them up to the tombs. At the end, we added some questions for them to answer.

I used the puppet show as a tool to help students learn about the history of the site. In this puppet show, I had two characters, a father and his daughter (Figure 40). The father is telling his daughter about the history of Beni Hassan and why we should protect it for our next generation. He also told her what to do during the visit. The children engaged very well with the show. Then we took them up to see the site (Figure 41).

We conducted living history at the site as a powerful interpretation tool (Figure 42). The living history method was used to present the site and included two actors in costume performing as the owners of the two of the tombs at Beni Hassan. The first actor portrayed Khnumhotep II, a Middle Kingdom nomarch who was interred in Tomb No. 3 at the site of the temple-tombs. The actor explained some of the scenes in this tomb, and the students got a chance to ask him many questions about his life and his tomb (Figure 43).

The second actor portrayed another Middle Kingdom nomarch, Amenemhat, who was buried in Tomb No. 2 at Beni Hassan, and the audience got to see this tomb as well and have the various scenes in the wall paintings interpreted for them. Afterwards, we engaged the students in other activities, such as playing a game about ancient Egyptian religion and learning to write their names in hieroglyphs (Figure 44).



Figure 41. Students Going to the Beni Hassan Tombs



Figure 42. Living History



Figure 43. Living History Actors



Figure 44. Activities at Beni Hassan

At Tuna el Gabel, storytelling was initially used to inform the students about the history of the site, and then students got to visit the two most important monuments, the tomb of Petosiris and the tomb of Isidora (Figure 45). Petosiris was an Egyptian high priest of Thoth around 300 BCE. His tomb has an entrance hall shaped like a temple; and, therefore archaeologists refer to it as a temple-tomb. The tomb contains burial chambers cut below ground into the rock, and the pillared portico contains scenes of craft production and daily life, such as jewelry-making, metalworking, incense-making, woodworking, and farming.



Figure 45. Storytelling

Petosiris' tomb has many paintings that can be interpreted through storytelling such as the scene showing wine production. This scene shows how they produced wine from grapes, step by step. The last scene shows Petosiris when he documented this process. Since in Egypt, wine is not allowed, and I am not allowed to talk about it, I had

to tell the children that this scene is about a drink made from grapes. The children liked the storytelling part, and they engaged with the storyteller (Figure 46).



Figure 46. Children Interact with the Storyteller

After the storytelling we got an actor, who performed in costume as Petosiris to describe the tomb, and participants learned the development of art and funerary practices from the Middle Kingdom to the Greco-Roman periods (Figure 47). He also reminded participants about Khnumhotep II's tomb, which has a similar structure.

The story of Isadora was performed for the students in front of her tomb with all the characters, tools, and costumes (Figure 48). The students' reaction to the story was very positive, and they were curious to know more about the characters. Even the

teachers were very interested, and, in an assessment survey distributed at the end of the project, the teachers noted that they found living history to be a very effective tool for



Figure 47. Living History at Petosiris's Tomb

learning about the past. In the Isadora tomb, participants learned about how the structures of the tomb had changed and become very simple. They also learned about the Greek language since the tomb contains a Greek text. By the end of day we distributed the Booklet about Tuna el Gabel (Appendix C).



Figure 48. Performing the Story of Isador

Pottery and Textile Workplace Field Trip

Later, I took the students to modern pottery and textile workplaces to show them modern Egyptian methods of craft-making (Figure 49). Mohamed Hassan, one of the museum educators, helped me to identify those two places. This part of the project was vital since it showed the children that we still have these crafts but in limited ways. It



Figure 49. Children Practice Textile and Pottery Making in Modern Workshops

served as a transition between taking them from the archaeological sites of Beni Hassan and Tuna el Gabel and practicing craft-making in the Mallawi Museum. During this trip, I reminded them about the craft-making scenes they saw in the Beni Hassan tombs and Tuna el Gabel tombs and how we have inherited this from the ancient Egyptians. I simply

explained tangible cultural heritage, and I stated that ancient Egyptians not only left us incredible monuments, but they also left us traditions and culture we still practice today. The children and their teachers liked this workshop and one teacher told me “I never thought to visit pottery and textile workplaces. We only took them to other places, but this trip is very useful, and we learned something new.”

Teacher Comments about the Trips to Heritage Sites in Minya

Many teachers joined the participants during the field trips; they pointed out that they learned very well about the importance of ancient Egyptian sites in Minya. They also mentioned that they were surprised with the children’s reactions toward the program. The children were very engaged with all the activities the program offered, especially the living history part, which brought history back to life. They pointed out that it is very effective to link students with their heritage sites. Most of the programs they attended in the past had been boring, and students did not learn from them. They asked for more programs like this for other heritage sites in Minya.

Workshop for Craft-Making, History, and Archaeology

The second part of the project was to organize an intensive program in the Mallawi Museum centered on intangible cultural heritage workshops on traditional and ancient Egyptian craft-making. The children learned how to create pottery, textiles, jewelry, and baskets. The workshops, which lasted ten days, stressed the importance of the crafts for the ancient Egyptian economy and society and provided the students with a historical framework within which to understand craft production.

Craft-making is considered to be important intangible cultural heritage which the Egyptians inherited from their ancient ancestors. Ancient Egyptians used to make crafts, and their tombs include lots of scenes showing these activities like those at Beni Hassan and Tuna el Gabel. Unfortunately, these traditional crafts have begun to disappear in Egypt. People are no longer interested in purchasing or producing these items. They like modern products instead. Thus, part of the program was to raise awareness about the importance of these crafts and why they should be preserved. Craft professionals came to the museum every day to train the participants about the crafts (Figures 50-52).



Figure 50. Basket Making



Figure 51. Textile Making



Figure 52. Jewelry Making



Figure 53. Girl Being Trained on How to Make Pottery

These workshops about crafts were very exciting for the children, as shown in (Figure. 53). This girl was very happy as she learned to make pottery. The children became really engaged in these workshops. They felt proud when they created a craft (Figure 54). This part enhanced their skills, and they enjoyed being creative. I announced that at the end of the workshop, we would give a prize for the best eight crafts so all the children wanted to do their best to win the award. Each student wrote his or her name and school on the piece he or she made (Figure. 55). I found that not only did the children enjoy the craft-making workshop, but their teachers did too. One of the teachers was very excited about the jewelry making. He was competing with his students to make the best piece (Figure 56). This was a big change since, in most of the workshops or trips, the teachers just watched the students, but, in this workshop, everybody was involved.



Figure 54. Two Students with the Pieces They Made



Figure 55. Pieces of Jewelry with Students' Names



Figure 56. Teacher Practicing Jewelry Making

Interpretation Workshop

The interpretation program was intensive, and my objectives were to give the participants a deep background about the history of ancient Egypt, particularly in Minya along with information about women and food, as well as the techniques and methods of modern archaeological excavation. In a workshop, “Kings and Queens in Ancient Egypt,” we use living history to present the story of Nefertiti and Akhenaten (Figure 57).

We also presented information about makeup and beauty in ancient Egypt, and we had someone demonstrate hair styling and makeup application using ancient Egyptian methods.



Figure 57. Living History Presenting the Story of Nefertiti and Akhenaten



Figure 58. Hair Styling and Makeup



Figure 59. Application of Eyeliner

In this workshop, a stylist brushed the “queen’s” hair using a comb as ancient Egyptians did (Figure 58). The stylist also demonstrated the application of eyeliner, a

well-known beauty tool used by ancient Egyptians (Figure 59). The participants really enjoyed the workshop, and they engaged very well with the actors. They asked questions about how people lived in ancient Egypt and how we learn about this information (Figure 60). Most of the students were recording the living history using their phones. Teachers and family members participated as well.



Figure 60. Student Interaction with the Workshop

Workshop for Archaeology

In this workshop, I described the field of archaeology in general to the participants (Figure 61). We discussed why it is important and identified the first archaeologists. I explained what archaeologists do in the field and how they helped us to

learn about our ancestors (Figure 62). I was trying to involve the students with this workshop, so I asked them some questions about archaeology. It was important to ask them questions, which made them concentrate more than just giving them information. They were very interested to answer the questions and learn the correct answers.



Figure 61. Archaeology Workshop

One of project's team members explained the excavation process to the participants. He discussed how we find an archaeological site, what methods and tools archaeologists use, and how archaeologists excavate sites (Figure 63).



Figure 62. Explaining Archaeology to the Participants



Figure 63. The Project's Team Explaining the Excavation Process



Figure 64. Team Members Drawing Pottery

Another team member spoke about objects and pottery. She talked about what archaeologists do when they find pottery; how pottery helps to date a site; and Petrie, the father of archaeology, and his methods for using pottery to understand chronology.² Students also learned how to draw pottery (Figure 64).

One of the team members talked about what archaeologists do after they find an object and how they document all the information about the object (Figure 65). Another team member explained why photography is needed during excavations and how to use it

² S. Smith, "William Matthew Flinders Petrie. 1853-1942," *Obituary Notices of Fellows of the Royal Society* 5, no. 14 (1945).

to document an object (Figure 66). Then, a museum curator described what he does when the museum receives an object and how he interprets and displays it for the public (Figure 67).



Figure 65. Team Members Talking about Documenting in Archaeology

The participants and their teacher really enjoyed the workshop. They pointed out that it is very interesting to learn about the field of archaeology and how it is important. One said “it is the first time for us to learn about this field.” Some participants asked how to become an archaeologist.



Figure 66. Team Members Talking about the Need for Photography while Excavating



Figure 67. Museum's Curators Describing Artifact Interpretation and Display

Baking Workshop

Bread is a very important part of Egyptian meals. Therefore, I used bread as tool to link participants with ancient Egyptians to show them how they have inherited bread from ancient Egypt. Women in the villages use the same way of making bread that the ancient Egyptian people did. In fact, the Mallawi Museum has many objects connected to



Figure 68. Puppet Show about Baking

ancient bread making. I took the participants to see these pieces inside the museum; then we started with a puppet show to tell participants about bread and how ancient Egyptian people baked (Figure 68). Then we had an actor pretend to be a baker who came from the pharaonic period to tell them about baking in ancient Egypt (Figure 69). This was one of

the participants' favorite workshops as they got the chance to play with dough (Figure 70).



Figure 69. Actor Demonstrates Baking in Ancient Egypt



Figure 70. Participants Practice Baking

The Participation of Malawi's Children during the Project

At the beginning of this project, many schools were concerned about collaborating with me. Although, after five days, quite a few schools had joined our project. Even more interesting to note is the large number of children (more than 50) who watched the living history program from outside the museum gate and asked to enter the museum to see what my team was doing. We let them come in and learn about the museum and our activities (Figures 71-74).



Figure 71. The Children Asking What We are Doing by the Gate of the Malawi Museum



Figure 72. I Invited Children into the Museum



Figure 73. I Explained to the Children What We were Doing



Figure 74. One of the Team Members Interprets the Museum's Artifact to the Children

After the workshop ended, an exhibit took place to showcase the students' work, and many people came, including the Director of the Museum Sector, Ilham Salah; the Director of Community Engagement from the Ministry of Antiquities, Rasha Kamal; and the Governor of Minya, Essam Bedewey (Figures 75-78).

In order to evaluate the effectiveness of this project, I distributed a survey asking teachers and adult family members their opinions of the project. Below are some of the questions with a sample of responses:

- (1) What did you learn from this program?
- (2) What is your favorite part? Which part did you not like about the program?
- (3) If we have this program again, what things do you think should be included?
- (4) What is your opinion about the exhibit?

- (5) What did you expect, and what did you not expect?
- (6) Do you think this program increases your understanding about ancient Egypt?
- (7) Have you ever attended a program like this before?
- (8) If we have another program, are you willing to come?



Figure 75. Essam Bedewey Opening the Exhibit at Mallawi

One of the comments was:

Thank you very much for your great project and your effort. I am 58 years old. I live about 10 meters from the museum; I never thought to visit it before until this program. I got to learn about skills, and I had never participated in anything like this before. I will bring my grandchildren. Also, I wonder if this project will continue for better preservation and interpretation of our heritage.

Someone else commented, “Thank you Miss Heba. I found myself in your project, and I learned many skills.” A teacher pointed out that “I got to learn a new



Figure 76. Students Showing the Textiles They Made to the Governor of Minya



Figure 77. Student Presenting Jewelry



Figure 78. Students Presenting Pottery

method of teaching that makes history easier.” Others stated, “This is the first time for me to see an organized and effective program that depends on critical thinking,” and, “Thank you for letting me have a better understanding about the ancient sites in Minya.” Another comment was “I never expected to learn about archaeology and history from professionals. Thank you for giving me this chance.”

For the sustainability of this project, I brought in items, such as pottery wheels and looms, so that the museum can continue to offer workshops, which they are now doing on a weekly basis. I have also trained the museum educators in the most effective use of puppetry and storytelling. Moreover, the techniques I have employed for this project are now being used at other museums, such the Islamic Museum in Cairo.

The Children's Museum Workshop

After the big success in the Mallawi Museum, the Children's Museum in Cairo asked me to conduct a one-day workshop. In the Children's Museum, the participants learned about the same crafts that had been presented in the Mallawi Museum. I introduced the program to the families, and I showed them a video about the Mallawi program (Figure 79). A storyteller narrated a tale about craft-making for the children



Figure 79. Introduction to the Program

(Figure 80). Then two academic professors from the University of Aswan and Tanta presented information about craft-making during ancient Egypt (Figure 81). Next children and their families went to an exhibit displaying the objects that the children had made in Mallawi. Two people from the Mallawi Museum joined the program and dressed



Figure 80. Storytelling



Figure 81. Academic Professor Talking about Textiles



Figure 82. Living History



Figure 83. Pottery Workshop

up like ancient Egyptians to explain the exhibit to the children and their families (Figure 83). Then the children participated in craft-making (Figure 84).

Even though the activities we offered in the Children's Museum were the same as those we offered in the Mallawi Museum, the reaction of the people in Cairo was different from those in Mallawi. I discovered that people in Cairo liked this kind of program, but that I had to change the way I introduced topics to them. In Cairo, most of the people were educated. Thus, my presentation was more academic. Also, the equipment and facilities in the Children's Museum helped me. For example, they had a large theater in the museum. The professional audio sound and screen helped me show the participants the videos about craft-making that we had created at the Mallawi Museum. In the Mallawi Museum, I had to buy chairs and a tent for the children. In Mallawi, there was a large space in the garden, so I had my activities in this area. In Cairo, these kinds of things were not issues.

Conclusion

The program in Mallawi helped the stakeholders to understand the role of the museum in the community. Now the community in Mallawi believes that the museum is not only a location for displaying objects, but also a place for learning and inspiration. Currently, people are linked to the Mallawi Museum and visit it regularly. In addition, understanding stakeholders and developing an effective interpretive program for individuals in their unique situations is important. This will lead to investment in cultural heritage by local people. The impact of these programs will create a sustainable strategy for protecting cultural heritage.

This project provides a model for persevering cultural heritage in Egypt and the other parts of the Middle East through creating public outreach programs. This project has demonstrated that Public History approaches developed in the west can be effective in Egypt. During the project, some college students were trained to use public history methods, and they are applying those now in their institutions. Now many Egyptians are interested in learning more about the field of public history and want to contribute to it in the future.

CHAPTER SEVEN

CONCLUSION

It is vital to protect cultural heritage since we inherit it from our ancestors, and it should be protected for future generations. Furthermore, heritage is part of human identity, and it can enhance human knowledge. Cultural heritage also assists in economic growth through foreign tourism, but before thinking about using our cultural heritage for income, it is essential to get the community to appreciate it. If people do not value their heritage, this will expose it to significant threats.

Community engagement is one of the best tools for linking people with their heritage. However, these kinds of programs should be designed by professionals who understand the nature of the community and their needs. Since heritage sites should be recognized by each person in the community, a critical program should be produced to meet with stakeholder interests taking their age, gender, and culture into consideration. This requires comprehensive research about the community and its needs. Oral history interviews can be a great method for learning about communities and their interests. Through these methods, we can obtain an idea about the background of the community. On the other hand, each group in the community should be considered such as children, youth, adults (male, female), and seniors.

Community Engagement for Young Adults

While working with Minya University students, it was clear that young adults are very interested in technology and electronic tools. These instruments attract them more easily than any other programs. However, scholars should produce more programs to

interest young adults besides those involving technology. The engagement programs should be planned in a way that links them with books and libraries instead of just technology since technology can distract people from their heritage as now people prefer to spend their time in social media rather than going to museums or libraries. Our idea of engagement is not only about teaching people about their history and cultural heritage. The main objective of engagement is to link people with their museums and archaeological sites by visiting them in order to inspire them to preserve these places. Youth need to be engaged with the processes of protecting cultural heritage since they have a strong voice. If they are linked with their heritage sites, they will put their efforts in preserving them. Also, they need to feel responsible as a part of the community. This will happen when they are involved in the community and problems like cultural heritage threats emerge. It is very important to invest in those youth for protecting heritage site. Then, they will teach their children to preserve it as well.

Preserving cultural heritage in Minya was really important since most of the cultural heritage sites in Minya have suffered from different types of threats. It was very important to work with all of the parts of the community, not just one specific group. I started first with an interpretative program at Minya University. This project helped me to explore the community in Minya and to understand its needs. Since I got students from different villages and cities in Minya, I got to know about the needs of surrounding communities. Some of the comments of the students were very interesting. For example, a college student from Beni Hassan told me that he did not know anything about the archaeological site in his village which was surprising to me. Another person, from Tuna el Gabel told me he never thought about visiting the site before coming to my program.

Interpreting four sites from different time periods was significant for linking the college students with these heritage sites. The students liked the idea, as mentioned before, and many of them indicated that this was the first time for them to learn about these heritage sites. I focused on giving the audiences a background about important sites in Minya. I picked four main places from different time periods such as Beni Hassan (Middle Kingdom), Amarna (New Kingdom), Tuna el Gabel (Greco-Roman), and the Gabel el Tair church (Coptic). This project had a significant effect on the students, and now they have started to organize field trips to most of the archaeological sites in Minya as they continue to learn about them. Some of them have told me that they now read about ancient Egyptian history.

There were two important parts of this project. The first was the use of the cartoon for interpretation. I found that people were easily attracted to this presentation. This cartoon was the first about the site of Beni Hassan in Egypt, and many people stated that they liked the idea of the cartoon. In the five-minute presentation, the audience got an idea about the main tombs and their owners as well as the scenes about sports and daily life in ancient Egypt. In the cartoon, one of the kids was dressed in the clothing of a rich family while the other one was dressed as a farmer to indicate that Egyptian heritage is for every person in the community and being educated or not will not make a difference as cultural heritage should be accessible for everyone in the community. By the end of cartoon, the boys were telling each other that Egyptians have a great heritage, and they should preserve the sites.

Besides the cartoon, I was the first one to open the door of the university for all the community to learn about their history and the archaeological sites in Minya. Also,

school children got a chance to learn about in their heritage sites in the university for the first time in Minya. The impact of this program for school children was positive for both students and their teachers. The teachers indicated in the survey that “they find it was a useful program for children to learn about their places in an easy manner.” In Egypt, the university museums only focused on college students, and they had never thought to share it with the community. This project initiated a significant change in this idea so that universities will begin to share their museums with the community. Now the university has a center for cultural heritage preservation.

According to the survey that has given to the Adult students the faculties about 25% of the visitors said learning about cultural heritage for the first time, while 41% said they have learned great information about the history of ancient Egypt in Minya. Other answers included working as a team and preserving cultural heritage.

For the Mallawi Museum, I was trying not only to protect tangible cultural heritage but, I was concerned about preserving intangible cultural heritage as well. My program used handmade crafts as a tool to link tangible and intangible cultural heritage by taking the children to archaeological sites like Beni Hassan and Tuna el Gabel to see the craft scenes. Then they got to practice making these this crafts in the Mallawi Museum. I had to buy all the tools for this project and to fund everything since the Mallawi Museum does not have an education program, tools or even a space for this type of program. I had to use the garden of the Museum for part of the project. The only negative comment I received was about the lack of chairs even though I bought 30 chairs, and I rented 100 or more, but the number of children was more than I anticipated. However, many people liked the idea of the project and asked me to develop more

programs for the community. This kind of project should be conducted by Egyptian people. They are able to effectively link their community with their cultural heritage since they understand the language and culture and understand community needs.

Limitations

My budget and time limited my activities. I was planning to create a documentary, but my budget did not allow me to produce it. The price of it was higher than I expected, so I decided to do more activities with the community instead of creating this movie. Also, I wanted to create interpretive signs in the train stations and parks in Minya, but this required me to apply for permission from the Ministry of Transportation which would have taken six months. I got a chance to develop my project in the Children's Museum, so I worked there instead and reached people in Cairo.

Future Research

I am planning to go back to Minya and continue what I have started there. There are many sites in Minya that need to be preserved and linked with the community such as the Coptic Monastery. After working with the community in Minya for several months and getting to know the community very well, I can say that those great people are able to preserve their heritage and keep it safe for future generations. They are willing to learn, and they eagerly engaged with my project. They only need someone to lead them to protect their heritage.

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APPENDICES

APPENDIX A: IRB APPROVAL

IRB

INSTITUTIONAL REVIEW BOARD

Office of Research Compliance,
010A Sam Ingram Building,
2269 Middle Tennessee Blvd
Murfreesboro, TN 37129



IRBN007 – EXEMPTION DETERMINATION NOTICE

Thursday, October 20, 2016

Investigator(s): Heba Abd Ekalam (PI), and Dr. Michelle Dawn McCormack (FA)
Investigator(s)' Email(s): haa3g@mtmail.mtsu.edu
Department: History/Public History

Study Title: Preserving Cultural Heritage in Minya, Egypt
Protocol ID: 17-1070

Dear Investigator(s),

The above identified research proposal has been reviewed by the MTSU Institutional Review Board (IRB) through the **EXEMPT** review mechanism under 45 CFR 46.101(b)(2) within the research category (2) *Educational Tests*. A summary of the IRB action and other particulars in regard to this protocol application is tabulated as shown below:

IRB Action	EXEMPT from further IRB review***	
Date of expiration	NOT APPLICABLE	
Participant Size	1000	
Participant Pool	Adults	
Mandatory Restrictions	N/A	
Additional Restrictions	All participants need to consent.	
Comments	N/A	
Amendments	Date N/A	Post-Approval Amendments None

***This exemption determination only allows above defined protocol from further IRB review such as continuing review. However, the following post-approval requirements still apply:

- Addition/removal of subject population should not be implemented without IRB approval
- Change in investigators must be notified and approved
- Modifications to procedures must be clearly articulated in an addendum request and the proposed changes must not be incorporated without an approval
- Be advised that the proposed change must comply within the requirements for exemption
- Changes to the research location must be approved – appropriate permission letter(s) from external institutions must accompany the addendum request form
- Changes to funding source must be notified via email (irb_submissions@mtsu.edu)
- The exemption does not expire as long as the protocol is in good standing
- Project completion must be reported via email (irb_submissions@mtsu.edu)

- Research-related injuries to the participants and other events must be reported within 48 hours of such events to compliance@mtsu.edu

The current MTSU IRB policies allow the investigators to make the following types of changes to this protocol without the need to report to the Office of Compliance, as long as the proposed changes do not result in the cancellation of the protocols eligibility for exemption:

- Editorial and minor administrative revisions to the consent form or other study documents
- Increasing/decreasing the participant size

The investigator(s) indicated in this notification should read and abide by all applicable post-approval conditions imposed with this approval. [Refer to the post-approval guidelines posted in the MTSU IRB's website.](#) Any unanticipated harms to participants or adverse events must be reported to the Office of Compliance at (615) 494-8918 within 48 hours of the incident.

All of the research-related records, which include signed consent forms, current & past investigator information, training certificates, survey instruments and other documents related to the study, must be retained by the PI or the faculty advisor (if the PI is a student) at the secure location mentioned in the protocol application. The data storage must be maintained for at least three (3) years after study completion. Subsequently, the researcher may destroy the data in a manner that maintains confidentiality and anonymity. IRB reserves the right to modify, change or cancel the terms of this letter without prior notice. Be advised that IRB also reserves the right to inspect or audit your records if needed.

Sincerely,

Institutional Review Board
Middle Tennessee State University

Quick Links:

[Click here](#) for a detailed list of the post-approval responsibilities.

More information on exmpt procedures can be found [here](#).

APPENDIX B: SURVEY

حان وقت اللعب!
اختر رفيق لك في اللعبة وكل منكما سيقوم بسؤال الآخر سؤال واحد من الأسئلة التي بالأسفل، وإذا تعادل الطرفين يقوم آخر من جاوب باختبار صديقه في صورة من الصور التي بالأعلى ويخبئ الجملة التي أسفل الصورة بيده.
ابدأوا الآن:

السؤال الأول:-

كيف تولى ابن باكت حكم الإقليم من بعده؟

السؤال الثاني:-

ما هو اسم الإقليم الذي حكمه أمنمحات

(أرنب - أسد - وعل) ؟

ماذا أحضرت القبيلة الآسيوية معها لتبيعه

(خضراوات - كحل - خبز) ؟

السؤال الرابع صح أم خطأ ":-

انتصر الطيبين في الحرب الأهلية"

()
()

تميزت مقبرة امنمحات أميني بمناظر المصارعة

حافظ على تراثك

- 1- اطلع على تاريخ أجدادك من خلال المكتبات .
- 2- قم بزيارة المناطق الأثرية أنت وعائلتك وأصدقائك.
- 3- قم بزيارة المتاحف وشارك في الأنشطة المختلفة .
- 4- لا تلمس الأثر وحافظ على نظافة المكان .
- 5- تراثك جزء من هويتك فحافظ عليه .

Preserve your Cultural Heritage

1. Read about your ancestors' history through libraries.
2. Visit the archaeological areas with your family and your friends.
3. Visit museums and participate in various activities.
4. Don't touch the monuments, and keep the place clean.
5. Your heritage is part of your identity, so preserve it.

7. Have you ever attended a program like this before?

8. If we have another program, are you willing to come?

هذا عبارته عن عشر دقائق اسطلاع للرأي للحفاظ على التراث في المنيا يقدم بواسطه هبه عبد السلام طالبه دكتوراه في جامعه ميدل تنسي استنيت امريكا الغرض من هذه الدراسه هو تحديد افضل الطرق لي تقديم التراث و الثقافه و الوعي الاثري في مصر مشاركتك في هذا الاستطلاع تطوعيه نسوف نستخدم اجاباتك لتحديد افضل طرق لتقديم التراث لو قررت المشاركه من فضلك جواب علي الاسئله التاليه اجابات سوف تكون محفوظه و لو لم تريد المشاركه فلا باس بذلك وبتقديمك هذا الاسطلاع للرأي كامل نشكر مساهمتك في هذه الدراسه لو ليديكم اي استفسار برجاء سؤال هبه عبد السلام

h3a3g@mtmail.mtsu.edu هبه محمد عبد السلام:

dawn.mccormack@mtsu.edu: الدكتوراه دان ماكورمك

compliance@mtsu.edu : او جامعه ميدل تنسي اسيت

ماذا تعلمت من هذا البرنامج ؟

ما هو افضل جزء في البرنامج واي جزء لم يعجبك؟

لو اتاحت الفرصه لعرض البرنامج مره اخري ما هي المقترحات التي تفضل ان تجدها في المره القادمه؟

ما هو رائك في هذا المعرض؟

ماذا توقعت ان تجد في -هذا البرنامج وماذا لما تتوقع بشأن البرنامج ؟

هل ساعدك ذلك البرنامج علي زياده فهمك للحضاره لمصريه؟

هل حضرتك من قبل اي نوع مثل هذه البرامج ؟

لو اقمنا برنامج اخر هل سوف تحضر؟

APPENDIX C: BOOKLET



مهرجان حرفة عبر الزمن

في الفترة من 19 : 30 / 11 / 2016

بمتحف ملوي

الباحثة / هبة عبد السلام

بني حسن



يقع جبل بني حسن في قرية تابعة لمركز أبو قرقاص بمحافظة المنيا، وكان مستقر ومكان حكم لحكام الأقاليم (مثل وظيفة المحافظ حاليًا)، وكان إقليم مهم في عصر الدولة الوسطى وخاصة عصر الأسرتين الـ 11 و الـ 12، وقد حفرت المقابر في الجبل نفسه، وعددهم 39 مقبرة، أما عن تسمية المكان بهذا الأسم، فقد كان يعيش سابقا قبيلة عربية تسمى بني حسن، في هذا المكان وقد سكنوا سفح الجبل (أسفل الجبل).

The tombs of Beni Hassan are located near the village of Abo Korkas in Minya. This site is the location of the tombs of the nomarchs during the Middle Kingdom, especially the

Eleventh and Twelfth Dynasties. There are 39 rock tombs cut into the cliffs. The site is called Beni Hassan due to the Arabic tribe that once occupied these cliffs.

مقبرة خنوم حنثب الثاني



خنوم حنثب يقوم بصيد الطيور

كان خنوم حنثب حاكما لإقليم الوعل (بني حسن) وكان قد ورث منصبه عن أباه، وله زوجتان، الرئيسية تسمى "ختي" وصورها معه في المقبرة. اشتهرت هذه المقبرة بأنها لازالت تحتفظ بألوانها بشكل كبير، ومن أشهر مناظرها منظر صيد الغزلان (الوعول) في الصحراء، ومنظر لصاحب المقبرة وهو يقوم بصيد الطيور بعصا قصيرة، والمنظر المقابل له، وهو يصطاد السمك بالرمح، وأخيرا منظر وصول قبيلة

Khonuhotep Tomb

Khonuhotep was a nomarch who inherited his throne from his father, and he had two (sequential) wives. The first wife was named Kety, and she was depicted with him in scenes in the tomb. The tombs contain many daily life scenes and two scenes of him while he was hunting. In one he was hunting birds, and the other side of the tomb contains a scene of him fishing.

مقبرة امنمحات



امنمحات كان حاكماً لإقليم الوعل، وكان الملك يعتمد عليه في مهام كثيرة وبعثات، ومن ذلك نجد أن امنمحات "أميني" كان شخصية مهمة للغاية. كانت والدته سيده من النبلاء، وكانت زوجته تسمى "حتبت" وكانت أيضاً ابنة لحاكم إقليم الوعل. وبالإضافة لكونه حاكم إقليم، حمل امنمحات العديد من الألقاب الدينية، مثل "الكاهن المرتل". تميّزت مقبرة امنمحات بأنها مزخرفة بمناظر حياة يومية، مثل الصيد، صناعة الصنادل، صناعة النبيذ، الزراعة، صناعة الأثاث، وكذلك عازفوا القيثارة، وغيرها من المناظر الرائعة.

Amenemhat was governor of the Caribou territory, and the king relied on him in many missions, and so we find that Amenemhat, "Ameni" was a very important person. She was the daughter of a former governor of the Caribou region. In addition to being the governor of a territory, he carried many religious titles, such as the "Revered Priest." The tomb of Amenemhat was decorated with daily life scenes, such as fishing, sandals, wine production, agriculture, and furniture manufacturing,

مقبرة باكت الثالث

كان باكت موظفًا وحاكمًا لإقليم الوعل وقد ورث المنصب عن أباه الذي يدعى "راموشنتي". علم باكت أن الحرب الأهلية بين الشمال والجنوب ستنتهي بانتصار الطبيبين "نسبة لمدينة طيبة - الأقصر حاليًا." فاتخذ باكت جانب الطبيبين وساندتهم ضد الشمال. وبعد وفاته، بسبب ولاءه للطبيبين ورث ابنه مكانه. تتميز مقبرته بمناظر المصارعة، كل وضعية في المصارعة تختلف عن الأخرى، في منظر تتابعي رائع حتى وكأنه يبدو مثل الرسوم المتحركة

Beckett was a staff carrier and Governor of the Caribou region, who inherited the position from his father, "Ratmusante." Beckett learned that the civil war between the north and the south would end with the victory "for the good city of Thebes" and Beckett took their side and supported them against the north. After his death, because of his loyalty to the good people, his son inherited his position. His tomb has wrestling scenes; each position in wrestling differs from the other, in a great sequential view that looks like an animated cartoon.

مقبرة خيتي

خيتي كان ابناً لباكت الثالث، وورث منصب حكم الإقليم عن والده، ويعتبر بها نفس مناظر مقبرة أبيه. وهي المصارعة، ومنظر الحرب والقتال، ولكن الملفت للنظر وجود منظر لشخص جالس يقوم بعملية نسج الحصير على النول، وقد كان للحصير أهمية كبيرة في مصر القديمة، ولازال مستخدماً حتى الآن.

Khety was the son of Beckett III and inherited the position of the territory from his father, and his tomb has the same types of scenes as his father's tomb such as wrestling, war and fighting. However, the most interesting scene shows a seated person weaving mats on the knoll.



**MIDDLE
TENNESSEE**
STATE UNIVERSITY.

مهرجان حرفة عبر الزمن
في الفترة من 19 : 30 / 11 / 2016
بمتحف ملوي
الباحثة / هبة عبد السلام
تونة الجبل



الموقع و الأهمية التاريخية

. تقع علي بعد 7 كم غرب الأشمونين وتتبع مركز ملوي

. وتتبعثر اثار تونة الجبل لحوالي 3 كم علي امتداد الصحراء

كانت تونة الجبل تمثل الحد الشمالي الغربي للعاصمة "اخت-اتون" (1335:1353 ق.م)
و نجد الموقع اصبح اكثر شهرة في فترات التاريخ المتأخر لمصر
. و تعد تونة الجبل هي الجبانة المقدسة للاله تحوت

Tuna el Gabel is a Greco-Roman site located 7 km west of the Ashmonen and the northeastern border of the city of Akhenaten. Tuna el Gabel housed many tombs in the area of 3 km in the desert. It is consider to be the center of burials for the god Thoth.



التسمية

كانت تسمى في اللغة المصرية القديمة "تا-حني" بمعنى البحيرة ، و أصبحت في اليونانية "تاونس" ، ثم " تونة " في العربية و T3-hnt " اضيف لها كلمة "جبل" نظرا لوقوعها في منطقة جبلية صحراوية تميزا لها عن القرية السكنية الحديثة "تونة البلد

During ancient Egyptian times, the site was called *Tja-henet* which is of unknown meaning. During the Greco-Roman period, it was known as Tawen. Then, the name changed Tuna during the Arabic era. Then the part Gabel was added to Tuna.

اهم المواقع الاثرية بتونة الجبل

لوحة اخناتون-1

. تعد اللوحة الحدودية لآخناتون الاثر الاقدم ، و كانت الطريقة الايسر لوضع الحدود

السرديب

السرديب خاصة بمراسم دفن طئر الايبيس و قرده البابون ، و تعد هي اكبر ميزة للموقع ، و تتضمن توابيت دفن قرده البابون و تورخ . بعضر دارا الاول

مقبرة بيتوزيرس-

هي المقبرة فريدة من نوعها تقريبا لعائلة بيتوزيرس التي من المحتمل تؤرخ بالعصر اليوناني-الروماني ، فهي في شكل معبد ، و مدخلها ذات الاعمدة ، وبالخلف المقصورة المقدسة ، و الدفن يكون غرفة تحت الارض. ان المناظر المنحوتة تمثل خليطا عجيبا من الطابع المصري القديم الممزوج بالتأثير الاغريقي

The Most Important Archaeological Sites in Tuna el Gabel

There are a large number of the ibis and baboons mummies, which are important at the site, and include the coffins of the animals. The tomb of Petosiris is an important monument, which is likely to be from the Greco-Roman period. They are in the form of a temple, with their shafts, in the back of the sacred chamber, and the burial is in an underground room. The carved scenes represent a wondrous mixture of ancient Egyptian character blended with Greek influence.

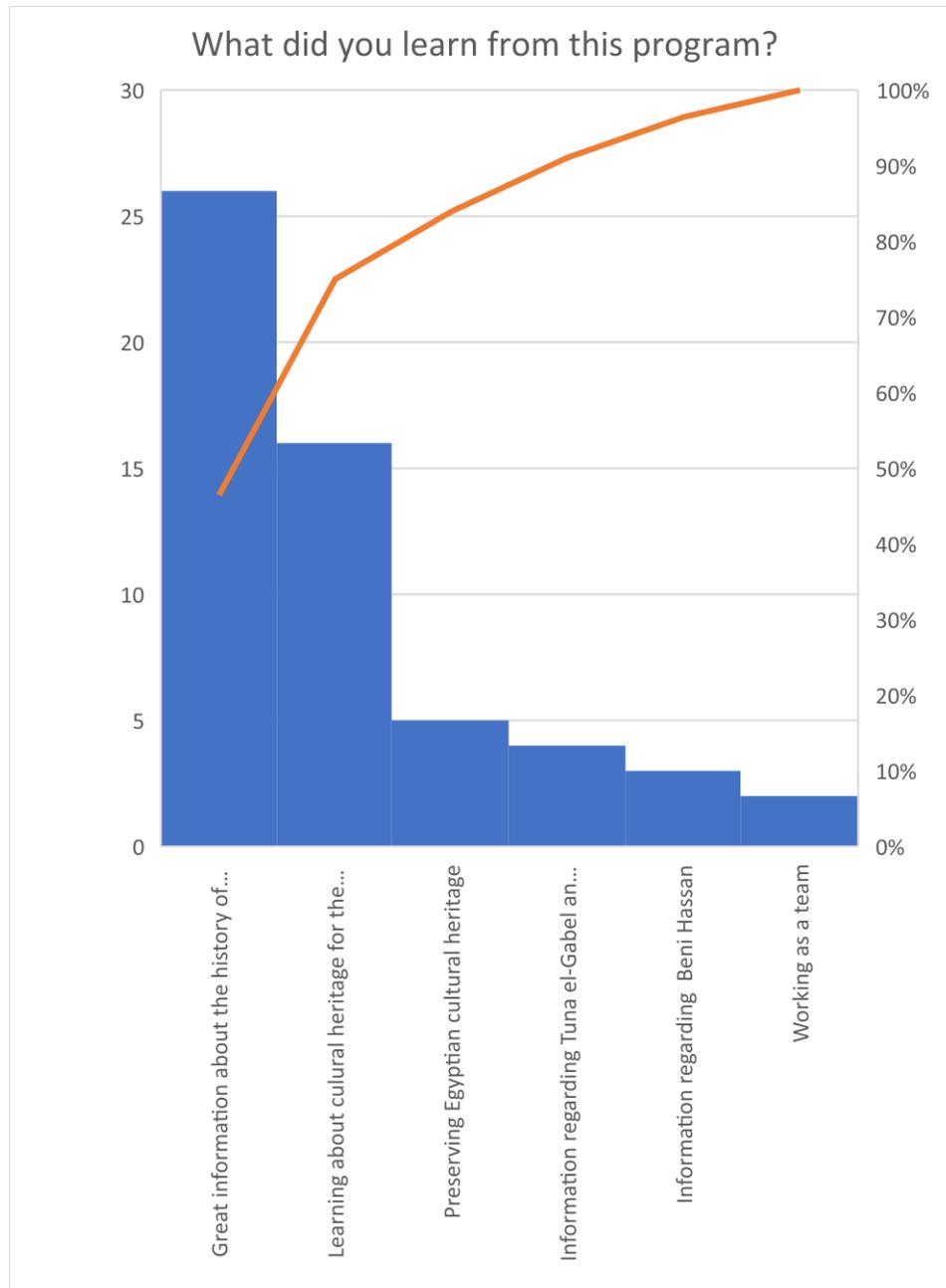


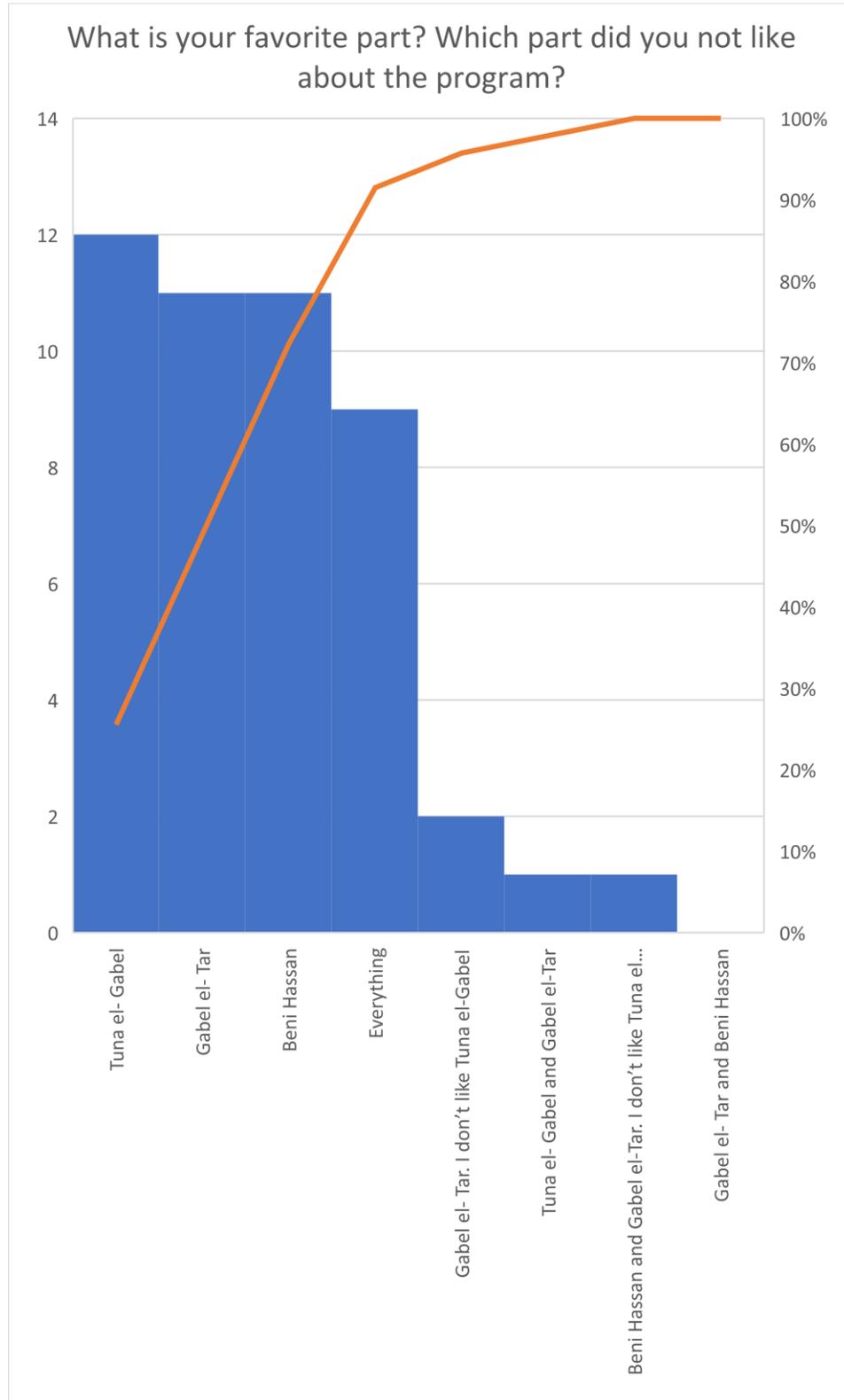
مقبرة ايزادور-4

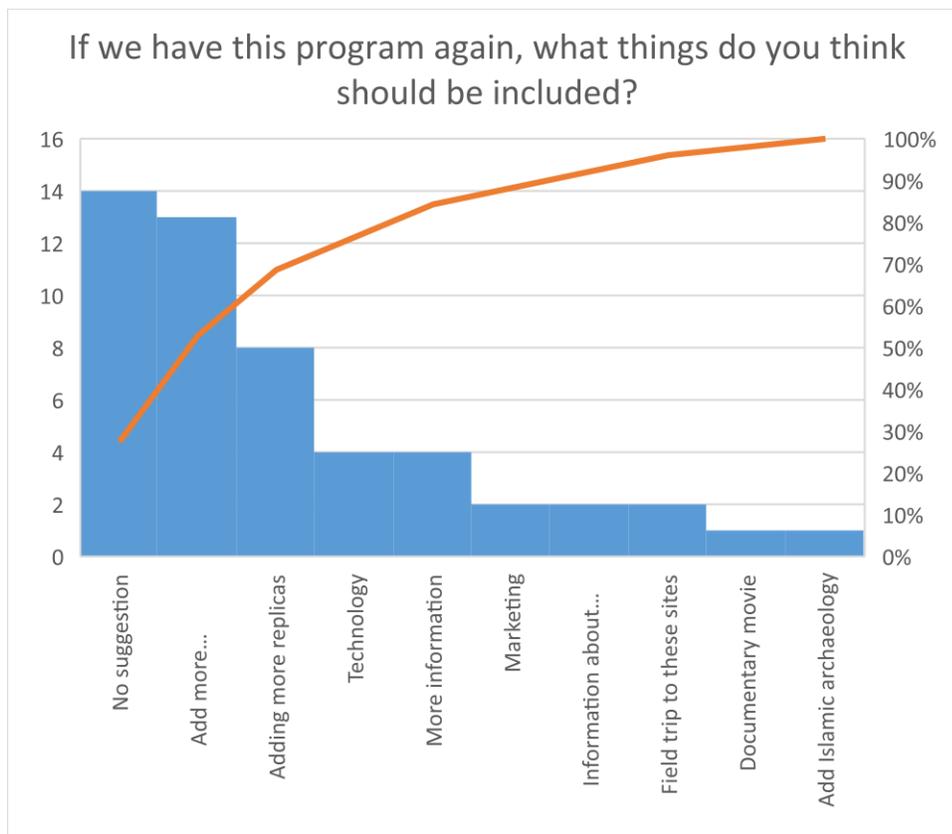
مقبرة لفتاة عاشت -فيما يبدو- في القرن الثاني الميلادي ، غرقت وهي تعبر النيل للقاء حبيبها . و رثاها والدها
بمرثية شعرية كتبت باليونانية ، وسجلت علي جدران المقبرة

Isadora tomb for a girl who apparently lived in the Second century CE.

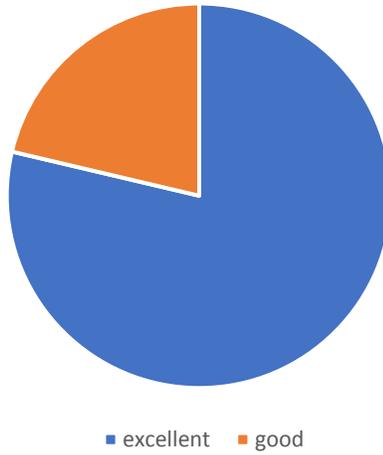
APPENDIX D: SURVEY RESULTS



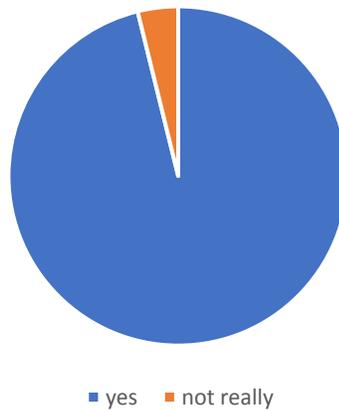




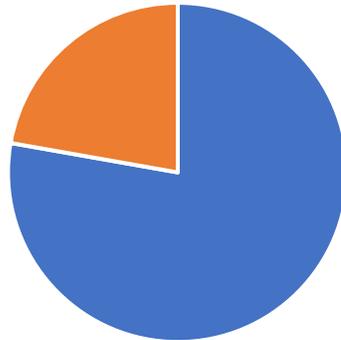
What is your opinion about the exhibit?



Do you think this program increases your understanding about ancient Egypt?



Have you ever attended a program like this before?



■ No ■ yes