

**Asalet el Hara:
(Originality of the Alley)
Ecomuseums as a Model for Community Regeneration and Heritage
Preservation in Cairo**

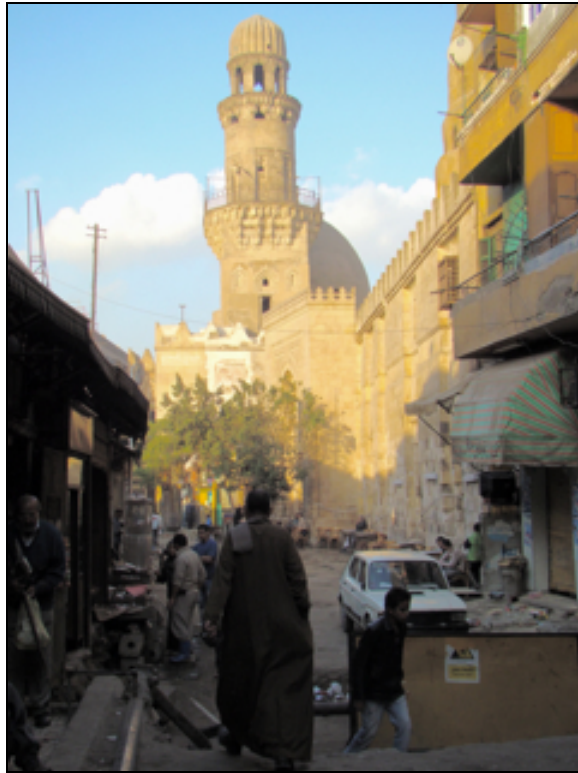


Figure 1: Gamaleya Street in Historic Cairo

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**Submitted as part of the requirements for
Master of Science
In International Museum Studies,
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Under the Supervision of Dr. Peter Davis**

Abstract

Egypt has world famous heritage that is coveted and protected internationally; however, much of the local 'distinctiveness' is deteriorating and the communities living amongst this heritage are impoverished. This dissertation discusses the potential for ecomuseums in Cairo to utilize local 'distinctiveness' as a tool for social and economic development, heritage preservation and community empowerment. In this paper, I review the definition of ecomuseums and its deeper theoretical concepts in landscape, heritage, place and memory, and community empowerment. I then focus on social and economic development, which is one of the practical applications of ecomuseums. I provide definitions for social and economic development in heritage projects and show evidence of the successful integration of heritage and development from fieldwork conducted in Italy where some of the most successful ecomuseums of this nature can be found. After reviewing these concepts, I return the focus to Cairo to develop an appropriate model for an ecomuseum in the Egyptian cultural and political context. Through a case study, I show the impact that a restoration project in Darb el Asfar, one of Cairo's historic districts, had on the local community to illustrate the value of linking heritage preservation and development. Furthermore, in order to formulate the best methods for approaching a future ecomuseum, I look deeper in to the history, structure and legislation of the cultural sector, which would impact a project in its development, organization and funding sources. In conclusion, I visualize a Cairean ecomuseum project, show the challenges but argue its potential benefits in sustainable social and economic development in Egypt.

Acknowledgements

The journey of this dissertation was inspired by many people whom I must thank. First, I would like to extend gratitude to my supervisor Dr. Peter Davis, who encouraged my ideas and led me to think about the many aspects of ecomuseums through his work and advise. I also want to thank Dr. Diana Walters, who pushed us all at IMS to be good museologists and follow our dreams. Grazie mille to Maurizio Maggi at IRES Piemonte, who gave me the opportunity to do an internship and explore the inspiring ecomuseums in Italy. Grazie to ecomuseum directors; Donatella Murtaz, Giuseppe Pidello, Maurizio Tondolo, and Andrea Del Duca, and all the members of these communities whom I met, our conversations have greatly influenced my work and given me so much hope in the value ecomuseums. I want also to thank Dr. Asaad Nadim and others at the Bayt al Suhaymi project; they gave me so much of their time, information and helped me to better understand the history and culture of Egypt. Tack så mycket to my IMS cohort, with our collaboration and friendship I have learned so much about the world and museums, it's been a life changing experience with you all! I want to thank specifically, Jessica Ludwig and Karin Benjaminson, who saw many drafts of this dissertation despite that we were in three different countries; your comments and friendship mean so much. Shokran awi keeter to Yasser Ragheb, your love and support kept me focused and smiling, you've made me and dissertation writing mabsoota awi. I also want to thank Abdallah Salaam and Lobna Affify who took me on at Fundays and gave me the opportunity to work in Egypt as I wrote, I couldn't have found a better or more fun place to work. Thank you to Nadia, Michelle, Maher, Ahmed, Dalia, Sahar and Ola who listened, gave me advise and kept me confident in my work, life and spirituality. My regards to the Katzie First Nation, working with you in your territory has influenced my path and helped me realize the true value of communities and heritage. Kisha, Marina, Neele and Robi and the many others who remain in places far from me your friendship and encouraging words are always with me. I sincerely thank my parents who never stop believing in me and supporting me, no matter how far away my dreams take me.

And to all those who remain unnamed but have had so much impact on my work both past and present, I can not say Tack, Grazie, Danke, Shokran, thank you enough!

Table of Contents

ABSTRACT	II
ACKNOWLEDGEMENTS	III
TABLE OF CONTENTS	V
TABLE OF FIGURES	VIII
TABLES	IX
INTRODUCTION	1
METHODOLOGY	4
CHAPTER 1	5
CHAPTER 2	5
CHAPTER 3	7
CHAPTER 4	9
CHAPTER 5	9
CHAPTER 1: ECOMUSEUMS	10
ECOMUSEUM DEFINITION	10
ECOMUSEUM VS. MUSEUM	11
THE BIRTH OF ECOMUSEUMS	12
ECOMUSEUM KEY CONCEPT DEFINITIONS	13
HERITAGE	14
LANDSCAPE	16
MEMORY, IDENTITY AND PLACE	17
COMMUNITY EMPOWERMENT	19
CHAPTER 2: ECOMUSEUMS AND SUSTAINABLE DEVELOPMENT	21
SUSTAINABLE ECONOMIC DEVELOPMENT	21
ECOMUSEUMS, CULTURAL DIVERSITY AND SUSTAINABLE DEVELOPMENT	21
RESTORATION AND PRESERVATION	22
BUILDINGS	22
LANDSCAPES	22
LOCAL KNOWLEDGE	23
LOCAL PRODUCTS	23
EDUCATION	24
TOURISM	24
GOVERNMENTAL AID IN DEVELOPMENT	25

ECOMUSEO DEI TERRAZZAMENTI E DELLA VITA	27
CONTEXT	27
THE PROJECTS	28
ECOMUSEO DELLE ACQUE DEL GEMONESE	31
CONTEXT	31
THE PROJECTS	32
ECOMUSEO VALLE ELVO E SERRA	34
CONTEXT	34
THE PROJECT	35
ECOMUSEUMS AND THE 'DEVELOPING WORLD'	37
CHAPTER 3: DARB EL ASFAR'S COMMUNITY DEVELOPMENT	39
PROJECT BACKGROUND	45
COMMUNITY DEVELOPMENT	48
CULTURAL HERITAGE PRESERVATION	49
RENOVATING THE SOCIAL FABRIC	50
HERITAGE AWARENESS	51
LOCAL ACTION	52
THE AFTERSHOCK	52
A POTENTIAL ECOMUSEUM?	53
BAYT EL SUHAYMI RIPPLE EFFECT	55
CHAPTER 4: CULTURAL POLICY IN EGYPT	57
THE NASSER YEARS	57
SADAT	58
30 YEARS OF MUBARAK	58
EGYPT ON THE INTERNATIONAL HERITAGE STAGE	59
NATIONAL HERITAGE PROGRAMS	60
THE MINISTRY OF CULTURE	61
SUPREME COUNCIL OF ANTIQUITIES	63
NGO LAWS	67
CHAPTER 5: AN ECOMUSEUM FOR MISR (EGYPT)	70
LOCAL HERITAGE VS. NATIONAL IDENTITY	70
HERITAGE AND SUSTAINABLE DEVELOPMENT	72
AN IMAGINED ECOMUSEUM	73
SETTING THE SCENE	75
LIMITATIONS OF RESEARCH	76
RECOMMENDATIONS FOR FUTURE RESEARCH	77
CONCLUSION	78
APPENDIX 1	81
APPENDIX 2	87

APPENDIX 3	93
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BIBLIOGRAPHY	94
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Table of Figures

<i>Figure 1: Gamaleya Street in Historic Cairo</i>	<i>i</i>
<i>Figure 2: Ecomuseum Headquarters in the restored town center</i>	28
<i>Figure 3: Monteoliveto from above</i>	30
<i>Figure 4: Ecomuseo delle Acque del Gemonese Territory</i>	31
<i>Figure 5: Godo community members at community mapping workshop</i>	33
<i>Figure 6: Ecomuseum Territory (photo courtesy of Ecomuseum Valle Elvo e Serra)</i>	35
<i>Figure 7: la Trappa (photo courtesy of Ecomuseum Valle Elvo e Serra)</i>	36
<i>Figure 8: la Trappa, restorations underway</i>	37
<i>Figure 9: Map of Gamaleyya district</i>	40
<i>Figure 10: Map of Darb el Asfar and its Monuments</i>	41
<i>Figure 11: Darb el Asfar Alley (Bayt el Suhaymi left)</i>	42
<i>Figure 12: Bayt el Suhaymi floor plan (first level)</i>	43
<i>Figure 14: Painting ceiling with Quran inscriptions and metalwork lantern</i>	44
<i>Figure 15: Gypsum stained glass window</i>	45
<i>Figure 16: Furnished Room in Bayt el Suhaymi</i>	48

Tables

Table 1: Methodology to reach the aim and objectives 5

INTRODUCTION

Each year millions of tourists flock to Cairo's urban landscape to witness the pyramids, float on the Nile, walk in chaotic market places and experience the peacefulness of minarets on the skyline. While tourists enjoy a version of Cairo's heritage that is under restoration with current government initiatives, there are beautiful layers of local 'distinctiveness' not in tour books, which are deteriorating in neglect. Living amongst this heritage is a portion of the staggering 40% of Egyptian citizens who live just above or below the poverty line.¹ In order to alleviate these problems, creative and integrated development projects are needed that can help preserve important local heritage while regenerating the community to whom this heritage belongs. Ecomuseums are one model in which these points of local 'distinctiveness' can become a tool for a better future.

In this dissertation my aim is to evaluate the potential for ecomuseums in Cairo and their prospective to aide in sustainable economic development, heritage preservation and community empowerment. In order to reach this aim I have the following objectives:

1. To review current definition and theoretical concepts of ecomuseums.
2. To define what sustainable economic development means in heritage projects and provide evidence that it works using examples from real cases in Italian ecomuseums.
3. To provide positive evidence from an integrated restoration project in Darb al Asfar (Bayt al Suhaymi) in Cairo to show that heritage can be a tool in community regeneration.
4. To evaluate Egyptian cultural legislation and NGO politics in order to gain an understanding of the political context that could affect a future ecomuseum project.

¹ Deutsche Gesellschaft für Technische Zusammenarbeit (GTZ). Germany, 'Developing a social market economy-economic reform', (GTZ. April 2010), <<http://www.gtz.de/en/weltweit/maghreb-naher-osten/aegypten/1471.htm>>, accessed on April 24, 2010

5. To provide an ecomuseum scenario for Egypt that takes into account the cultural laws and politics as well as some of the sustainable and economic development needs.

These objectives are intended to provide a background for the concepts that I am discussing as well as to present original data and the context in which a future ecomuseum could be developed. The dissertation is structured into 5 chapters with each chapter focusing on one of the above objectives. Prior to these chapters I explain my methodology for obtaining each objective.

Chapter 1 is a literature review of current ecomuseum theory. In this chapter, I define an ecomuseum and show some ways that they differ from 'traditional' museums. I provide some background of the historical development of the ecomuseum concept and delve further into some of the key theoretical concepts including: heritage, landscape, memory, identity and place and community empowerment.

Chapter 2 is focused on sustainable economic development as a practical application in ecomuseum projects. I give the definition of sustainable economic development in relation to heritage projects. I then connect these concepts to ecomuseums with brief definitions of some ecomuseum practices including the restoration, preservation and regeneration of: buildings, landscapes, local knowledge, local products, education, and sustainable tourism. I explain how each can relate to sustainable social and economic development and also give some examples of how governments can play a role in helping heritage development through legislation. To provide concrete evidence of the successful integration of heritage and development, I give examples from some of my fieldwork at ecomuseums in Italy that have realized community development in various ways.

Chapter 3 moves the discussion back to Cairo with some positive evidence from a case study of an integrated restoration project in the Darb al Asfar community, one of Cairo's

historic districts. I use data collected from fieldwork to describe the site and project and discuss some specific elements of community development and how this project linked heritage restoration to intangible heritage preservation, renovated the social fabric of the area, increased heritage awareness and inspired community activism. Following this, I determine if the Bayt el Suhaymi area restoration can be considered an ecomuseum based on the definition given in Chapter 2 and discuss how this project has affected other restoration projects in Cairo.

In Chapter 4, I move to the cultural sector in Egypt to look more closely at the structure and cultural legislation of the government. This is done in order to situated the context that a future ecomuseum project would have to adapt to in order to be successful. I start the chapter with a brief history of the political changes in Egypt in the last 70 years and how they have drastically affected the cultural sector. I then describe some of the projects that have taken place during the last 30 years of the Mubarak presidency before moving into a more detailed discussion of the vision and structure of the Ministry of Culture (MOC). After this, I focus on one sector of the MOC, the Supreme Council of Antiquities, who deal with Egypt's heritage and museums. Lastly, I look briefly at some important issues of current NGO laws in Egypt, as I believe this is one route an ecomuseum project could take in order to be established.

I conclude in Chapter 5 and provide an argument as to why an ecomuseum is needed in Cairo and discuss how it might operate in the current governmental system. I list some of the obstacles in bureaucracy, ownership and funding and give an example of one route a future ecomuseum project could take and the benefits that it could provide a local community in terms of social and economic development.

METHODOLOGY

This dissertation uses qualitative research methods, including participant observation, interviews and small sample sizes.² However, there are also characteristics of quantitative research through the use of records, secondary data and direct observation. The combination of these two approaches was necessary in order to gain a more holistic view of the use of ecomuseums in sustainable economic development, the case study of Bayt el Suhaymi and the Egyptian cultural sector.³ I used a wide variety of information collected through academic literature, newspaper archives, official government websites, and legal documents and have followed the guidelines of writing a literature review described in *Social Research Methods*.⁴ I also conducted fieldwork both in Italy and Cairo, which included site visits, participant observation, direct observation, tours, and both formal and informal interviews and have followed the fieldwork methodology described in *Heritage Studies Methods and Approaches*⁵ and *Qualitative Research for the Information Professional: a practical handbook*.⁶

² J. Maxwell, *Qualitative Research Design: An Interactive Approach* (London: Sage Publications, 1996)

³ J.W. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches* (California: Sage publication, 2003)

⁴ A. Bryman, 'Chapter 4: Getting Started the Literature Review', in *Social Research Methods*, (Oxford: Oxford University Press, 2008) 81-111

⁵ Stig Sorensen, Carman (eds), *Heritage Studies: Methods and Approaches* (Routledge, New York, 2009)

⁶ G.E. Gorman and P. Clayton, *Qualitative Research for the Information Professional: a practical handbook* (London: Facet Publishing, 2005)

Table 1: Methodology to reach the aim and objectives

AIM: To evaluate the potential for ecomuseums in Cairo and their prospective to aide in sustainable economic development, heritage preservation and community empowerment.	
Objective	Methodology
To review current definition and theoretical concepts of ecomuseums.	Academic literature review
To define what sustainable economic development means in heritage projects and provide evidence that it works using examples from real cases in Italian ecomuseums.	Academic Literature review, International convention documents, governmental documents, informal interviews, site visits, participant observation
To provide positive evidence from an integrated restoration project in Darb al Asfar (Bayt al Suhaymi) in Cairo to show that heritage can be a tool in community regeneration.	Formal and informal interviews, direct observation, newspaper archives, documentation reports, online sources
To evaluate Egyptian cultural legislation and NGO politics in order to gain an understanding of the political context that could affect a future ecomuseum project.	Governmental documents and websites, academic literature, informal interviews, online sources, newspaper archives
To provide an ecomuseum scenario for Egypt that takes into account the cultural laws and politics as well as some of the sustainable and economic development needs.	All of the above sum of data for discussion

Chapter 1

Chapter 1 is a narrative literature review, using a variety of academic sources as well as information from UNESCO and ICOM.⁷ This methodology was used to gain a theoretical basis for the dissertation and define in detail what I meant when describing ecomuseums, heritage, landscapes, place, memory and identity, and community empowerment.

Chapter 2

Chapter 2 uses a mixture of methods including; academic literature, international convention documents, legal documents and fieldwork. The literature review was done in order to create baseline definitions and understanding of social and economic

⁷ A. Bryman, 2008 , 92-4

development in heritage projects and the practical aspects of ecomuseums that can help obtain these goals.

The fieldwork was completed in order to provide examples of ecomuseums that have accomplished development as part of their ecomuseum project. My fieldwork in Italy was completed as part of an internship at the Institute of Social and Economic Research in Piemonte (IRES). I choose to work in collaboration with IRES because of the incredible examples of ecomuseums in their networks that have successfully integrated heritage preservation, sustainable economic development and have accomplished community empowerment on a number of scales.

The fieldwork was conducted over a period of three and a half months, in which I visited six official ecomuseums in two regions of Italy. The time spent in ecomuseum territory varied between three and fourteen days. There were two main objectives of the fieldwork, the first was to complete an in depth study of the relationship between the ecomuseum and the integration of archaeological heritage. For this portion of the fieldwork I produced a detailed report for IRES about each ecomuseum, their archaeological heritage, programs, problems and recommendations for the future inclusion of archaeology into the ecomuseum context.⁸

The second objective was directly related to my research questions for this dissertation. To complete this objective, I focused on gaining practical hands on experience in the variety and breadth of ecomuseums and their potential for sustainable social and economic development. For this portion of the fieldwork, I conducted informal interviews and had conversations with; 1) ecomuseum directors 2) ecomuseum staff and volunteers 3) community members 4) members of affiliated networks 5) 'traditional' museum employees and 6) IRES researchers. In some cases interpreters were used for those who did not speak English. I also had many of my conversations in German (in which I am fluent), as many people I encountered were fluent in German as opposed

⁸ Ruggles, Angela, *Stratigraphic Landscapes: ecomuseums and archaeology* (IRES: Torino, In Press)

to English. Several major themes were discussed in my conversations; 1) details of ongoing and past projects accomplished by the ecomuseums, 2) reactions and reception of community members to the various projects, 3) the foundation and process of creating an ecomuseum and 4) politics of Italian cultural legislation that were both helping and hindering ecomuseum projects.

During my time at each ecomuseum, I made site visits to various points of local 'distinctiveness' in the ecomuseum territory. I also was a participant/observer at museum board meetings, community meetings and scheduled ecomuseum activities. The data collected during this stage of fieldwork became a valuable tool in asking questions about the Bayt el Suhaymi project, evaluating the Egyptian political context and to connect ecomuseum theory with practice.

Chapter 3

The Darb el Asfar case study methods were mainly focused on fieldwork with repeat visits to the site and surrounding area, formal and informal interviews, and observation. Further research of newspaper archives, documentation reports, architectural drawings and travel blogs was conducted in order to attain a more complete understanding of the process and impact of the project.

During the process of fieldwork I made five lengthy visits to the site over a period of four months. I chose to interview; 1) the director of the restoration project, 2) a local resident of the project area, 3) university students studying tourism and practicing their skills at the site, 4) a random selection of Egyptians who visit the site, 5) a historical expert of the area, and 6) foreign tourists. I chose, each of these individuals or groups for the variety of perspectives that they could contribute. All interviews were informal with the exception of a portion of the conversation with the local resident, which was recorded and transcribed (see Appendix 1). I chose to conduct the interviews in this method to make people feel comfortable in answering my questions and fully expressing their

opinions. All interviews were conducted on site so that the place itself might help trigger peoples reactions and emotions and all interviews were conducted in English. The questions I asked ranged from one interviewee to the next but followed a two major themes; 1) their personal perceptions and experience at Bayt el Suhaymi and 2) their knowledge and understanding about the history of the site as well as the restoration and development of the area.

The initial visit to the site was made in Aug 2009 and my meeting and interview with Dr. Asaad Nadim lasted over four hours. During this interview he provided me with detailed information about the project, the NADIM Company, gave me personal tour of all the monuments and the alley and answered my questions about community inclusion, governmental procedures and the project results. I visited Dr. Asaad again at the end of December and had a long conversation with a local community member, Hayam about the project and her perceptions (see Appendix 1). She led me through the sites and alley again, giving me a community perspective of the architecture and the project. I returned to Bayt el Suhaymi again a week later on a weekend, which is a popular time for many locals and tourists to visit the monument. During this visit, I talked to a group of local Egyptian women who were enrolled in university studying tourism. A few of these women led me around the site and told me their perceptions about the place and its history. On a forth visit to Suhaymi, I spent the entire day sitting in the courtyard of the house, observing the tourist and locals who came and how they used the space. On a final site visit, I walked around the area with a local Egyptian who had spent a great deal of time studying the history of the sites. He described to me in detail about the inscriptions, art and history of the neighborhood in which Bayt el Suhaymi was located. During this time I visit many of the surrounding workshops, seeing what the industry in the neighborhood was like, got an idea of Darb al Asfar's condition prior to restoration, and located potential areas for future development.

Chapter 4

Chapter 4 is mainly a narrative literature review based on data collected from academic literature, official government websites and legal documents.⁹ Websites of the Ministry of Culture and the Egyptian Grand Museum were translated with the help of a native Arabic speaker. I also conducted a few supplementary unofficial informal interviews that are to remain unanimous. These were conducted with 1) museum director 2) a director of a local NGO, and 3) a project manager and researcher from CULTNAT. These interviews focused on 1) government procedures in the cultural sector, 2) information about their projects, and 3) how they cope with bureaucracy in Egypt.

Chapter 5

Chapter 5 is a combination of my data results and literature review to present my findings and arguments. It is important to mention in the duration of writing this dissertation I have remained in Egypt (with a short interlude in Italy), have undergone intensive study of Arabic, met many Egyptians in a variety of contexts, and worked for an Egyptian company and NGO. Although these things are not directly related to my dissertation research, my immersion in Egyptian society has influenced and helped my understanding of Egyptian culture, the ways in which people may think about their heritage, and lead me to many of my conclusions in my ecomuseum model.

⁹ A. Bryman, 2008, 92-4

Chapter 1: ECOMUSEUMS

Ecomuseum Definition

Ecomuseums are dynamic institutions that conserve and interpret tangible and intangible heritage of a defined territory. They are museums of time and space that “serve to conserve and interpret all elements of the environment (social, cultural and natural) to establish the thread of continuity with the past and bring a sense of belonging”.¹⁰ Ideally, ecomuseums are based on a democratic community process that celebrates local distinctiveness in combination with a long term sustainable development plan. Although each ecomuseum is unique depending on its location and community, there are a few overarching characteristics

These are:

- The adoption of a territory (boundaries can be defined for example by dialect, industry, tradition, landscape)
- The identification of specific heritage resources and celebration of these using *in situ* conservation and interpretation
- Conservation and interpretation of individual sites is based on cooperation and the development of partnerships
- The empowerment of local communities; in the creation of the ecomuseum, involvement in its activities, and benefits from its creation (i.e. intangible, tangible or economic)
- Self-representation
- Full community participation in and ownership of heritage resources and management processes
- Rural or urban regeneration and sustainable economic development
- Responsible tourism¹¹

¹⁰ Peter Davis, *Ecomuseums: a sense of place* (Leicester University Press: London, 1999), 5

¹¹ G. Corsane, Peter Davis and Donatella Murtas, ‘Place, local distinctiveness and local identity: ecomuseum approaches in Europe and Asia’, In Anico M. and Peralta E. (ed) *Heritage and Identity: engagement and demission in the contemporary world*, (Routledge: New York, 2009), 47-62 at 47; Davis, Peter, 1999; G.Corsane, et al., ‘Ecomuseum evaluation: experiences in Piemonte and Liguria, Italy’, *International Journal of Heritage Studies*, 13/2, 2007, 101- 116.

Ecomuseum vs. Museum

Ecomuseums differ from traditional museums in the reference scope, focus of interpretation, organizational priorities, professionalism, audience and political control.¹² These characteristics are variable depending on the location and topic of both the ecomuseum and museum but in general these distinctions can be applied. One of the biggest and most undeniable differences is the reference scope. An ecomuseum uses “place” or “landscape” as its reference while the museum is confined within the four walls of a structure. Furthermore, an ecomuseum’s boundaries are not necessarily physical, as intangible aspects of a community such as language or tradition can also define its territory.

Focus of interpretation has two dimensions, in what is being interpreted and who is the voice of interpretation. Ecomuseums focus on heritage in a holistic sense and strive for multiple voices while the museum is object based and usually has the authoritative voice of a ‘specialist’ to interpret their collections. The focus of interpretation is linked to the organizational priorities. Ecomuseums are by definition interdisciplinary, taking perspectives and actions from specialists in geology, history, archaeology, ecology, elders, and children, while museums tend to focus on particular disciplines and are categorized as art museums, history museums, anthropology museums or natural history museums etc.

In terms of professionalism, ecomuseums and their directors, board members and staff are not usually museologically trained, they may depend on outside consultation of specialists but in general they come from a variety of backgrounds and experiences. A ‘traditional’ museum on the other hand, employs people specialized in curating, exhibition design, collections management, and education usually within fields that are related to the topic of the museum, such as art history, anthropology, archaeology or

¹² Peter Davis, ‘Places, ‘cultural touchstones’ and the ecomuseum’ In (ed) Corsane, Gerard , *Heritage, museums and galleries: an introductory reader*, (Routledge: NY, 2005) 409-415

natural history.

Furthermore the target audience of ecomuseums is the entire community within its territory, while museums have different categories of 'visitors'. 'Visitors' of museums can be community members but studies show that in most cases museum 'visitors' are a select demographic of a community.¹³ Lastly, the political control of an ecomuseum is situated within the community and its affiliated networks whereas; the 'traditional' museum is run by museum staff and the national or communal government or in some cases private owners.

It should be noted that these dichotomies mentioned above are generalized in order to create a better understanding of how ecomuseums are placed within the cultural sector. There are many museums that currently include a variety of practices that focus on social inclusion of their communities, hire diverse staff and present multi-disciplinary perspectives.¹⁴

The Birth of Ecomuseums

The concept of an ecomuseum arose as part of the post-modern critique that challenged museums to serve the present and future needs of their communities. Ecomuseums originated in France, and were developed by George Henri Rivi re and Hugues de Varine. It was Varine who coined the term 'ecomus e' (ecomuseum) in 1971 for use by the French Minister for the Environment. The educational background of both men, directed the ways in which they envisioned the role of these museums. For example, Rivi re was schooled in ethnology and wanted to interpret human history and its artifacts in an environmental context, while Varine wished to promote the social role of museums within an economic and political framework. The first ecomuseums were created in the late 1960's in the rural areas of France and were linked to regional park

¹³ Eilean Hooper-Greenhill, *Who goes to Museums?*, in *Museums and Their Visitors*, (Routledge: New York, 1994) 54-68

¹⁴ Elizabeth Crooke, 'Museum and Community' in (ed) Sharon MacDonald, *A Companion to Museum Studies*, (Blackwell: Oxford, 2006), 170-185

systems. It was in these first experiments that the idea of a ‘fragmented museum’ was introduced, which encouraged the multi-site perspective that has become the most common aspect of ecomuseums.¹⁵

From France the ecomuseum concept was spread to Canada and then Scandinavia in the 1980’s. Today most countries in Europe have some form of ecomuseum and communities in South America and in East Asia have also adopted the concept. The application of the ecomuseum model is almost as diverse as the landscapes and communities in which they serve. It is not uncommon to find the term being used in a context that does not have the ecomuseum philosophy, while at the same time there are many ‘heritage’ and ‘community’ projects that are in essence ecomuseums without calling themselves such. Interestingly many organizations focused on local heritage and networks of ecomuseums have arisen in recent years, groups like, Common Ground¹⁶ and Mondilocali¹⁷ have been working in various aspects to promote and develop the concept, share ideas and educate communities on ecomuseum potential in their communities.

Ecomuseum Key Concept Definitions

Although in the beginning ecomuseums were focused mainly on the natural environment and sought to link living landscapes to the heritage and people,¹⁸ later models evolved to include key concepts like local heritage, landscape, a sense of history and continuity and an emphasis on community. In the following sections, I will define each of these concepts; I will be working from these definitions in the entirety of this paper.

¹⁵ Peter Davis, 2005, 407

¹⁶ Common Ground Organization, ‘Common Ground’, <http://www.commonground.org.uk>, accessed 1 April 2010

¹⁷ Mondilocali, <http://www.mondilocali.eu/> accessed 1 April 2010

¹⁸ Davis, Peter, 1999, 58-9

Heritage

Since the Venice Charter of 1964 the definition of cultural heritage has changed drastically to include not only physical heritage such as monuments, buildings, sites, historic centers and gardens as well as environments but also more recently social attributes have been added to the definition including intangible values. UNESCO and ICOM have been at the forefront of defining heritage internationally.¹⁹

In 1972 at the UNESCO Convention Concerning the Protection of World Cultural and Natural Heritage, otherwise known as the World Convention. The definition, which is still in use today, regarded heritage as both cultural and natural heritage.

Article 1:1

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.²⁰

More recently the idea that heritage represents both tangible and intangible elements, were agreed upon in the international scene and the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003 defined 'intangible cultural heritage' as:

¹⁹ Yahaya Ahmed, 'The Scope and Definition of Heritage from Tangible to *Intangible*' *International Journal of Heritage Studies* 12/3 2006, 292-300 on 293

²⁰ UNESCO. *Convention Concerning the Protection of the World Cultural and Natural Heritage*, Paris, 1972.

Article 2:2

The practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artifacts and cultural spaces associated therewith—that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environments, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.²¹

This includes oral traditions and expressions, language, performing arts, social practices, rituals, festive events, environmental knowledge and traditional craftsmanship. While these definitions of cultural heritage are used internationally there are some variation between what is understood and interpreted at a national and local level.²²

Although definitions of heritage have been morphed over time, in the present context it is viewed with a constructionalist attitude in which the selected artifacts, landscapes, memories, traditions, mythologies become political, cultural and economic resources for the present. Thus, heritage is less about the tangible or intangible as things themselves and more about the meanings and representations placed upon them in the present by the various perspectives of those who are viewing it. So in fact, the idea of heritage is created through selection by various stakeholders influenced in a particular time and should not be thought of as holistic or non-biased representation of the inheritance of the past.²³ In this perspective we should consider that types of local heritage which may be important to communities to represent or give meaning to their everyday lives may not fit into the definitions of the traditional or international agencies. Thus in any case of heritage projects, it is important to define and point out the multi-faceted perspectives that are informing what is and is not thought of as heritage and why.

²¹ UNESCO. *Convention for the Safeguarding of the Intangible Cultural Heritage*. 32nd Session of the General Conference, Paris, 29 September–17 October 2003

²² Yahaya Ahmed, 2006, 295

²³ Brain Graham and Peter Howard, *The Ashgate Research Companion to Heritage and Identity*, (Ashgate, 2008)

Landscape

'Landscape' came into use in the English language after the Dutch word *Landschap*, most commonly associated with art and the German word *Landschaft*, associated with place, were combined. As a concept, landscape has been traced back as far as the Italian Renaissance in relation to perspective painting as a 'way of seeing'.²⁴ Since then 'landscape' as a concept has been shaped and contorted culturally and theoretically and has become synonymous to many concepts including place and space.

In this paper, I work under the notion that landscapes are natural, social and fabricated environments²⁵ as experience and engaged with through human consciousness and active involvement.²⁶ A landscape is always in the process of becoming as they are manipulated by natural and human forces²⁷ while at the same time remaining something that was. Because of their materiality, landscapes have agency and are socially variable with a wide range of identities and meanings. Whether urban, rural, cultural or natural, landscapes embody complex intentionality that can be perceived in many different ways.²⁸

People generally relate to their landscapes in a holistic way including not only the tangible aspects like nature, place, habitat, and artifacts but also the intangible elements and emotions such as prosperity, dilemmas, aesthetics, and philosophy.²⁹ Each unique element of a place holds importance but there is also value in the ways in which these elements link to each other and to people.³⁰ The collective and the individual create

²⁴ D.E. Cosgrove 'Prospect, perspective and the evolution of the landscape idea' *Transactions of the Institute of British Geographers* 10, 1983, 43

²⁵ Peter, Davis, 1999, 4

²⁶ Barbara Bender, 'Place and Landscape'. In (ed) Tilley Christopher, et al *Handbook of Material Culture* (Sage: London, 2008), 303

²⁷ Barbara Bender, 2008, 306

²⁸ Janet Hoskins, 'Agency, Biography and Objects' In (ed) Tilley Christopher, et al *Handbook of Material Culture*. (Sage: London, 2008) 74

²⁹ D.W. Meinig, 'The beholding eye: ten versions of the same scene' In (ed) Meinig D.W. *The Interpretation of Ordinary Landscapes* (Oxford University Press: Oxford, 1979) 33-50

³⁰ Gerard Corsane et.al., 2009, 3

connection and understanding of a place. Each collective and each individual has a unique experience in a landscape beyond the physicality and each experience in the same place is variable depending on time and space.³¹ The identity of place occurs at all scales with in each city, region and country and these identities overlap and intermingle with one another, leaving them open to multiple interpretations and meanings.³²

Memory, Identity and Place

There are many questions as to why environment, whether cultural or natural are so important to people.³³ On a basic level, humans depend on environment for survival but attachment to and detachment from place contains complexity beyond this biological need. Places invoke numerous powerful emotions and are evocative of shared memories, heritage and territorial belongingness.³⁴

In “Outline of the Theory of Practice” Bourdieu philosophizes about the *habitus*, the socio-cultural environment in which people live and its role in shaping identity. He says that “each agent, wittingly or unwittingly, willy nilly, is producer and reproducer of objective meaning...subjects do not, strictly speaking, know what they are doing [and] that what they do has more meaning than what they know”.³⁵ The *habitus* is an immanent law practiced by the same members of a group and in short is the product of history that produces collective and individual practices.³⁶ This agency involved in knowledge and identity reproduction is reflexive, meaning that the same environment that a person is shaping, shapes that person. Within an environment, “human social actives...are recursive...they are continually recreated via the very means whereby they

³¹ Barbara Bender, 2008, 303; Peter Davis, 1999,4

³² Peter Davis, 1999, 5

³³ Peter Davis, 1999, 5

³⁴ Paul Connerton, ‘Cultural Memory’ In (ed) Tilley Christopher, et al *Handbook of Material Culture*, (Sage: London, 2008) 318

³⁵ Pierre Bourdieu, *Outline of a theory of practice* (Cambridge University Press: London, 1977) 79

³⁶ Pierre Bourdieu, 1977, 80-2

express themselves as actors.³⁷ Whether actions are conscious or not a person's environment is integral in producing and continuing a cycle of a communities memory and identity.

Memory takes many forms and has the power to sustain the existence of 'imagined' communities.³⁸ Collective memories are often linked to places, ruins, landscapes, monuments and urban architecture and the experience of memory will vary with time, space and the one 'remembering'. It is very difficult to remove memory from its social context because it requires cues.³⁹ Experiencing a place gives cues and will trigger all the senses providing a host of memories. People carry these memories and while the landscape might remain, if the intangible aspects are not preserved, these memories as well as pieces of ones identity are lost.

As people are both conscience and unconscious actors in the creation of identity within a place and community it must be noted that there is political manipulation through constructed landscapes such as memorials or monuments. These are often created to build a belief in the permanence of identity. Such monuments attempt to preserve collective memory and give public space the power of memory; and governments have the ability to strengthen 'imagined communities' through changes to the landscape whether through the construction or destruction of sites.⁴⁰ Using place in this way aides in control over the construction of identity using both remembering and forgetting for the its formation or perpetuation.⁴¹ The importance of memory lies in the identity it shapes but a memory's individuality can become a source of 'truth' outside of the politically constructed identities.⁴²

³⁷ Anthony Giddens, *The Constitution of Society : Outline of the Theory of Structuration*, (Polity, 1984) 2

³⁸ Paul Connerton, 2008, 319

³⁹ Barbara Miszal, 'Memory Experience: The forms and functions of memory' In (ed) Richard Sandall *Museum society and inequality*. (Routledge: London, 2002) 380-393.

⁴⁰ Mike Rowlands and Christopher Tilley, 'Monuments and Memorials' In (ed) Tilley Christopher, et al *Handbook of Material Culture*. (Sage: London, 2008) 500-15

⁴¹ Paul Connerton, 2008, 319

⁴² Barbara Miszal, 2002, 383

Community Empowerment

Community empowerment is a process that enables people to gain control over their lives and is more than just the inclusion, participation or engagement of communities. Empowerment implies community ownership and decision making with active aims toward social and political change. Empowerment can take many routes in how it is accomplished but in its application it implies shifting power from those who are monopolizing it to those who do not have it.⁴³ Sometimes empowerment requires intervention but these consultants should optimally be guides to inspire, educate and help the process of change, leaving the decision making to the community in question.

Within heritage projects, capturing the sense of place and bringing the distinctiveness to the complexity of landscape through the voices of the communities who live there, is one step toward empowerment. Decision making about heritage on a community level helps inspire community empowerment through the local responsibility for local heritage.⁴⁴

The organization 'Common Ground' based in the UK has developed methods and programs to aid in the realization and celebration of local 'distinctiveness'. One of these methods that can be used by ecomuseums at any stage of their development is a Parish map. Parish mapping works under the vision that:

Whether you live in a town, a city or in the country, there are some things around you, which are part of your daily round. Perhaps there are buildings which seem 'at home' in the landscape because they reflect the lives of the people who lived in the area before you a mill, a line of houses, a quay or railway station; perhaps you enjoy a walk along lanes lined with primroses in spring, through water meadows or wild fells grazed by sheep; your walk may take you between the ducks on the canal and red brick warehouses, or through the sounds and smells of the street market to school. Wherever you are, it is the detail and overlays which have meaning to you and which give your area its own local distinctiveness.⁴⁵

⁴³ Ruth Alsop, Metter Frost Bertelsen, Jeremy Holland, *Empowerment in Practice: From Analysis to Implementation*, (The World Bank: Washington, DC, 2006) 2

⁴⁴ Peter Davis, 2005, 368

⁴⁵ Common Ground Organization, 'Parish Maps', www.commonground.org.uk/parishmaps/m-index.html, accessed 1 April 2010

Encouraging people to envision what each element of the landscape means to them and see how other's in their community relate, is an important step to realizing the 'cultural touchstones' that make up their communities identity. Furthermore, helping communities to make sustainable plans based their local heritage resources, allows for the social change that is fundamental in the process of empowerment. In the following chapter I will discuss one aspect of community empowerment that can be attained through linking heritage preservation and sustainable economic development.

Chapter 2: ECOMUSEUMS AND SUSTAINABLE DEVELOPMENT

Sustainable Economic Development

In 1987, the United Nations published the Brundtland report, which defined sustainable development as “development, which meets the needs of the present without compromising the ability of future generations to meet their own needs.”⁴⁶ This initial groundwork definition was used in later World Summits, which have worked to include cultural and social aspects. For example, in 2005 the UN World Summit Document states that sustainable development includes the “interdependent and mutually reinforcing pillars of economic development, social development, and environmental protection.”⁴⁷ UNESCO further elaborates on social development in the Universal Declaration on Cultural Diversity stating that “...cultural diversity is as necessary for humankind as biodiversity is for nature”, thus cultural diversity becomes “one of the roots of development understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.”⁴⁸ This gives culturally diversity a clearer role in the international understanding of sustainable development.

Ecomuseums, Cultural Diversity and Sustainable Development

Ecomuseums as a tool have the ability to aid in the above definition of sustainable development by focusing on heritage as a ‘resource’.⁴⁹ These living museums promote the distinctiveness and diversity of an individual place, sustaining heritage resources and aiding in community development in a democratic manner.⁵⁰ Ecomuseums take into account that the local milieu of an area is dynamic and changing avoiding the presentation of a ‘nostalgic’ and static past. In addition to this the focus on community

⁴⁶ Brundtland Commission for the United Nations World Commission on Environment and Development, *Our Common Future*, A/42/427, (Oxford University Press: Oxford, 1987)

⁴⁷ United Nations General Assembly, ‘2005 World Summit Outcome A60/L.1’ (UN 2005) <http://www.who.int/hiv/universalaccess2010/worldsummit.pdf>, accessed 2 March 2010

⁴⁸ UNESCO, ‘Universal Declaration of Cultural Diversity’, (UNESCO 2002), <http://unesdoc.unesco.org/images/0012/001271/127160m.pdf>, accessed 15 February 2010

⁴⁹ Maurizio Maggi, *Ecomuseums and Development*. Unpublished Paper. (IRES: Torino)

⁵⁰ Gerard Corsane, et.al., 2009, 6; ; Peter Davis, 1999, 398.

decision-making helps to void negative impeding affects that top-down or outsider approaches may impose.⁵¹ Several aspects of ecomuseum projects intersect with sustainable development including the restoration and preservation of buildings, environment, local knowledge, local products, education and tourism. Depending on the focus of the ecomuseum these aspects may play major or minor roles. In this chapter, I define how each of these characteristics aid in sustainable development and then give three different examples from my fieldwork at ecomuseums in Italy where sustainable development has been successful in a variety of ways.

Restoration and Preservation

Buildings

The restoration of one or more buildings or areas within a territory is a common project of ecomuseums. This can occur in a number of ways but should involve the community in decision making, as well as participation in the restoration process and up keep. Restorations are not unique to ecomuseums; however, the methods of restoration and use of the structure after completion is a key factor in sustainable development. A restoration should not occur just for the sake of its preservation but should benefit a larger goal and purpose, such as creating a community space for classes and workshops, exhibitions, tourist ventures or lodging. By doing this heritage is reused, adding another layer to the complexity of a place and helping to provide the needs of a community.

Landscapes

Natural landscapes were part of the original ecomuseum concept but 'landscape' has expanded in scope to include all aspects of an ecomuseum territory. Some projects involve the restoration of a site destroyed by pollution or might just involve active community planning to protect the landscape from overuse. Through the regeneration

⁵¹ Maurizio Maggi, *From "places" to "destinations": is it good business?* (IRES: Piemonte, 2008); Donatella Murtas and Peter Davis, 'The Role of The Ecomuseo Dei Terrazzamenti E Della Vite, (Cortemilia, Italy) in Community Development' *Museums and Society*, 7/3 (2009), 150-163

of landscapes, communities can begin to value what they have and utilize it in a sustainable way.

Local Knowledge

Intangible heritage is a very important aspect of an ecomuseum. The types of heritage range from recipes, arts, crafts, production, music, literary traditions, traditional knowledge or skills. Some ecomuseums will just focus on one or two types of intangible 'heritage' while others may preserve the entirety of a local ethnic culture, which span wide range of things. In the preservation of 'intangible' heritage it is important for an ecomuseum's to transmit these aspects of culture through their programs in order to be sustainable

Local Products

An ecomuseum project may choose to focus on a local product, skill or knowledge with the immediate goal to provide economic benefits to the community through consumable products. These are usually niche products like cheese production, wine making, agricultural products, arts or crafts. With good organization, networking and marketing, regeneration of a local economic product or activity can have a big impact on a local community. Planning about the sustainability of production is highly important in this venture. An ecomuseum that chooses this route has similar characteristics to an ECONOMUSEUM®. This concept with developed in Canada by Simard and these museums are intended to focus solely on local products or businesses. They are generally craft or agri-food businesses whose products use authentic technique or knowledge. In an ECONOMUSEUM® artisans and crafts trades are showcased by opening an area to the public for interpretation of their production. In definition, they are self-financed through the sale of their products and make initiative to contribute to the tourism sector.⁵²

⁵² ECONOMUSEUM®, 'International ECONOMUSEUM® Network Society', http://www.economusees.com/iens_en.cfm, Accessed 10 May 2010

Education

Education plays a major role in the sustainability of the territory or activity as it a method to transmit a variety of different knowledge about a community's heritage and future.

Teaching, reminding and inspiring current and future generations is one of the best tools for keeping heritage alive and sustainable. Education can be achieved through formal workshops and courses, multi-dialectic exhibitions, walks on the landscape, community meetings, or special events. The knowledge transmitted should focus on the future of community as well as the past.

Tourism

An immediate problem in many forms of community development is that tourism is often seen as the starting point for development with the intention to use culture for entertainment, economic return and as a way to formulate, clarify or validate identity.⁵³

However, this focus on the tourist sector as a means to show automatic return is illusionary and simplified, especially when it looks at the tourism as a way to indirectly impact other sectors.⁵⁴ In some cases tourism can cause disruptions to the social order and local values as it makes commodity of "everyday" life or local landscapes.⁵⁵

Tourism as a form of development can also be an arena for political conflict. For example, local entrepreneurs may see the profits in selling cultural diversity, which causes issues in wealth distribution.⁵⁶ Rather than looking at tourism as a total method for community development it should only be seen as part of whole plan.⁵⁷

Because ecomuseums involve local communities in decision making they help protect an area from the negative affects of tourism but also allow for the benefits that visitors can bring to their area. Within the democratic structure of an ecomuseum local tourism enterprise can be planned, regulations made and feedback assessed in a way that

⁵³ T. Wallace, "Tourism, Tourists, and Anthropologists at Work," *National Association for the Practice of Anthropology Buletin* 23, (2005), 22

⁵⁴ Maurizio Maggi xxxx, 3

⁵⁵ T. Wallace, 2005, 9; Hoskins 2008, 74

⁵⁶ Maurizio Maggi, 2008, 2

⁵⁷ Maurizio Maggi, xxxx, 3

meets the need of the community. Laws can be written to help distribute the wealth so that various sectors of the community benefit and not an individual. Regulations can help to elevate the tensions between various community groups when decisions are being made about what heritage is saved, destroyed and how it is interpreted.⁵⁸ Furthermore, involving community members in the assessment of the social and economic affects on tourism, like the rise in property values and tourist amenities, is a vital process in protecting the heritage that a community intends to market, thus keeping their 'resource' sustainable.⁵⁹

Governmental aid in development

Although ecomuseums strive for local community decision making, this is not to say that governments or outside stakeholders are not needed or should not play a role in local sustainable development. For example, the regional government of Piemonte in Italy has recognized the importance of ecomuseums in community development of its rural communities. In 1995 the region of Piemonte passed law 1995/31. The aims of this law are "reconstructing, recording and conserving the historical memory, life, material culture, relations between natural and anthropic environment, traditions and the way in which traditional settlement has characterized the formation and evolution of the landscape."⁶⁰ It specifically states that the aims of an ecomuseum should be the conservation or restoration of traditional living environment, conservation of characteristic dwellings, reconstruction of traditional living to produce good and services for sale, preparation of walking trails, active involvement of the community, and promotion and support of scientific research.⁶¹

Other regions in Italy have adopted similar laws. For example, the Friulian Region

⁵⁸ Linda Richter, 'The politics of heritage tourism development' In (ed) Corsane, Gerard *Heritage, museums and galleries: an introductory reader* (Routledge: London, 2008) 258

⁵⁹ Maurizio Maggi, 2008, 3

⁶⁰ Piemonte Regional Authority, *The Setting up of Ecomuseums in Piedmont*. (B. U. n. 31 of March 22 1995), Art. 1, 1995

⁶¹ Piemonte Regional Authority, Art. 1, 1995

created Law 10/2006 using examples from both Piemonte and Trentino. This law aims to “recover, testify to and enhance historical memory, life, figures and events, material and immaterial culture, relations between nature and man-made environment, traditions, activities and how the traditional settlement has affected the landscape and the regional territory, within the prospect of directing the territory’s future development towards environmental, economic and social sustainability, responsibility and involvement of both public and private subjects and the whole local community.”⁶²

Laws such as these help to support using heritage as a resource in the sustainable development of communities but these development plans do require a strategic coordination of local and supra local action as local and governmental aims differ, even when such laws are in place.⁶³ It must also be understood that in ecomuseums sustainable economic development benefits may not be measurable in conventional ways.⁶⁴ For example, in creation of an ecomuseum, local resources could materialize in the form of a person who decides to stay in an area with their skills, building the social capital of an area.⁶⁵ These affects cannot be measured monetarily but make a community sustainable by allowing for creativity, ingenuity and diversity through its citizens. Other types of social capital can aid in sustainable development like community empowerment and the creation of networks and associations as these help to build and inspire the community and make for a better ‘environment’.

In the following sections I will discuss some of the examples where ecomuseums in Italy have been successful tools in community development using some of the programs described above. I have chosen to focus on these Italian ecomuseum’s because they are some of the worlds leading examples of how ecomuseum theory can be applied to utilize heritage as a resource in sustainable economic development.

⁶² Friulian Regional Authority, Istituzione degli Ecomusei del Friuli Venezia Giulia (n. 10/20.6.2006), Art. 1, 2006

⁶³ Maurizio Maggi, xxxx, 2

⁶⁴ Angela Ruggles, ‘The Role of Heritage in Sustainable Economic Development, *Al Borsa English* February 2010.

⁶⁵ Maggi 2009 pers.comm Sept 23

Ecomuseo dei Terrazzamenti e della vita

Context

Ecomuseo dei Terrazzamenti e della Vite is located in Cortemilia, in the Cuneo province of Piemonte. Its territory is defined by the town and surrounding hills of beautifully terraced landscape which have been created through many generations. The ecomuseum focuses on these terraces as a theme for interpretation, community engagement and regeneration. Three main sites are incorporated into the ecomuseum landscape, which serve as unique meeting points for community. The first is the centre of documentation and interpretation located in the town center which acts as an interpretation centre, a children's library, and staff offices, meeting areas, classrooms and digitization center. The building and its surroundings have been restored, making the outdoor square a car free zone and community exhibition place. The second site is a series of restored dry stone terraces and buildings on Monteoliveto. On the terraces, the ecomuseum actively grows a variety of crops including grapes and local heritage crops. The buildings have facilities to host a variety of events, workshops and overnight stays. Lastly, the 'Scau', chestnut drying hut, is a restored structure that has been put into action with a yearly drying (occurring over a period of 40 days). The building also doubles as a local for community meetings and story telling. All three sites on the landscape are connected through trails which were originally the trails connecting villages and farms to one another.⁶⁶

⁶⁶ Donetella Murtas, 2009 pers.comm Sept 22-24; Ecomuseo dei Terrazzamenti, www.ecomuseodeiterrazzamenti.it accessed 23 September 2009; Angela Ruggles, in press, 46



Figure 2: Ecomuseum Headquarters in the restored town center

The Projects

At the start of the ecomuseum project, Cortemilia had been in a long period of economic decline and environmental degradation. For over a hundred years the valley had been polluted by a chemical factory located 30 kilometers from Cortemilia and in 1994 a flood damaged it further. In 1996, the factory closed and the community started to consider their future and the ecomuseum concept was introduced.⁶⁷ The ecomuseum team faced many challenges in creating a project that would benefit the community and help restore and preserve the landscape. There was a lack of confidence among the residents as they seemingly felt that they lacked the skills for a cultural project while at the same time they were unable to see the distinctive tangible and intangible elements of their community's landscape.⁶⁸

⁶⁷ Donatella Murtas and Peter Davis, 2009, 150-163.

⁶⁸ Donatella Murtas, 2009 pers.comm, Sept 22-24; Donatella Murtas and Peter Davis, 2009, 150-163.

The ecomuseum defines three levels of development 1) building common values and meanings about heritage resources, 2) giving new life to old buildings and 3) using the power of intangible local heritage, to demonstrate how community building can be reached by initiative that have local knowledge at the core.⁶⁹

In the first level of development, interpretation projects and thematic exhibitions were chosen as a way to involve community and build a common understanding of Cortemilia's heritage. Topics included local architecture, local crops, and local recipes and the exhibitions were held in the summer in the town square. The community was open to this and the process helped to create bonds between families and individuals as well as help the ecomuseum to better understand the local heritage.⁷⁰

For the second level of development the restorations of the town square, Monteoliveto and the 'Scau' were completed. As mentioned above these buildings have become key points on the ecomuseum landscape. Important to these restorations is that they all involved the community in various stages of planning and construction so that after the restorations the buildings became active community meeting places. For example, after the restorations of the terraces, the ecomuseum began to produce its own label of wine harvested from the vineyards on Monteoliveto as well as growing local varieties of crops. The area had a long history of wine making in the region but the quality of the products had drastically declined. By making a new label of wine, the ecomuseum began to inspire other local vineyards to improve their wine production. Furthermore, other organized events for wine tasting and competitions furthered this process, giving more value to local products.⁷¹

⁶⁹ Donatella Murtas and Peter Davis, 2009, 150-163

⁷⁰ Donatella Murtas and Peter Davis, 2009, 150-163

⁷¹ Donatella Murtas, 2009 pers.comm, Sept. 22-24



Figure 3: Monteoliveto from above

In the third level, the ecomuseum has initiated the renewal of local traditions with a modern twist such as the midsummer festival and seasonal local markets.⁷² As testament to this projects like ‘the basket of the terraces landscape products’ developed which has helped to connect and promote networks of local producers of wine, cheese, honey vegetables, fruits and baked goods. These can be found for sale in special locations and markets but the network itself has raised the profile of the quality of growing and buying local.⁷³ One local producer of honey and organic vegetables has even expanded her networks globally, which has brought interns from as far as America and Canada to learn the application of local heritage.⁷⁴ In conclusion, the development the Ecomuseo dei Terrazzamenti e della vita project not only helped to revitalize the local economy through sustainable development and the connection to heritage resources it has also aided in community empowerment. Locals have found new ways of living, a better quality of life and a strong sense of belonging that ten years ago had been absorbed in pessimism and environmental and economic degradation.⁷⁵

⁷² Donatella Murtas and Peter Davis, 2009, 150-163

⁷³ Donatella Murtas, 2009 pers.comm, Sept. 22-24

⁷⁴ Cortemilia Informant 2009 pers.comm, Sept 24

⁷⁵ Gerard Corsane et al. 2009, 10-12

Ecomuseo delle Acque del Gemonese

Context

Ecomuseo delle Acque del Gemonese is located in the province of Udine in the Friuli Venezia Giulia region. Its territory is a homogenous ecological zone described as an alluvial plain bordered by prealpine mountains and hills. As illustrated in the ecomuseum's name, water is used as the central theme to show local distinctiveness. The rivers, mills, fountains and old public washbasins are all key sites and focal points for continuity, interpretation and community organization. For example, the ecomuseum headquarters is situated inside of a restored mill where visitors can see the importance of water for both power and sustenance. Six municipalities are included in the ecomuseum's territory including; Gemona, Artegna, Osoppo, Buja, Majano, and Montenars each with varying levels of participation.⁷⁶



Figure 4: Ecomuseo delle Acque del Gemonese Territory

⁷⁶ Maurizio Tondolo, 2009 pers.comm, Oct 11-23; Ecomuseo delle Acque del Gemonese, www.ecomuseodelleacque.it Accessed 23 November 2009; Angela Ruggles, in press, 36

The Projects

In the late 1970's, a series of earthquakes almost completely destroyed the ecomuseum territory. In the wake of these types of natural disasters heritage is at a great risk of being lost as much of the tangible evidence of the past is turned to rubble. Migration from the area and the death of hundreds of community members also affected the intangible heritage. The ecomuseum sought to reconnect people to 'lost' traditions and revitalize their understanding of their complex geological and ecological landscape.

The approach at Ecomuseo delle Acque can be defined in two levels of development 1) community building and 2) using intangible heritage as a tool for development.

Community building has taken many directions and targeted a variety of age groups. One project worked in cooperation with a local school to make an education trail. This project placed five plaques on the trail with topics about the animals, trees, and environmental changes of the area. The students researched, wrote, drew and photographed all the information that was included on the plaques. The project to create these plaques lasted a year but the legacy of it still remains as locals use this trail to learn about the territory. Another example is a community mapping project that is currently underway with the small village Godo. All members of the community are invited to come share their knowledge at topically organized monthly sessions, which include things like place names and local food. This is a way to collect the intangible heritage as well as to bring people together that would not otherwise meet and empower them in sharing their stories.⁷⁷

⁷⁷ Maurizio Tondolo, 2009 pers.comm, Oct 11-23



Figure 5: Godo community members at community mapping workshop

One project that emerged using intangible heritage is Pan di Sorc, an ongoing project that uses ‘traditions’ in combination with modern flavors. This is a network of restaurants, farmers, and craftspeople, which connect the past to the future using traditional knowledge and products. The project grew from a focus around a type of maize bread, once common in the region but almost forgotten. Since then the project has spread to many local restaurants, growers and an operating mill that processes flour using traditional methods. Workshops in bread making, cornhusk weaving and the environment all complement the expanding interest in the program. One woman who owns a restaurant uses her farm fresh products to cook traditional food adding new twists to recipes by making gnocchi and homemade breads from a mixture of flours.⁷⁸

Another project has produced a series of books for guided hikes throughout the ecomuseum territory, which includes many of the restored sites. This series of eight small books each have five guided hikes, with fold out maps covering topics in ecology, geology, architecture, archaeology and history. This project gives community members a chance to explore the diversity of their landscape but the collection of this information also gave many community members a chance to contribute their knowledge. The

⁷⁸ Maurizio Tondolo, 2009 pers.comm, Oct 11-23

beautiful books are distributed for free to interested community members and visitors to the territory.

In conclusion, the territory of Gemona has seen a renewed sense of pride in their landscape by many participants in the ecomuseum projects. Mixing traditional recipes with modern ideas to create new culinary delights has raised the economic value of local products. People in the community have found ways to fulfill their interests and revitalize the area one step at a time, even in the wake of a tragedy that still stands strong in many people's minds.

Ecomuseo Valle Elvo e Serra

Context

Ecomuseo Valle Elvo e Serra is located in the western part of the Biella province in Piemonte. Geographically, the Serra Moraine and the Elvo torrent valley define its territory, which has many interesting geological phenomena in its pre-alpine setting. This rich landscape is the central theme of ecomuseum projects as it works to build new relationships between people, record the memories and experience of living in the area, and look towards the future with conservation and asset management. Eleven sites are officially listed as part of the network; including topics in iron working, organ building, traditional architecture, religion and gold mining. These sites are not just conservations of the past; they are living places working towards sustainable development and community empowerment.⁷⁹

⁷⁹ Guiseppe Pidello, 2009 pers.comm, Sept 7-10, Ecomuseo Valle Elvo e Serra, <http://www.ecomuseo.it/> accessed Oct 12, 2009; Angela Ruggles in press, 26



Figure 6: Ecomuseum Territory (photo courtesy of Ecomuseum Valle Elvo e Serra)

The Project

The territory of this area has faced many difficulties in the decline of local alpine herders as well as the closing of many factories in various industries.⁸⁰ The development of the ecomuseum has combined the act of bringing old buildings back to life with the value of intangible heritage.

One very good example of this is la Trappa, a site of traditional architecture, which has been under restoration and has transformed to a community meeting place. In the restorations of la Trappa the Elvo and Valle Serra community did not want to restore a building just for the sake of 'saving' the architecture. Instead, they developed a step-by-step plan in order to turn this once monastery into a multi-purpose meeting point. The first step of the project focused on an exhibition space, sleeping dorms and educational rooms. Community projects were organized to record and exhibit the traditional knowledge and experiences of the area. The area has hosted music and art retreats, kids workshops and classes as well as many community focused exhibitions. Although this project has been quite successful, this is not to say the continuation or modern

⁸⁰ Guisepe Pidello, 2009 pers.comm, Sept 7-10

aspects of culture are experienced in the same way. A local farmer, one of the remaining alpine cow herders in the area, commented during my visit that a drum workshop had made his house shake deep into the quiet of the night. With his 4 AM start of the day, he found the music to be disruptive but found comedy in the event because he did hold a deep appreciation for la Trappa and everything the ecomuseum team were doing for the community.⁸¹



Figure 7: la Trappa (photo courtesy of Ecomuseum Valle Elvo e Serra)

In a subsequent restoration, another portion of the building was intended to make the building into a stopping point for trekking. Distance treks have become a popular activity through many parts of Italy and France and a network of trails pass through the area surrounding la Trappa. A portion of the monastery was transformed into a stable for horses and donkeys that accompany these treks, while a kitchen was designed to make the overnight stays and conferences more comfortable and self-sufficient. More exhibit space; a place to fix bicycles, a bar, and a place to produce local cheese along with a store was also incorporated into the plan. This restoration is now in progress.⁸²

⁸¹Giuseppe Pidello, 2009 pers.comm, Sept 7-10

⁸²Giuseppe Pidello, 2009 pers.comm, Sept 7-10



Figure 8: la Trappa, restorations underway

It has yet to be witnessed how the complete la Trappa restorations will affect the Valle Elvo e Serra community, however, a number of results can already be witnessed. Many locals use the site as a stopping point on their hikes to have a picnic or take in the sunshine, exhibitions, school workshops, and overnight conferences are frequent activities. The continuation of community based decisions in the restorations will help insure that la Trappa remains a sustainable site in community development.

Ecomuseums and the ‘Developing World’

Ecomuseums are gaining presence throughout the western world with now over 400 registered and many more that practice the same standards of community involvement without the title of ‘ecomuseum’.⁸³ However, there are far fewer ecomuseums found in the ‘developing world’ where these projects could make a viable change in local

⁸³ Peter Davis, ‘Ecomuseums and Sustainability in Italy, Japan and China: concept adaption through implementation’ In (ed) Knell Simon J., Suzanne MacLeod and Sheila Watson. *Museum Revolutions: How museum change and are changed*. (Routledge, London, 2007),198

communities. Initiating ecomuseums projects can hold many challenges and these challenges could be even greater coupled with high levels of poverty and strict government control and licensing of cultural heritage. Despite this, urban and rural communities in 'developing' countries could benefit greatly from ecomuseum projects for their active ability to initiate sustainable social and economic change and increase awareness and appreciation for heritage. With the flexibility built into the ecomuseum concept, these projects can be shaped and implemented in a diversity of locations to benefit people and their landscapes for social and economic development. Cairo, Egypt is one such place with a rich but crumbling heritage. In Cairo, ecomuseum projects might help alleviate the strains of poverty in certain communities while utilizing the skills and knowledge of local people to interpret their own history for their empowerment. Some projects in Cairo have started this process and have been successful although they are lacking in a few of the major characteristics of an ecomuseum. In the following chapter I will discuss one of these projects, the Bayt el Suhaymi area restoration that has paved the road for the potential of ecomuseums in Cairo.

CHAPTER 3: DARB EL ASFAR'S COMMUNITY DEVELOPMENT

Haret el Darb el Asfar is an alley in the Gamaleyya district situated within the old city wall, near Bab el Futuh and Bab el Nasr in Cairo (figure 9). This hara (alley) has four monuments recognized by the Ministry of Culture, Bayt El Suhaymi, Bayt Mostafa Gaafar, Bayt el Kharazati and a sabil-kuttabs (a water fountain) (figure 10). Bayt el Suhaymi is the largest of these monuments and is one of Cairo's best examples of Ottoman period domestic architecture.⁸⁴ The first portion of the house was constructed in 1648 by El Tablawi and the largest additions to the back of the house were made in 1699 by Shalabi. Other small additions were made in 1730 and 1796 with the final major additions completed by the last occupant M.A. El Suhaymi who died in 1928. In 1931 the Egyptian government purchased the house from Suhaymi's heirs and kept the name of the house. The structure was then occupied by an appointed Ministry of Culture guard and his family until the time of restoration.⁸⁵

⁸⁴ Caroline Williams, 2002, 457-475

⁸⁵ Asaad Nadim 'Documentation, Restoration, Conservation and Development of Bayt el Suhaymi Area (Haret el Darb el Asfar, Gamaleya, Cairo)' (Society of Egyptian Architects 2002) <http://www.sea1917.org/heritage/UIA-WPAHR-V/Papers-PDF/Dr.%20Asaad%20Nadim.pdf>, accessed 5 Dec 2009

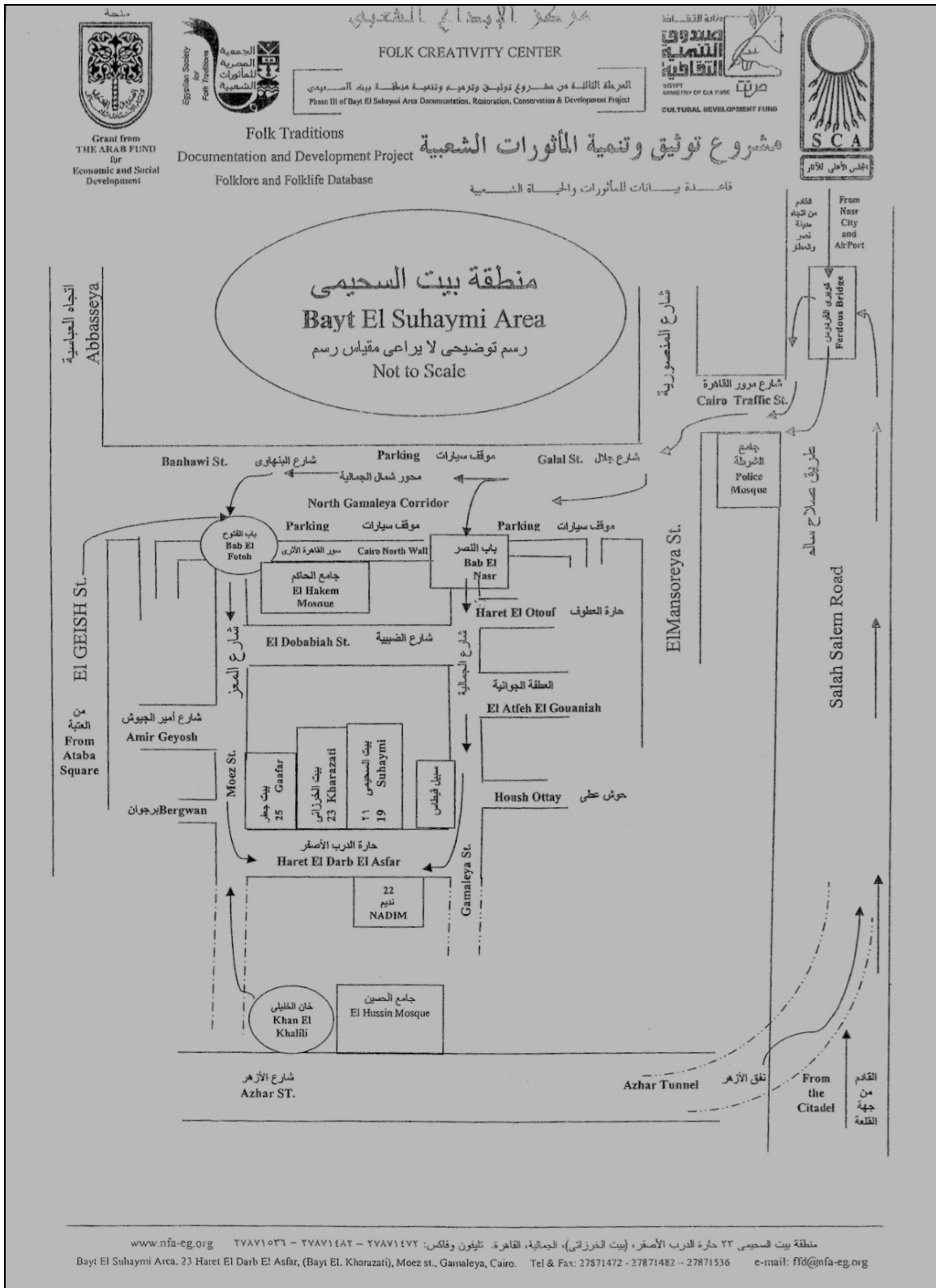


Figure 9: Map of Gamaleyya district

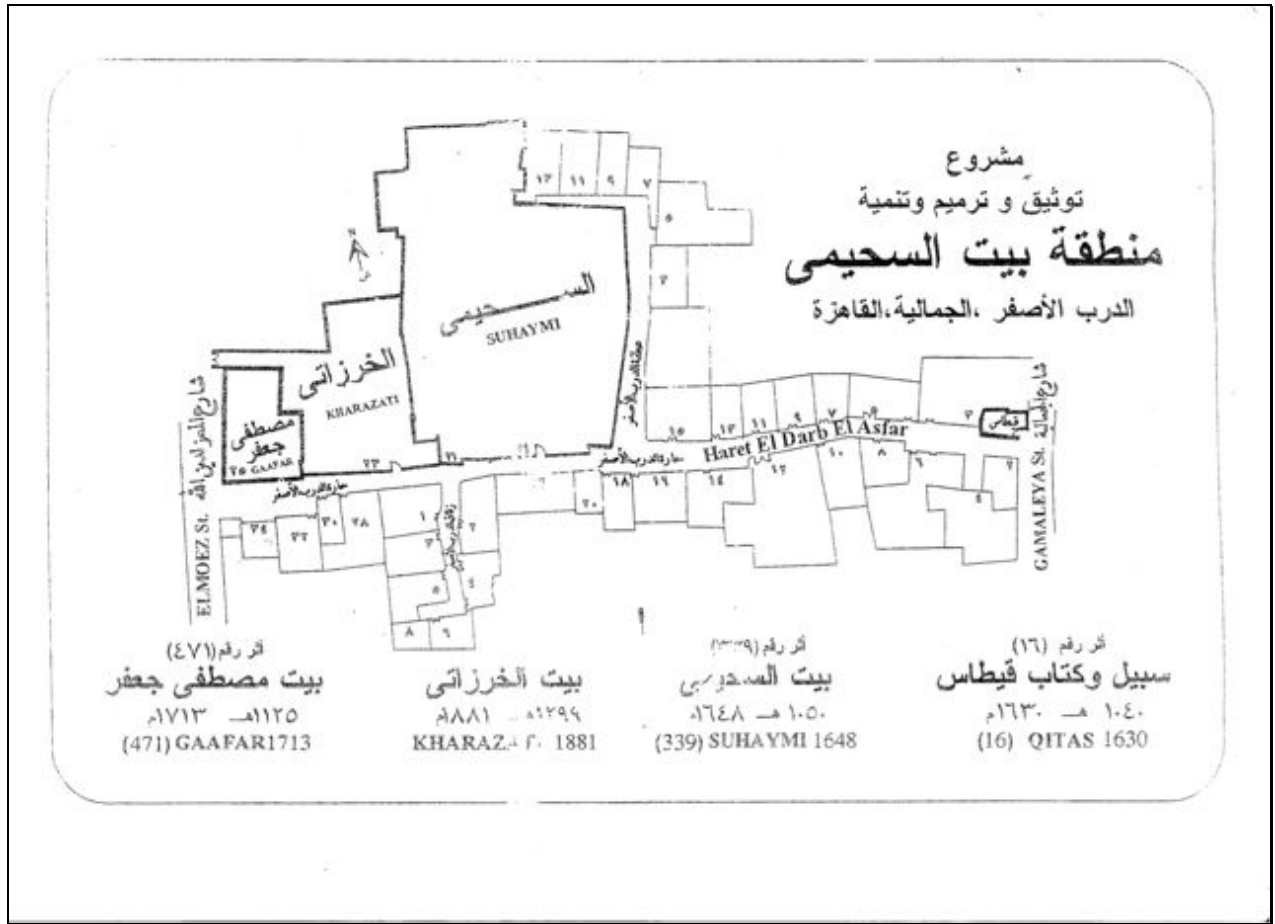


Figure 10: Map of Darb el Asfar and its Monuments



Figure 11: Darb el Asfar Alley (Bayt el Suhaymi left)

Bayt El Suhaymi covers 2,000 square meters and its five floors have 115 halls and chambers surrounding a 200 square meter courtyard (figure 12).⁸⁶ It has all the defining elements of ‘traditional’ Cairean architecture. This includes a ‘bent’ entrance to insure privacy, an inner courtyard with surrounding rooms overlooked by the maqaad (a balcony with a northern cool breeze) (figure 13), a takbtaboosh (a space to entertain male guests in the summer), shukhshaikha (a wooden lattice that allows for light and air circulation) (figure 13) and a malqaf (a wind catcher to cool the hot southern rooms). The unique painted ceilings, marble floors, gypsum stained glass, latticework and turned wood all add to the artistry of the house (Figure 14 and 15).⁸⁷

⁸⁶ Asaad Nadim, 2009 pers.comm Aug 14; Nevine El-Aref, ‘Old Cairo’s new look’ *Al Ahram Weekly Online* 20-26 April, 2002 Issue 478, <http://weekly.ahram.org.eg/2000/478/hr1.htm> , Accessed 12 Feb, 2010

⁸⁷ Asaad Nadim, 2009; Asaad Nadim, 2009 pers.comm Aug 14

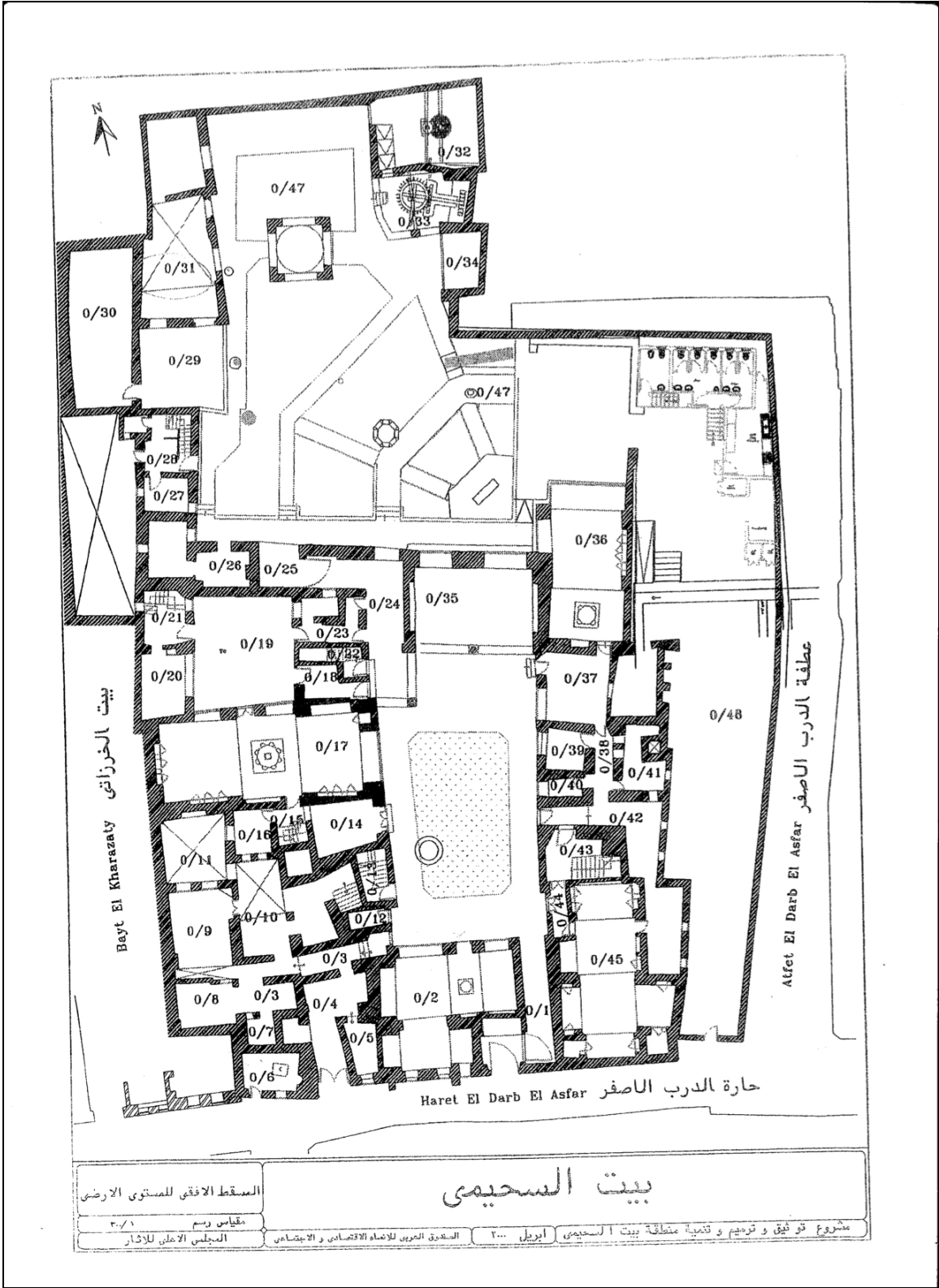


Figure 12: Bayt el Suhaymi floor plan (first level)



Figure 13: Bayt el Suhaymi courtyard and maqad (left); shukhshaikha (right)



Figure 14: Painting ceiling with Quran inscriptions and metalwork lantern.



Figure 15: Gypsum stained glass window

In 1992 an earthquake measuring 5.8 on the Richter scale caused excessive damage to many of the monuments in historic Cairo. After this the Egyptian government as well as outside stakeholders realized the pressures for restoration and stabilization of the deteriorating historic area.⁸⁸ The importance of Bayt el Suhaymi and Darb el Asfar was recognized by project director Dr. Asaad Nadim even before the earthquake, however this disaster gave him the needed argument to receive the Ministry of Culture's approval for the restoration of the site.⁸⁹

Project Background

Having an extensive background in Egyptian folk studies Dr. Asaad Nadim had spent the majority of his career building up an understanding, documentation process and practical response to the loss of cultural 'traditions' in Egypt. In his studies Nadim found that many of the traditional crafts and the apprenticeship processes had been lost over time to pressures of production, poverty and tourism. Thus in 1978 he began an apprenticeship program with local artists to encourage traditional skills of wood, metal, and glass work prized in past to help in restorations. The NADIM Company grew and expanded, taking part in many small restorations both in Egypt and abroad. Today the

⁸⁸ Caroline Williams, 2002, 457-475

⁸⁹ Asaad Nadim, 2009 pers.comm Aug 14

company now has over 915 employees and has been contracted to supply a wide range of decoration, furniture and make restorations at some of the most important and prestigious palaces, embassies, hotels, mosques and traditional architecture in the Arab world and abroad.⁹⁰

Past cooperation between NADIM and Kuwait elites encouraged the Kuwaiti based Arab Fund for Social and Economic development to donate \$3 million dollars to fund the Bayt el Suhaymi restoration project in January 1994.⁹¹ But after the start of the project realizations were made that damage from the rising water table and sewage problems went beyond the foundations of Bayt el Suhaymi. Another \$3 million dollars was donated to restore adjoining monuments in Darb el Asfar as well as restoring and replacing the alley facades, pavement, water, electric and sewage systems.⁹² Restorations did not start until 1996 after first waiting one year for the Ministry of Culture to approve the grants and then a long documentation and study of the monuments.⁹³

The main objective of the Bayt el Suhaymi Area Restoration project was to restore and preserve the monuments for future generations. More than 100 consultants, experts, archaeologists, historians, architects, engineers, personal from scientific institutions and craftsman took part in an “all-Egyptian” team.⁹⁴ The team took great care of documenting the whole process; Nadim stated "there were more than 25,000 photographs and slides and 40 hours of Beta cam video showing the monuments before and after restoration."⁹⁵ Detailed scientific studies of the site were conducted before the restoration begun in order to determine the authentic materials.⁹⁶ In the restoration, any replacement or reconstruction was made using original materials and artistry methods. For example, original quarries of stone and marble were located and mined and bricks

⁹⁰ NADIM, 2008, <http://www.nadim.org/> accessed 10 January 2010; Asaad Nadim, 2009 pers.comm Aug 14

⁹¹ Asaad Nadim, 2009 pers.comm Aug 14

⁹² Caroline Williams, 2002, 457-475

⁹³ Asaad Nadim, 2009 pers.comm Aug 14

⁹⁴ Asaad Nadim, 2009

⁹⁵ Nevine El-Aref, 2000

⁹⁶ Asaad Nadim, 2009

were recovered from destroyed constructions with the same age and composition. This methodology helped to preserve the authenticity of the sites as well as to correct many of the mistakes used in past restorations of the sites.⁹⁷

From the onset of the project the future use of the buildings in the Darb al Asfar alley were considered and on the completion of the restoration some areas of Bayt el Suhaymi were furnished with replicas of traditional items of the 17th and 18th century, while courtyard areas were positioned for cultural activities (figure 16). The other two buildings were set aside for a computer school and offices for the Folk Traditions Documentation and Development Center.⁹⁸ In 2000, the site was returned to the control of the Ministry of Culture but the project director and specialists continue to advise the upkeep and maintenance of the site on a biannual basis.⁹⁹ While the area restoration was in and itself an important first in Cairo, one part of the project, which included community development was even more unique and of interest to this particular research project.

⁹⁷ Asaad Nadim, 2009 pers.comm Aug 14

⁹⁸ Folk Traditions Documentation and Development Center is working to document all aspects of tangible and intangible culture in Egypt. It is not specifically aligned with Bayt el Suhaymi but is a project directed by Dr. Nadim. The Egyptian Government is doing a similar documentation at the CULTNAT center. However, the Nadim project has more variety of specialist working on the project.

⁹⁹ Asaad Nadim, 2009; Asaad Nadim, 2009 pers.comm Aug 14; Hayam 2009 pers.comm Dec 24



Figure 16: Furnished Room in Bayt el Suhaymi

Community Development

Along side the restoration, community development was planned and had four major objectives; these objectives stated that 1) cultural heritage along with the architectural heritage was in danger and important to preserve, 2) since restorations would entail repercussions on the existing social fabric, every effort should be made to make a smooth and constructive reaction, 3) they wished to achieve a raised awareness of the residents of the importance of architectural heritage, and 4) help to create a local organization to safe guard the achievements and benefits of the project, and try to encourage communal cooperation and social control.¹⁰⁰

¹⁰⁰ Asaad Nadim, 2009

Cultural Heritage Preservation

Documentation took place on account of anthropologist Nawal el Messiri, who is Dr. Nadim's wife and has expertise the cultural life of the "alley" in Cairo.¹⁰¹ Her work in Darb el Asfar included a series of personal interviews, house visits, and community meetings to record the cultural history of the neighborhood and activities in peoples (men, women and children's) everyday life.¹⁰² El Messiri stated that, "the hara (alley) used to be an extension of the house, people living there used to think of each other with the kind of familiarity that they would reserve for family members. You would just sit in the street and talk to your neighbor. It was like a big family."¹⁰³ In her work in Darb el Asfar, el Messiri recognized that the social aspect of restoration was a crucial component because the 'traditional' way of life was disappearing. She believes that "bids for [restoring] a monument should have a social component requiring you to develop the surrounding area too. A building: you can build another one like it. But once you lose the traditional way of life and the traditional values, it's very difficult to return."¹⁰⁴

This important research intersected and informed many of the projects policies in dealing with the culture and people of the alley. For example prior to 1930 the alley had only four service shops. By the 1990's there were over 77 shops, workshops and storage units many of which were causing pollution from their activities. There were many discussions on how to restore the traditional 'neighborhood' atmosphere of the area that el Messiri's work had observed. Thus the project concluded it should make Darb al Asfar a pedestrian only zone and relocate many of the hazardous shops to industrial areas, helping to restore the alley's 'family dynamics'.¹⁰⁵

The project has also taken great care to adjust to local habits. For example in the walls

¹⁰¹ Asaad Nadim, 2009 pers.comm Aug 14

¹⁰² Hayam 2009 pers.comm 2009 Dec 24

¹⁰³ Yasmine El Rashidi, 'Nawal El-Messiri: A place and a Culture' *Al Ahrām* March 2-8 2000
<http://weekly.ahram.org.eg/2000/471/profile.htm> Accessed 10 January 2010

¹⁰⁴ Yasmine El Rashidi, 2000

¹⁰⁵ Asaad Nadim, 2009

of Bayt el Suhaymi is a local Sufi shrine in which people visit and offer prayers, at first it was preserved but it was closed off from people leaving their candles. Soon the project found that people broke the glass barrier and were leaving their candles anyway. The area around the shrine was fit with fireproof steel in order to protect the house from accidental fire but so that people could still practice their local traditions.¹⁰⁶

Renovating the Social Fabric

The Egyptian government has a reputation for their “interventions” in restoration projects, which have left many residents living in historical areas suspicious of any restorations. So, when the project began people in the area were afraid that this meant they would have to leave their houses.¹⁰⁷ Thus, Dr. Asaad Nadim and his team had a great deal of work to do in order to make people feel comfortable about the changes taking place in their neighborhood.

One of the monuments, Bayt el Kharazati had been converted over the years to house over 20 families who had took residence their after the 1992 earthquake.¹⁰⁸ The structure was ready to collapse and most of these families were living in very poor conditions without access to their own kitchen or bathroom. When the restorations were to begin, the Ministry of Culture wanted to take possession of the building and evict the residents with no warning and no place to go. In an interview Dr. Asaad Nadim, explained his struggle with the government to do things in a non-compulsory way. “They told me that they could clear the house that night but I negotiated with the government to provide housing in another district of Cairo. After I was able to convince them to pay for the construction of an apartment building to house these families, the next step was to convince the families to leave their life-long residence and neighborhood. Nobody was eager to go, nobody even wanted to visit the new apartments, finally we were able to convince one of the men to go with us, when he saw

¹⁰⁶ Asaad Nadim, 2009 pers.comm August 14

¹⁰⁷ Hayam 2009 pers.comm Dec 24

¹⁰⁸ Yasmine El Rashidi, 2000, Nadim, Asaad 2009 pers.comm Aug 14

the new apartments, each with their own kitchen and bathrooms, he began spreading the word around the other families and people started to agree to leave.”¹⁰⁹

Heritage Awareness

Another major improvement in the area was people's relationship to the monuments and how they took care of the area. Before the restoration, the outer wall of Bayt el Suhaymi had been a trash deposit for all the local residents. This massive amount of garbage totaled to over 20 semi loads.¹¹⁰ People used to just throw their garbage over the wall not knowing what was on the other side or the importance of it. The community development began by inviting residents of Darb el Asfar into Bayt Suhaymi to show them the house, these meetings continued through the entire project, giving people updates about the project. Hayam, a lifetime local resident who now works and studies restoration expressed how much her community has changed. “In the past people used to just throw garbage anywhere but now if someone throws trash on the ground, people will stop them and tell them it wrong.”¹¹¹

To help children to learn and understand the importance of heritage, el Messiri wrote and published two books in 2000. One book “Rehla ela Bayt el Suhaymi” (a trip to Suhaymi house) was an illustrated children’s book where a grandfather tells his three grandchildren the story of the house and the area.¹¹² The other publication was a coloring book where children could complete the artistic characteristics of the house, giving them an understanding of the architectural importance and artistry that was needed to create the house.¹¹³ These books were part of a larger project that brought local children to the house to learn about art and architecture.

¹⁰⁹ Asaad Nadim, 2009 pers.comm Aug 14

¹¹⁰ Asaad Nadim 2009 pers.comm Aug 14

¹¹¹ Hayam 2009 pers.comm Dec 24

¹¹² Nawal el Messiri *Rehla ele Bayt*, (Elias: Cairo, 2000)

¹¹³ Nawal el Messiri, *Earf, ersm, lawen, akmel, ramem...fann belladna* (Elias: Cairo, 2000)

Local Action

After the project was completed the local residents were concerned about the heritage of their own homes and wanted to organize in a way to help protect and preserve it. In order to do this they decided that starting an NGO would be a useful way. In the first year one community member donated a small space in the alley, the NGO was registered and community active.¹¹⁴ The following year NGO laws in Egypt were changed and the neighborhood had to reapply. The NGO headquarter was moved to another location in the alley. By the third year and another change in the laws and procedures, the community reapplied but had become frustrated. “The Egyptian required an abundance of difficult and painstaking paperwork thus the NGO project fell into the wayside.”¹¹⁵

The Aftershock

Today walking in Darb al Asfar is an enchanting experience; it has become an interesting tourist destination that appears on many travel blogs and tour promotions. Even more importantly it has become a destination for local Egyptians who want to take in the peace and quiet of the courtyard and pedestrian only alley or experience its many cultural events. “I love Bayt el Suhaymi, its how all our houses in Egypt should be, peaceful and green and private.”¹¹⁶ Its community has been revived in many ways by the project both economically and socially. In many of my visits to the sites I encountered young students, studying art or practicing their skills as tourist guides. “We come here to study and practice showing people around the house for our degree in Tourism services in University, it’s a beautiful place to learn”.¹¹⁷ Community residents like Hayam have found a passion in heritage and decided to pursue her graduate education in restoration at Cairo University. “When I worked in Suhaymi area I liked it and decided to keep all monuments, I am encouraged to keep caring about my

¹¹⁴ Hayam 2009 pers.comm Dec 24

¹¹⁵ Asaad Nadim, 2009 pers.comm Aug 14

¹¹⁶ Informant 1, 2010 pers.comm Jan 8

¹¹⁷ Informant 2, 2010 pers.comm Jan 1

monuments in Egypt and Dr. Asaad encouraged more me.”¹¹⁸ Cultural programs continue to excite children and residents bringing traditional music, dance and aragoz (shadow puppets) to the house court yard. "The children are so happy for Friday... there was nothing like this when I was a child.”¹¹⁹

A Potential Ecomuseum?

The Bayt el Suhaymi area restoration project has many similarities to the ecomuseum in the basic levels of the definition. As mentioned previously:

These are:

- The adoption of a territory
- The identification of specific heritage resources and celebration of these using *in situ* conservation and interpretation
- Conservation and interpretation of individual sites is based on cooperation and the development of partnerships
- The empowerment of local communities; in the creation of the ecomuseum, involvement in its activities, and benefits from its creation
- Self-representation
- Full community participation in and ownership of heritage resources and management processes
- Rural or urban regeneration and sustainable economic development
- Responsible tourism¹²⁰

The territory of the alley has become a defined boundary, including foremost the architectural heritage but including the cultural intangible heritage, conservation has occurred based on partnerships and the local community has been empowered to some degree. There has also been urban regeneration as many of the services have been upgrade, streets paved and lighting installed. The community may also have benefited from some economic development with increased tourism to the area, although the effects of these changes have not been analyzed or at least reported.

¹¹⁸ Hayam 2009 pers.comm Dec 24

¹¹⁹ Hayam 2009 pers.comm Dec 24

¹²⁰ Gerard Corsane,, Peter Davis and Donatella Murtas, 2009, 47-62. ; Davis, Peter, 1999; Corsane, 2007

Arguably some key characteristics of ecomuseums are lacking. These are in self-representation, full community participation and the ownership and management of heritage resources. Exhibits in Bayt el Suhaymi and the alley do give some insight into the community development but absent are the words and thoughts of the people about their relationship to the place, as these displays focus more on the restoration process. Although community participation occurred at organized meetings, this project was a top down approach, community members were not always part of the decision making process during or for the use of these structures after the restoration was complete. Most of them did not they take part in the restoration itself, or learn the skills involved in this, as the NADIM company already had trained people to conduct the work. One community member did become involved with the project and is now working on maintaining the restoration and although this is seemingly better than other restorations occurring in Cairo, Hayam's involvement cannot be representative of the whole alley community. Lastly, in ownership and management of heritage resources, the Ministry of Culture has complete ownership and control of the monuments. The NGO which ran for 3 years after the completion of restoration is testament to the eagerness of people to organize for ownership and control at least in the heritage associated with their own houses in the alley, but as this failed there is no current examples of this very important ecomuseum concept.

It appears that Bayt el Suhaymi has laid some important ground work into developing an ecomuseum in Egypt but it cannot be denied that this project had some very powerful and well connected elites helping along the process. Despite the good intentions and kind heart of the director Dr. Asaad Nadim, the NADIM company has connections to powerful people who has done work for Mubarak at his presidential palaces as well many politicians and royalty around the MENA region.¹²¹ The question remains if whether a holistic ecomuseum concept can be achieved in Egypt's current system, which does not favor community empowerment, ownership and activism, even if it is for

¹²¹ NADIM, 2008

the betterment of Egyptian society as a whole. Strict laws in the cultural sector for museum and NGO's coupled with 19th century bureaucracy make processes in even the most law abiding organizations painfully slow and unpredictable.

Bayt el Suhaymi Ripple Effect

The area restoration helped to set the standard for the Egyptian Government's massive LE1 billion intervention launched in May 1998 with Decree No 1352, which aims to turn the historic districts of Cairo into an outdoor museum. "(The) area restoration (made) a very positive effect for people... the Suhaymi House Project encouraged (the Ministry of Culture) to make big project area of historical Cairo for Moez street and they made developments for people (to) change electricity, water pipe and (install) fanous (lanterns)... its not just this ally that has been effected. It has inspired more and more restoration in the area."¹²² As a part of this project, Egypt will join fifteen European and seven other Mediterranean countries to become part of the *Museum without Frontiers* project. Over 100 Islamic monuments are up for restoration and the historic city itself is being transformed.¹²³ Although this project has many similarities in terms of area restoration, there has been a great deal of criticism about the methods used in the restoration process. In 2002, a UNESCO conference occurred in Cairo to look at the effects of turning the historic area into an open-air museum. Some people feel that current plans to make the whole area pedestrian only will have negative effects on the economy and that the government intends to hide the people from tourists, relocating normal everyday life.¹²⁴ It is unclear the purpose and planning of these restorations outside of tourism initiatives as the use of monuments after restoration and community development have not played an immediate or public role in the plans.

So with all these changes in restoration and development methodology in Egypt, can

¹²² Hayam 2009 pers.comm Dec 24

¹²³ Caroline Williams, 2002, 457-475

¹²⁴ Fatemah Farag, 'Shaken not Stirred' *Al Ahram* 29 Aug-4 Sept 2002
<http://weekly.ahram.org.eg/2002/601/eg4.htm> Accessed 9 January 2010

the National perspective return to the community level to form an ecomuseum to protect heritage and work toward sustainable social and economic development? It seems some locals still insist that “this is the (job) of government, you must have government (like) the Ministry of Culture (to) encourage people and (tell them) how to make historical Cairo a good place in the world. You must make (show them on) television, in writing, in (newspapers), make courses for people to increase our knowledge and information about monuments, the government must do this... to make her (Egypt) heritage and her monuments bigger in the world.”¹²⁵ In the following section, I will look at some examples of cultural politics and laws within the Egyptian system to determine if the ecomuseum concept can be achieved in the current governmental structures and the current culture of national dependency.

¹²⁵ Hayam 2009 pers.comm 24 Dec

CHAPTER 4: CULTURAL POLICY IN EGYPT

National agendas and regime ideology have dictated cultural policy in Egypt causing drastic changes in the last 70 years from Nasser to Sadat to Mubarak. In order to understand the modern cultural legislation and how government may affect the creation of an ecomuseum in Egypt, I first describe the historical changes cultural policy has seen in relation to its political leaders. Following this, I provide an introduction into the Ministry of Culture (MOC) including its vision and purpose. Next, I describe one sector of the MOC, the Supreme Council of Antiquities (SCA), and some of their policies on heritage. I have focused on the SCA as it is most directly related to potential ecomuseum work in Egypt. Lastly, I will outline some relevant issues of Egyptian NGO laws, as this is one of the routes a community may take in order to establish an ecomuseum.

The Nasser Years

After Egypt's independence in 1952, under the leadership of Nasser the Egyptian government became the largest patron of the arts this partially due to the sequestering of many private collections. Cultural production became centralized and more artists and heritage workers found themselves on the national payroll.¹²⁶

In 1956, the Supreme Council for the Development of Art and Literature was established to help insure that "culture" in Egypt developed at the same rate as science and technology. The council reported directly to the president and its programs supported artists financially; coordinated government art acquisitions, grants for travel and study abroad and national exhibitions inside and outside the country. In 1958, The Ministry of Culture was formed which expanded and centralized state support of "culture" even further. During this period many galleries and museums were opened around Cairo and

¹²⁶ Jessica Winegar, *Creative Reckonings: The Politics of Art and Culture in Contemporary Egypt* (Stanford University Press: Stanford, 2006), 143-5

the Ministry developed programs to bring art to the “masses”. Culture Palaces (qusur el-thaqfa) were built throughout the country with exhibition and resident spaces for artists. Internationally, Egypt worked to show its status as a modern nation by purchasing a building at the Venice biennale to serve as the Egyptian pavilion and international culture exchange programs were started.¹²⁷ Overall, Nasser’s years let culture and arts flourish in Egyptian society, however, the production and interpretation of “culture” were closely managed.

Sadat

In the 1970’s, Sadat government set out to reverse much of Nasser’s cultural policy by first drastically downsizing the Ministry of Culture. Previous “cultural” exchanges with the USSR were closed down and many of the new galleries that were opened during Nasser’s rule were sold and converted to restaurants and banks. Despite this, culture did not perish completely under Sadat. ‘Cultural’ programs were still developed, including the National Creativity Prize in 1975 and the allowance of an artist union and exhibition space in 1976. But by the end of the 1970’s Sadat reimprisoned many leftist intellectuals and the slogan “Culture is for the intellectuals” (althaqafa lil-muthaqqafin) was used as a new “cultural” policy. Plans were made to downsize government art programs and Ministry of Culture was replaced with the Ministry of the State and “A Supreme Council for Culture”, which reported directly to Sadat was formed and was charged with running any remaining arts programs. Shortly, after these changes, Islamists assassinated Sadat.¹²⁸

30 years of Mubarak

When Mubarak took over the presidency, The Ministry of Culture was reinstated and governmental support for ‘culture’ increased significantly. Compared to Nasser’s time,

¹²⁷ Jessica Winegar, 2006, 145-8

¹²⁸ Jessica Winegar, 2006, 148-152

'culture' became slightly decentralized away from the presidency, which gave an impression of more independence in the sector. For example, although the Supreme Council of Culture remained under the rule of Mubarak, a National Center for Fine Arts was formed as component of the Ministry, which had the power to accept or reject recommendations of the Council; therefore the council no longer had complete control over decisions about 'culture' in the country.¹²⁹

In 1987, President Mubarak appointed the current Minister Faraq Husni to the head of the Ministry of Culture. Prior to his appointment, Husni had had a long career as an artist on the payroll of the state. As a young artist, Husni had been a director of one of Nasser's Cultural Palaces. Later, in the 1970's and early 1980's he lived abroad in France and Italy, where he directed the Egyptian Cultural Center and the Egyptian Academy.¹³⁰ After his appointment to the director of the Ministry of Culture Husni began an ambitious campaign to expand the fine arts with the construction of new venues, revamped old ones, initiated new arts programs. For example, his expansion led to an increase of the annual budget for the NCFA to 20 million Egyptian pounds in 1999 (\$6,000,000 at the time).¹³¹

Egypt on the International Heritage Stage

On the heritage front, Egypt has been active internationally in the repatriation of their artifacts. Together with Zahi Hawas a prominent Egyptologist and current General Secretariat of the Supreme Council of Antiquities, Husni and Hawas have urged France, Germany, Great Britain and the United States to return famous artifacts for showcase at a temporary exhibition of ancient Egyptian antiquities. They demanded the return of well-known pieces, including the Zodiac at the Louvre, Nefertiti's bust at the Berlin Museum, the statue of the engineer Hem lunu who built Khufu's pyramid from the Römer & Pelizea Museum in Hildesheim, the Rosetta Stone in the British Museum and the statue of the engineer Ankh Half, builder of the second pyramid, on display at the

¹²⁹ Jessica Winegar, 2006, 153-4

¹³⁰ Egyptian Embassy, *Egypt* 3/2 (2008), <http://www.egyptembassy.net/magazinepdf/30.pdf> accessed 2 April 2010

¹³¹ Winegar, Jessica, 2006, 156-7

Boston Museum. They have been successful in acquiring the return of hundreds of artifacts, however none of the most famous pieces have yet been returned.¹³² A new museum was just opened this April to showcase the repatriated artifacts.¹³³

Some of Egypt's international interactions have been more wild and controversial. For example, in 2007 a new law was to be passed in Egypt that would copy right Egypt's antiquities. This law would require royalties to be paid whenever replicas were made of artifacts of monuments such as the pyramids. Hawas said that this law would apply internationally and that the money was needed to maintain the Pharaonic sites. Critics of the law said that it would be difficult to apply this law internationally and that according to modern copyright laws a new copyright would only apply for 95 years before it enters the public domain, in the case of ancient monument, the copyright would have expired millennia ago.¹³⁴

National Heritage Programs

Within Egypt's borders, the Ministry has initiated new museum projects including the Egyptian Grand Museum, which began construction in 2002. This museum will provide updated services and space for the whole of Egypt's ancient history and will cost an estimated \$550 million by the time it is opened in 2012. It is yet to be seen if the new museum which will be 2 km from the pyramids will live up to all its intended goals of high visitor numbers and its romantic vision of making a variety of spaces for the Egyptian non-museum visitor public.¹³⁵ The Ministry has also undertaken large area restorations of many parts of historic Cairo in the last decade including Moez St. near Bayt el

¹³² Louise Sarant 'I want it back' *Almasry alyoom* 20.12.2009, <http://www.almasryalyoom.com/en/news/zahi-hawas-i-want-it-backZ>, accessed 10 April 2010; 'The Quest to Regain Egypt's Antiquities' *BBC News* 11 November 2009, http://news.bbc.co.uk/2/hi/middle_east/8352325.stm, accessed on 10 May, 2010; Zahi Hawas 'Zahi Hawas' (2010) <http://www.drhawass.com/blog/dr-hawass-named-vice-minister-culture-egypt> Accessed 1 April 2010

¹³⁴ Steven Stanek, 'Can Egypt Copyright the Pyramids?', *National Geographic News*, January 15, 2008 http://news.nationalgeographic.com/news/2008/01/080115-egypt-copyright_2.html Accessed 29 March, 2010

¹³⁵ Grand Egyptian Museum last update 2006 <http://www.gem.gov.eg/>, Accessed on 3 March 2010 (translated from arabic)

Suhaymi.¹³⁶ It can be speculated that many of the more recent cultural projects in Mubarak's era are related to tourism pressures. There have been reports of corruption in the bid for contracts of the restorations and sediments of national propaganda in the missions of these large scale projects.¹³⁷ However, all these developments are not outside the stated vision of the Ministry of Culture and are definitely developments in the preservation of cultural heritage in Egypt. In order to get a better understanding of how the cultural sector operates I will discuss the Ministry of Culture in more detail and provide information about heritage legislation set forth by The Supreme Council of Antiquities.

The Ministry of Culture

The Ministry of Culture has had a complex historical development. It officially began its existence when it was formed under the name of the Ministry of National Guidance in the first era of the revolution. But in 1958 the Ministry of Culture became the official name of this division of the Egyptian government. Throughout the previous century, many of its current sectors were once scattered between different ministries most notably the Ministry of Public Education.¹³⁸

The Ministry's development of cultural policy is based on three pillars: 1) Vision 2) Policy and 3) Operational plans:

The Ministry's overall vision focuses on the Egyptian Cultural entity and its role in society; it legitimizes the nation state in Egypt's history and focuses on the youth in cultural development. The Ministry states five major points in its vision that influence its policies.

¹³⁶ Caroline Williams, 2002, 457-475

¹³⁷ Caroline Williams, 2002, 457-475

¹³⁸ Ministry of Culture, last update 2006, <http://www.ecm.gov.eg/main.htm> accessed on 17 April 2010 (translated from Arabic)

1. The cultural riches enjoyed by Egypt are important to many countries in the world.
2. The Egyptian role is a leadership role that Egypt has captured because of her history, geography and humanity.
3. Cultural democracy is one of the main achievements of President Mubarak in culture and all aspect of Egyptian life.
4. Culture and society: cultural policy will not reap its fruit unless we participate together. Intellectuals and cultural systems have a continuing adherence to the nation state as it develops and advances. Any plans of social and economic development will remain shaky in their foundation unless they adhere to the cultural roots.
5. The youth are the real soldiers of the cultural battleground, they alone make the future. Furthermore, children deserve all the attention and need to respond to the requirements in the present but also for the near and distant future.¹³⁹

Based on this vision, the creation of policies are related to the following points:

1. Innovation and creation: a special art and beauty lays in that the rebel permanent rules. We must have sufficient flexibility to deal with any new situations that arise in society.
2. Non centralization: Egypt has always suffered from the centralization in the capital to the extent that it did not reach the cities and villages.
3. Funding: creative ways of funding through capitalists and national institutions.
4. Developing cultural programs and education: in order to return to Egypt its creative vitality that targets the youth and future. Education can raise awareness of the concept of real culture in order to create a personalized multi-cultural dimension.
5. Interaction: with the culture of the world through cultural exchange and effective participation in international events and cultural opening and to place Egypt in its

¹³⁹ Ministry of Culture, 2006, accessed on 17 April 2010

pioneering place culturally and in civilization. But the need for unity of the people with the regime in order to overcome the obstacles that require everyone to unite and work in the form of harmonic does not depart from its system Sun.¹⁴⁰

The third pillar focus on the operational plans, these plans are delegated to the various sectors under the ministry. There are 9 Sectors under the Ministry of Culture 1) Supreme Council of Culture, 2) Supreme Council of Antiquities, 3) Egyptian General Book Organization, 4) The General Authority for Cultural Palaces, 5) General Authority for Books and National Documents, 6) General Authority for the National Cultural Center (Opera House), 7) General Authority for the National Authority for Coordination of civilization, 8) Academy of Arts, and 9) The Cultural Development Fund.

Of these sectors the one most relevant to the work with in an ecomuseum setting would be the Supreme Council of Antiquities. Thus in the following section I will describe the purpose and function of this sector to show some of its operational plans and give examples of some of how some of their work has played out.

Supreme Council of Antiquities

Le service des antiquités d’Egypte was established in 1859 and at this time it belonged to the Ministry of Public Works. During this period a large number of historical monuments were recorded and this list is still in use today. After a brief time under the administration of the Ministries of Information, National Guidance and Education, in 1960, Le service des antiquités d’Egypte became a division of the Ministry of Culture. In 1971 it was transformed into the Egyptian Antiquities Organization (EAO) with its own president but still belonging to the Ministry of Culture.¹⁴¹ In 1994 EAO was transformed into the Supreme Council of Antiquities (SCA) belonging to the Ministry with its president being the Minister.

¹⁴⁰ Ministry of Culture, 2006, accessed on 17 April 2010

¹⁴¹Shawki Mehani Nakhla, Sobhi Beshai, Amr Mohmour ‘Cultural Heritage Legislation in Egypt’ (Cultural Policy Institute 1996) <http://www.cprinst.org/cultural-heritage-legislation-in-egypt> Access 9 April 2010

The SCA is concerned and responsible for all aspects of cultural heritage in Egypt; its welfare, management, protection, conservation, preservation, exhibition, documentation, research and media presentation. It is responsible for “providing the personal definition of Egyptian History and maintenance of the capabilities of this country of their heritage and the creative auspices of earnings resulting from the tender of its members (citizens)”.¹⁴² The administration of the SCA is divided into six sectors; the General Secretariat, the Egyptian (Pharaonic) and Graeco-Roman Antiquities, Coptic and Islamic Antiquities, Antiquities and Museums Financial Support Fund, General Projects, Museums. These sectors cover all administrative, financial, legal, technical, engineering, and scientific needs.

SCA is run by the Administrative Council (Board) and the president of the Council is the Minister of Culture, who is the sole and legal representative of SCA. The Heads of the Six Sectors are the executive core with the head of the General Secretariat acting as the Executive head, running its everyday functions and directing all the Sector operations and activities.¹⁴³

Cultural heritage policy in Egypt goes back to 1835 when Mohamed Ali prohibited the export of Antiquities and gave the government an upper hand on excavations, collections exhibition and preservation of antiquities. Through time and with changes in administration of the Egyptian Antiquities many laws were written but few strayed from total state control as first written by Ali (see Appendix 2).¹⁴⁴

More recently law 117/1983 states the term ‘heritage’ is applied to a building or movable object resulting from different civilizations that span the totality of Egyptian history (human, artistic, technical, military, religious) and are more than 100 years old. A movable object or building could be listed, as National Heritage regardless of age, if a decree from the Prime Minister is made. However, the committee of the sector

¹⁴² Ministry of Culture, last update 2006, accessed on 17 April 2010

¹⁴³ Eternal Egypt, ‘About the Supreme Council of Antiquities, 2005
http://www.eternalegypt.org/EternalEgyptWebsiteWeb/HomeServlet?ee_website_action_key=action.display.about&language_id=1&link_key=7, Accessed 17 April, 2010

¹⁴⁴ Shawki Mehani Nakhla, Sobhi Beshai, Amr Mohmoud, 1996

concerned with that specific heritage and the Minister of Culture must approve each decree. Egypt also adheres to some international conventions like UNESCO 1970 that concerns the banning of illegal import and export of cultural policy (presidential decree 114/1973).¹⁴⁵

The various sectors of the SCA as well as the board of trustees of museums are responsible for studying the problems of antiquities, urban and habitation problems and foreign missions undergoing excavations. The police of antiquities and the central police authorities offer further support.

Restoration and enhancement of Egyptian cultural heritage is essentially funded by public funds some of which comes from the entrance fees from archaeological sites, museums, and exhibitions. These profits are transferred to the sector funding pool and after the agreement of the Ministries of Planning and Finance; funds are allocated to the various sectors for their projects.

Fiscal changes are currently in progress so that private associations may contribute to the enhancement of National Heritage in various ways. For example, NEHRA (National Egyptian Heritage Revival Association) is officially recognized and published under the code 4612/ March 2, 1999, which allows funding from industrial and businessmen. NEHRA is already involved in restorations of many Coptic sites for the celebration of the holy family trail in Egypt and their works are done by the approval and control of SCA authorities.¹⁴⁶ Furthermore several important buildings in Talat Harb in downtown Cairo has been purchased by the private sector and are intended to undergo restorations, Al Ismaelia for Real Estate Investments intends to purchase 1 million square meters of downtown property and turn places into high class offices, residential space and

¹⁴⁵ Shawki Mehani Nakhla, Sobhi Beshai, Amr Mohmoud, 1996; UNESCO, 'Convention on the Means of Prohibiting and Prevention the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970' (UNESCO 1970), http://portal.unesco.org/en/ev.php-URL_ID=13039&URL_DO=DO_TOPIC&URL_SECTION=201.html Accessed 14 March 2010

¹⁴⁶ Sherine El Madany, 'Trail of Tears' *Business Today Egypt*, May 2006
<http://www.businesstodayegypt.com/article.aspx?ArticleID=6755> Accessed on 3 May, 2010

shopping malls.¹⁴⁷ This intersection between the private sector and National heritage agenda have yet to play out and it is not certain how issues with current lower class residents of these areas will be dealt with. However, this opens up more opportunities for private and community based ownership that didn't exist in the past.

While the SCA is most related to museum work and tangible heritage, intangible heritage is being considered of value in joint projects. For example CULTNAT is a division of Bibliotheca Alexandria and the Ministry of Communications with funding from both sources including the President.¹⁴⁸ It was founded in 2000 and has been working to document and preserve Egypt's tangible and intangible heritage. Projects such as the "Eternal Egypt" website (partnered with IMB and the Supreme Council of Antiquities) and the Egyptian Folklore project are documenting and digitizing heritage in hopes to make the beauty and diversity available to the public (at the projects completion). In the Folklore project, an effort to engage the community has been made in collecting the information; they have worked closely with communities. For example Adel Mousa is solely responsible for the Nubian portion of the project. Being Nubian himself, but not growing up in Aswan or knowing the language. In an interview with Mousa, he showed that the documentation was not on the static "traditional" that the project was also taking modern architecture, art and culture seriously.¹⁴⁹

Although there seems to be a logical structure in the operation of the Ministry of Culture, it has had an unstable past and its future is not certain with a possible change in leadership in Egypt in the coming year. Establishing an ecomuseum outside of the confines of the Ministry may be a more feasible option for a community for a variety of reasons. Using the legal status of a nongovernmental organization may give communities more freedom to use their own voices and avoid some painstaking bureaucratic procedures that are often deemed to be inefficient in Egypt. Taking the NGO route can also be a difficult process, especially with recent laws, which restrict the

¹⁴⁷ Shaimaa Fayed 'Downtown Deals' June 2009, *Business Monthly*, June 2009 American Chamber of Commerce in Egypt, Cairo.

¹⁴⁸ CULTNAT informant, 2009 Pers.comm August

¹⁴⁹ Adel Mousa, 2009 Pers.comm August

goal of an ecomuseum project. In the following section, I will discuss some of the issues of NGO laws in Egypt before moving onto the discussion about an ecomuseum model for Egypt.

NGO Laws

Egyptian nongovernmental organizations (NGOs) are burdened by cumbersome laws, inefficient government bureaucracy, and occasional interference by the security forces. Recent revisions to NGO laws have occurred in 1999 and 2002, which have tightened governmental control over organizational activity. International human rights organizations have highly critiqued the current laws and asked for revisions to give civil society in Egypt a chance to flourish¹⁵⁰. For the most part these laws are targeted to inhibit any organization that may cause political unrest. Revisions to Law 84/2002 are set to be passed by the parliament in the Spring 2010 and restrict NGO activities even further. In the following section, I discuss the parts of the law that may directly affect the way an ecomuseum may operate in Egypt.

Currently, law 84/2002 gives new organizations 60 days to register and be approved by the Ministry of Insurance and Social Affairs (MISA). In addition to this MISA defines the number of board members and executive committee meetings and procedures, fundraising requirements, organizational record-keeping and so on (Executive Regulations Articles 81-90). In particular, organizations must provide MISA with advance notice as well as minutes of annual general meetings. MISA must approve invitations to conferences before the members of an association can participate. MISA can itself convene an NGO's AGM if it considers it to be necessary. MISA also has the

¹⁵⁰ Human Rights Watch, 'Egypt: Margins of Repression: State Limits on Nongovernmental Organization Activism' *Human Rights Watch* 17/8 (2005) Accessed on 5 April 2010, <http://www.hrw.org/en/reports/2005/07/03/egypt-margins-repression>; Mohamed Agati, 'Undermining Standards of Good Governance: Egypt's NGO Law and Its Impact on the Transparency and Accountability of CSO's', *International Journal of Non-profit for Law*, 9/2 April (2007), http://www.icnl.org/knowledge/ijnl/vol9iss2/special_4.htm Accessed on 21 March 2010

power to object to any organizational decision it considers illegal; the law does not indicate that it must explain the basis for its objection (Article 23).¹⁵¹

More crucially, the ministry also has the power to block an organization's funding. If they notify MISA, organizations may receive funds from local sources, and from foreign organizations that operate in Egypt under agreement with the Ministry of Foreign Affairs. But every grant from external sources must be reviewed and approved by the minister, who is officially required to respond within sixty days (Article 58). A group must hold any foreign funds it has received in escrow until it has received MISA approval. A group may become affiliated with non-Egyptian organizations if the minister is informed and does not object (Article 16).

The law establishes the right of any ten organizations working in the same field to join and form a union. In practice, however, those organizations that want to form a union must submit the names to MISA. MISA then classifies group organizations into unions corresponding to what the Ministry understands to be their chief activity or activities. Authority over the resulting union activities belongs with the organizations concerned, not with the state.

Revisions to law 84/2002 are about to pass through parliament in spring 2010. Of these changes, some of the more problematic changes will

1. Allow state bodies to interfere in the internal management of NGOs
2. Provide mechanism to control funding and notably restrict foreign funding
3. Impose membership in state-run federations
4. Prohibit NGOs from working in more than two fields
5. Restrict the right of NGOs to form coalitions domestically and internationally
6. Ban NGOs that are registered as civil companies rather than associations¹⁵²

¹⁵¹ Human Rights Watch, 2005

¹⁵² Issandr El Amrani 'Egypt: Dark days ahead for NGO's', *The Arabist*, March 24, 2010, <http://www.arabist.net/blog/2010/3/24/egypt-dark-days-ahead-for-ngos.html> Accessed March 24, 2010

While the NGO laws are set to restrict groups organizing for Human rights and political purposes. The government may see many different types of organizations as a threat to national security. Even more so, the bureaucratic processes affect all NGO's in Egypt, thus time, patience and education must be a factor in organizing in this way. In the following chapter, I will discuss how an ecomuseum might and why it should find its place in Egyptian society. I first discuss by outlining some of the problems and benefits a community may encounter in the creation and operation of an ecomuseum.

CHAPTER 5: AN ECOMUSEUM FOR MISR (EGYPT)

Cairo has seen a boom in population in the last three decades with new suburb constructions like Madinet Nasr, Sitta October, and el Tagommo' el khames. Before this most of Caireans lived in the midst of their historical landscape with architecture and foundations stretching from the Ottoman to the Fatimid periods. These core historical districts are still the gathering place of many Egyptian festivals, cultural events, Islamic learning, craft workshops and markets.¹⁵³ Although the government has given some priority to these historic districts in Cairo in terms of restoration and development, the motives are geared at attracting tourism. Some of the initiatives for development would remove 'local' culture and its residents to create the ultimate Disneyland-esque experience and disconnecting the place and the people.¹⁵⁴ What is lacking from heritage projects in general are the histories that local citizens see as important, in a format that they can relate to.

Local Heritage vs. National Identity

Although museum theorists have tried to move beyond ideas of national identities,¹⁵⁵ in Egypt the "nationalist" framework still prevails. In many ways heritage and culture have been a tool in building and legitimizing the Egyptian national identity, even if this identity is what is represented to the outside world and not what Egyptians themselves identify with. The Egyptian government maintains a strong hold on ownership and interpretation of the past and even uses culture as way to represent an imagined democratic state under the Mubarak dictatorship. This is explicitly shown in the vision of the Ministry of Culture and its heritage policies.

¹⁵³ Fekri A. Hassan 'Memorabilia Archaeology Materiality and National Identity in Egypt' in (ed) Lynn Meskell *Archaeology Under Fire: Nationalism, Politics and heritage in the Mediterranean and Middle East*, (Routledge: New York, 1998) 200-216

¹⁵⁴ Caroline Williams, 2002

¹⁵⁵ Brian Graham and Peter Howard, 2008

Museums are a key place where this legitimization takes place within the cultural sector. For example, regarding ownership and interpretation, there are not many opportunities for multi-dialectal voices about history. In 2006, 112 museums existed in Egypt (15 were being planned) of these 75% were centralized, only two were listed as private, while a few others had shared administration outside of the Supreme Council of Antiquities and Supreme Council of Arts.¹⁵⁶

Although in reality few museums are devoted exclusively to Pharaonic antiquities, studies on exhibition styles in Egypt show a trend in presenting Pharaonic iconography in all types of museums from military to art. These impressions of antiquity help to legitimize a national identity with the indigenous ancient past. Exhibitions are based primarily on formal classification such as age, form, and material and while they have overcome the exhibit styles used to legitimize colonial domination over Egypt,¹⁵⁷ they are still using 'traditional' exhibition classifications based on turn of the century museology. Despite efforts to show a congruent Egyptian history including Pharaonic, Graeco-roman, Coptic and Islamic histories, the cultural legislation in Egypt gives the MOC an ultimate authority for interpretation with little to no consideration of alternate exhibit styles and voices. Museums that have potential for local impact are the ones with the most limited resources,¹⁵⁸ and while many of the museums are undergoing renewal, it has yet to be seen if they fulfill their commitments to social inclusion.

The public school systems valorize the Pharaonic past but in fact very few Egyptians have visited the pyramids or the Egyptian museum or any museum at all. For the most part when it comes to heritage and the 'distinctiveness' of place, most Egyptians associate with the Islamic past not the Pharaonic one.¹⁵⁹ Thus, if local Egyptians even find their way to the museum, they will not generally find history that they can relate to

¹⁵⁶ Wendy Doyon 'The Poetics of Egyptian Museum Practice' *British Museum Studies in Ancient Egypt and Sudan* 10, (The British Museum, London, 2008) 1-37 <http://www.britishmuseum.org/pdf/Doyon.pdf> Accessed 1 May 2010

¹⁵⁷ Wendy Doyon, 2008, 16

¹⁵⁸ Wendy Doyon, 2008, 13

¹⁵⁹ Fekri Hassan, 1998

and they will find the exhibition styles a barrier in making a personal interpretation of that history.

The national control over heritage provides many challenges for an ecomuseum project but it also proves that it would be a valuable project to aid in the empowerment of local community to take charge of their own histories. History when translated to identity and heritage is a point of recognition or validation for the present situation but not all heritage is about identity¹⁶⁰ particularly in cases of tourism, which is one of Egypt's largest industries. The identity of place is important but the multiple layers should be explored in a variety of formats and expressions. A switch from the National perspective to the local could provide communities with a sense of empowerment over their past. Ecomuseums are one of the venues in which the importance of local distinctiveness could be implemented into programs that suit a communities needs.

Heritage and Sustainable Development

Other than the realization of a past outside of the National agenda, an ecomuseum could aide in much needed sustainable economic development. Recently, the Ministry of Development raised the minimum wage from LE214 (38 USD) to LE280 (48 USD) however the requested amount to combat rising living expenses and levels of poverty was LE1200 (206 USD). The Ministry reported that over three million Egyptian Families lived on LE165 (\$28 USD) month with 20% living under the poverty line.¹⁶¹ This number is interesting less in governmental documents than in the records of international reports, which show poverty rates as high as 40%.¹⁶² High unemployment, low literacy, bad public education and health services all point to the need of development projects.

¹⁶⁰ Brian Graham and Peter Howard, 2008

¹⁶¹ Almasry alyoum, "Minister: Minimum wage to be set at LE280/month, 3 May, 2010, (Translated from arabic version) Almasry alyoum. Accessed on 3 May 2010 <http://www.almasryalyoum.com/en/news/minister-minimum-wage-be-set-le280month>

¹⁶² GTZ, 2010), <<http://www.gtz.de/en/weltweit/maghreb-naher-osten/aegypten/1471.htm>>, accessed on April 24, 2010

Using heritage as a tool could provide a new prospective to the traditional development plans, help rejuvenate important areas and empower communities.

Project's like Bayt el Suhaymi explored in this paper is just one example of how a community perspective in heritage preservation could benefit a community. Also in the Gamaleya district, Friend of the Environment, a local NGO focused on encouraging traditional craft in an environmentally friendly way. They have established a community center that offers job training in a restored building and have also restored other working workshops around the area.¹⁶³ Another example is the work of the Aga Khan Development Foundation which is giving the community of Darb-a Ahmar, a low income neighborhood, job training and employment opportunities in sectors such as shoemaking, furniture manufacturing and tourist goods production. They are also offering apprenticeships for automobile electronics, mobile telephones, computers, masonry, carpentry and office skills. Micro-credit loans have enabled residents to open small businesses such as carpentry shops and a drycleaner and hundreds of young men and women in Darb Al Ahmar have found work in Al-Ahzar park another feat completed by the project. Several restorations have occurred as a result of this foundation, including historic building as well as housing.¹⁶⁴ These projects have taken a community perspective into their work and are important examples of the need to reconnect people with their landscape and knowledge and the positive results that ensue. There are countless neighborhoods in Cairo with enormous heritage value but these are in a deteriorating state.

An Imagined Ecomuseum

Under the current government some adjustments would have to make to make an ecomuseum a viable project in Egypt. There are many potential obstacles, 1)

¹⁶³ Friend of Environment and development Association, <http://www.fedaeg.com/mission.html> Accessed on 3 May 2010

¹⁶⁴ Aga Khan, The Aga Khan Trust for Culture: Historic Cities Programme, 'The Azhar Park Project in Cairo and the Conservation and Revitalization of Darb al-Ahmar', http://www.akdn.org/aktc_hcp_alazhar.asp Accessed on 3 May 2010

bureaucracy, 2) funding, and 3) ownership; however, I argue that despite these a well-planned project could be established.

For legality purposes it may serve the community best to register their project as an NGO, just as long as they are careful to avoid stating purposes that could seem threatening to the government. There may be a bit more freedom in the way they work if they are not defined as a museum but community groups will have to be well organized and careful about their associations in order to stay running. It may have to avoid using the term ecomuseum in its definition for the simple fact that the government could use this as a reasoning to put further restriction controls or even deny the registration of the project.

Finding funding is always a major concern of any cultural project; however there is also the concern that the government will not approve the source of funding and it can be lengthy waiting period to receive approval. As mentioned previously it took 1 year for the Bayt el Suhaymi funding source to be approved. Within the NGO law, there is a 60-day waiting period for approval, however; it is not uncommon for donors to be refused. Many NGO's will find themselves in a bind, as they use resource to go ahead with projects but later find their donors rejected. There is no real way to avoid this, other than making certain that funding sources are not "black-listed" and that those working in administration and decision making roles are well educated about changing laws and procedures.

In relation to "heritage" communities may have a difficult time claiming ownership, especially in the case of tangible heritage, unless it is less than 100 years old. Even in the case of "younger" heritage, if the government saw the heritage as valuable they could label it as such and take ownership. However, if an ecomuseum were to choose to use restoration as part of their project, there is a loophole that could help this effort. Private businesses are now allowed to buy property, restore them and rezone the property. MOC and SCA still maintain some power in the process of restoration,

however if a company with good intentions took on the proposal of an ecomuseum, this would be a viable way to give a community more of an ownership and a decision making role.

In addition to this, with programs like CULTNAT, intangible heritage is also being considered of value and while the government does not claim specific ownership over intangible heritage, the documentation and public access including CULTNAT's interpretation of what they document could be problematic. In the same light, the realization of the importance of this intangible heritage by these governmental projects could be of value to convince government entities of the importance of an ecomuseum project. Thus, to avoid issues in the ownership of tangible heritage, a focus on intangible aspects like some of the vibrant craft, musical or literary traditions could be the focus of any new ecomuseum territory.

Setting the Scene

Many literary traditions have found their stories in the alleys and streets of historic Cairo. For example, Nobel Prize winner, Naguib Mahfouz set many of his early novels in the Gamaleyya district in historic Cairo. On a trip to the area with an Egyptian friend, she pointed out that in its deteriorating state it was hardly recognizable to the place that Mahfouz had described. The importance of the Mahfouz 'landscape' has already been realized as his birthplace is on list for restoration¹⁶⁵ but this type of restoration could take a further step to integrate community development.

If an ecomuseum territory focused on the literary and story telling traditions of an area it could propose to have a site on its landscape devoted to enhancing literacy for the 27% of Egyptian adults who remain illiterate.¹⁶⁶ Furthermore it could help promote children's creative writing, which may not be as encouraged in public school systems. In an exhibit space, the community could tell their own stories in the interaction with the

¹⁶⁵ Peter Carrigan, 'Cairo's Medieval Heritage undergoes a facelift' *Daily News Egypt* Feb 5 2007, <http://www.dailystaregypt.com/article.aspx?ArticleID=5408> accessed on 15 March 2010

¹⁶⁶ UNICEF, 'statistics' (March 2010) http://www.unicef.org/infobycountry/egypt_statistics.html accessed 15 May 2010

landscape helping to preserve the intangible heritage and help them identify mutual and individual points of memory and identity on the cultural landscape. This development would help to increase social capital, inspire heritage awareness and help to give people tools to succeed through education.

In addition to these benefits, Mahfouz is a nationally and internationally respected and this fame may in turn promote tourism and bring a new vitality to the community in other needed services. However, tourism should be planned in a sustainable way, not to over saturate the market or run local craft traditions or café's out of the community. This is just one example of the many distinctive areas of Cairo that could benefit from an integrated heritage development project.

Limitations of Research

Although this dissertation has covered a wide breadth of information there are limitations that may have affected the data, results and interpretation. First this study lacks quantified data of a larger number of Egyptian citizens and their ideas about heritage, identity, museums and a possible ecomuseum project. The generalizations made about the preserving the past are assumptions resulting from various conversations with Egyptians, however; it does not represent the whole of the population in anyway. Furthermore, the inability to truly experience the Bayt el Suhaymi project in process, during the restorations, makes me rely only on the reported results and perceptions of community members after it completion. It is difficult to see the various stages of project planning and actually levels of community involvement that took place.

Access to information was limited, especially in the realm of Egyptian governmental policies and legislation. Some of the information accessed was old and much of it required translation with the help of a native Arabic speaker. The Ministry of Culture does not appear to have updated their website since 2006 so it is unknown if they have

recently had any major changes to their operating structure or vision. Furthermore the Supreme Council of Antiquities official website has been down for months, limiting some information about legislation to secondary sources.

On a more personal level as a field researcher, there were obvious language barriers both in Italy and Egypt. While I was able to gain a beginning communication level in Italian, some of information I received during my fieldwork was interpreted to either English or German. In Egypt, I was also able to achieve understanding of Arabic but the fieldwork was more affected by me being a foreigner since this changes the way that the people I interviewed discussed certain issues with me. As always there were time constraints when visiting various ecomuseums in Italy, sites in Egypt and in the research surrounding this dissertation.

Recommendations for Future Research

This study has shown that pursuing an ecomuseum project in Cairo could be a valuable endeavor on a number of levels. However; in order to properly prepare for this a more detailed study of other community development projects in Cairo like Darb al Ahmar and Friends of the Environment should be done in order to build off of the past work and experience of these organizations. Further research into the cultural sector of Egypt should also be made so that a secure path for ecomuseum registration can be located and a territory for the ecomuseum can be defined without encountering issues of ownership. On an academic level, interesting ideas about Egyptian perceptions of place and space arose during the study. Further research into these topics could add to the discussion of the use of heritage sites in urban spaces and local people feelings and awareness in the preservation of cultural landscape.

Conclusion

In this dissertation, I have argued that creating an ecomuseum in Egypt would be viable project that could aid in heritage preservation, sustainable social and economic development and community empowerment. By using the ecomuseum model, the distinctiveness of place can be preserved while at the same time looking towards developing a better future.

In order to reach my original aim, I have accomplished the objectives:

1. To review current definition and theoretical concepts of ecomuseums.
2. To define what sustainable economic development means in heritage projects and provide evidence that it works using examples from real cases in Italian ecomuseums.
3. To provide positive evidence from an integrated restoration project in Darb al Asfar (Bayt al Suhaymi) in Cairo to show that heritage can be a tool in community regeneration.
4. To evaluate Egyptian cultural legislation and NGO politics in order to gain an understanding of the political context that could affect a future ecomuseum project.
5. To provide an ecomuseum scenario for Egypt that takes into account the cultural laws and politics as well as some of the sustainable and economic development needs.

These objectives have provided the necessary background in order to understand the definition and theoretical concepts of an ecomuseum. On a practical level I have shown how sustainable economic development and ecomuseums can be interrelated and shown a variety of examples of how this can be applied from my fieldwork in Italy.

In my discussion of the integration of heritage and development I have looked into a restoration project in Cairo that included community development into its plan. I did this

case study to show that if a ecomuseum focused project were to occur, it could have a successful and valuable impact similar to that of Bayt el Suhaymi. Furthermore In order to determine how the ecomuseum model would have to be adapted to fit into the current political situation in Egyptian, I have done preliminary research into the structure and legislation of the cultural sector in Egypt.

Finally, I have argued that national perspectives on heritage in Egypt are directed more toward a Pharaonic past that many local people do not associate with. In the current museum system, exhibition styles present categorized information, which is format that is difficult to connect with and learn from. I believe, that a local perspective on heritage should be adopted so that complex layers and meanings of the Cairo urban landscape and its associated tangible and intangible heritage can be explored. Furthermore, I have looked at the need of sustainable economic development and strongly believe that any heritage project should be undertaken with involvement of the community, so that their needs can also be fulfilled. Lastly, I have imagined what an ecomuseum in Cairo could look like with consideration of cultural legislation but still maintaining the original ecomuseum characteristics, in regards to ownership, memory and identity, local distinctiveness and sustainable development.

Cairo is truly beautiful; you can walk down her many unique alleys or stand in the shadow of her proud mosques, and almost feel the many stories that construct the landscape. But as many places in the world modernization, nationalization, pollution, and a lack of awareness are threaten much of the local distinctiveness. In relation to this, contemporary Egyptian poet Ali Salama said:

I am afraid that I wake up in the middle of the night. Like I usually do. Or by the dawn, or by afternoon... I open the window and I don't see Egypt.

She took her clothes, she got bored, she got sick, she got disgusted, took her Nile and her pyramids, and stormed off... And she swears a hundred times she is not going to stay.

Between you and me we crossed the line, as if we colonized her, as if we inherited her. Is it that same beautiful girl? She was pretty like the moon. At a sudden she grew old, the age so obvious in her face.

I fear the day I wake up, I open the window, and I don't find Egypt.¹⁶⁷

This poem's imagery captures the essence of this dissertation, that our landscape, holds heritage, our memories and our identities. But if a place changes too quickly or if we continue to let it crumble and disappear, we will no longer recognize it and in some ways we will no longer recognize ourselves. We cannot save everything but that which saved or destroyed is also remembered or forgotten. If defining the value of heritage is selective process than who should have the authority to decide, can the foundations of these decisions be part of a democratic process, involving a variety of stakeholders? Can heritage preservation truly help a community in need of development? The full potential of these actions have yet to be witnessed in Cairo but there is hope that a future ecomuseum could help benefit local communities and their heritage. As Egyptians say, insha'allah bukra ahla min elnaharda (tomorrow will be more beautiful than today).

¹⁶⁷ Salama, Ali, Sawany Culture Wheel Poet Night, (online video), <http://www.youtube.com/watch?v=oWZM9fWzvp0> accessed on 10 May 2010 (transcribed and translated from Arabic see Appendix 3 for the Arabic version)

APPENDIX 1

Hayam: (Egyptian masters student in restoration at Cairo University, assistant to Dr. Asaad Nadim (Project director), a Darb al Asfar community member who has lived her whole life in the community and was inspired by the project to continue with restoration.

This interview is transcribed verbatim from a recorder interview. Location Darb el Asfar, NADIM office. December 24, 2009. Hayam is not a native English speaker. Words in brackets are added for clarification.

Angela: You have lived here in the alley your whole life?

Hayam: Yes

A: You were born before the restoration started.

H: Before restoration.

A: your family has been here for many generations...

H: yes my mother, father, grandfather everyone was here.

A: How is it different for you living here, before and after the restoration?

H: Before restoration the area was very bad. This area before restoration, all these houses (were) falling... the electricity and the water pipe, all the underground (was) very bad...when Suhaymi project area started, ah, the project, improved all of this underground, electricity water pipe telephone, after he finished, put flat (stones) before restoration (there was) asphalt, and the electricity in the street, fanous (lantern) not found before.

A: So there was no light in the street before?

H: And the people live in this area not attached with monuments, some of the people didn't know about Suhaymi house... Dr. Asaad and the workers invited the people in this area to visit the Suhaymi house and make contact with people... (for) development of the people and the monuments. and they (made) survey about the people living in this area, survey about children about women about men... the children in the schools, the project invited the children and they draw anything inside Suhaymi house like windows like mushabayi (lattice work), like anything decorated in the monuments to increase children to like the monuments.

A: So this was after the restoration?

H: Before.

A: Before it started?

H: after restoration (Dr. Asaad) invited the students to draw inside the house and they make meeting with the people that live in this area inside Suhaymi house and the make presentation with him to increase our knowledge about monuments... the people didn't care about monuments before restoration. After restoration the people know (about) monuments and how to care about monuments and the building.

A: so when you were a little girl did you know about Bayt el Suhaymi?

H: Something

A: but not much of the history?

H: yes, after the restoration we know about the history and everything about Suhaymi

A: the project, did that inspire you to study restoration, why did you decide to study restoration?

H: me, ok. After restoration...my studies hotel and tourism, before I finished my studies I worked with Dr. Asaad in the project restoration and he encouraged me to study in Cairo University archaeology and restoration and they study diploma and now I study for my masters.

A: Ok so now you are starting to write the thesis

H: prepare... Dr. Asaad encourage me, when I worked in Suhaymi area I liked it and decided to keep all monuments, I am encourage to keep caring about my monuments in Egypt. And Dr. Asaad encouraged more me.

A: when you finish you want to work on more restoration projects?

H: (yes), now I make maintenance for Suhaymi house in January and December every year.

A: You do the maintenance?

H: I make it with Dr. Asaad.

A: and that's the list of things that....

H: list of anything to make maintenance, wood glass anything.

A: and the list is there a lot?

H: (we) make a checklist about electricity, windows wood, maybe small crack, glass, anything, wall...

A: anything that is starting to change?

H: anything in the area, outside and inside.

A: At first after the project finished, an NGO was started?

H: yes

A: but the NGO is no more, it does not work anymore?

H: no

A: but people in the alley are they still caring about the heritage?

H: yes people are caring about the area...before restoration people put garbage in the street... now after restoration, development your knowledge.

A: Other than the idea of history and the knowledge that it brought. Has it changed the area because of tourist coming?

H: development of the area, the people stay in their home not outside their area and they encouraged the people to keep the monuments, still inside our homes... and they work in this area and don't make any activities to make the monuments bad.

A: so I know that within Bayt el Suhaymi there are activities and concerts, do the people come to that?

H: inside Suhaymi many activities refer to Ministry of Culture, (they) make many culture activities like music, traditional music or learn the children draw, and inside make computer, computer courses...

A: so people from the alley go to these things?

H: yes and share in courses computer and culture activities and children study and draw and now Dr. ... the director of Suhaymi House make aragoz (shadow puppets) for children. Screen lights behind the screen and make shadow... they make every Friday party to children to show the shadow and children in this area very happy for every

Friday.

A: so do you see in the children the effects, the positive effects compared to when you were a child?

H: yes, yes...

A: because there was nothing like that when you were a child?

H: before restoration...nothing.

A: do children from other alleys come too or is it just people from this alley? Do you think, it helps to inspire others to have restoration in their area?

H: area restoration make a very positive affect for people, ministry of culture, (like) Moez street, Suhaymi House Project encouraged to make big project area of historical Cairo for Moez street and they (Ministry of Culture) make development for people, change electricity, water pipe and they make electricity in street fanous (lanterns) in front of every monument make special electric like in the pyramids, sound and light in pyramids and lights. After he thinks to make sound, now its only lights. It's not just this ally that has been affected. Its has inspired more and more restoration in the area and the restoration now walking only no car (allowed)

A: when I came in everything was under construction, are there more restorations happening now?

H: yes the ministry of culture completed the project on the end of the street.

A: so they finished?

H: no they will finish all.

A: do you know of any plans in the future for the community in dealing with the restoration of heritage, do people here have a plan at all?

H: this is the (job) of government, you must have government (like) the Ministry of Culture (to) encourage people and (tell them) how to make historical Cairo a good place in the world. You must make in television, in writing, in notes (newspaper), make courses for people to increase our knowledge and information about monuments, the government must...now maybe the government finally does, they come and maybe try to make her (Egypt) heritage and her monuments bigger in the world.

A: so they want not just for the people here but to bring recognition from the world... do you remember now your first impression, your first idea when Dr. Asaad came to the

community and said he wanted to work with Bayt Suhaymi, how you felt before?

H: the earthquake make bad affect of Suhaymi area and every monuments ya3ni (like) when I visited Dr. Asaad inside the house and see the house I felt sad. And I see maybe the house with very big crack especially upstairs, it was very bad, Suhaymi house, very bad, I feel sad and I try to I think why, why the government put the monuments for this bad case why make every year (no) maintenance, why (was) my government careless... they don't care. I feel sad and then positive when I visit Asaad and speak with him I feel very happy, Dr Asaad encourage me too and the engineers and every worker inside the project to make a big project and how to keep it a big project and make a famous project and every people interested (in our work) and the government and journal and magazine come to write about this project, (we) invited (them) after restoration and they see before restoration and after restoration and how we make a big project. The project take 7 years, the first 3 years, make studies, research not work.

A: was there anybody in the community who didn't want the restoration?

H: in the beginning, the people in this area? In the first, the beginning (people) living here feel not good, he think when we start restoration and when we start our project, go, the people who live in this houses inside the area the project go out from these houses. That the bad affect for the people but the project not make this, that is a wrong opinion.

A: but it's happened other places?

H: when they started the project and they make meeting with people. The people know about the project and they encourage Dr. Asaad in this project and they make pressure on him and now (they are) happy for this development.

A: so they value and cherish it?

H: and share it with Dr. Asaad, one of this men working here in this alley share a small place to make NGO for Darb el Asfar alley to make cooperation with all of these people, and they decided to make NGO to solve any problem in alley and solve any problem in the monuments.

A: after restoration.

H: now he closed because some problem.

A: what do you see your future in restoration?

H: upgrading year by year, before the old restoration not famous, now its famous and now the government very clear for restoration. And the president and the ministry of culture now care about monuments. This a good thing. And year-by-year upgrading...

and every year restoration has very high technology, the research found chemical material that is good for restoration. Very better. In the future better more than now, every year the material perfect.

A: so you imagine that one day the whole area here with look like Darb el Asfar, do you think all of historic Cairo will be restored?

H: this is the first area to make upgrade, and now (the Ministry of Culture) finished another. I think maybe better (with) material. Suhaymi Area very good restoration... Bussi (look), in the past (they used) old material... the archaeology, special archaeology men, upgrade. Maybe the faculty of archaeology become famous because many students love learn restoration, now the number for students much bigger, at Cairo University... in our studies not manual (hands on) like Suhaymi House, it good for me to share (work with) Asaad, as I see this manual, la (no), not only study like in university studies don't work in the monuments. We make (models) like anything in monuments and try to restore this, only in a model not real monuments, it's very wrong ... when I study, I am understudy. We see some restoration project and know how, they research about the damage.

Appendix 2

Egypt Judicial bases for the safeguard of each branch of cultural heritage. ¹⁶⁸

I-1: Regulations for the protection of Antiquities.

Juridical base: High order, from Mohamed Ali, (August,15,1835), Abdine palace archives no. 316 Maia turc-page 175).

-Antoine Khater, IFAO, (Bull.de la Soc. de Géographie de France, 1836 .P. 65).

Summary: Prohibition of export of Antiquities.

The Government has the upperhand on excavations, collection, exhibition and preservation of antiquities.

(See: CF. Annex I).

I-2: Regulations for excavation.

Juridical base: High order of the Turkish Sultan, March, 1869 (A.Khater, ibid, p.274).

(Recueil de Législation Egyptienne, t, p.26 - PH. Gelat - IFAO).

Summary: Excavations are authorized by the Minister of Public Instruction (Education).

Discovered antiquities in private land belong to the owner of the land. Prohibition of export of antiquities except coins.

(See: CF. Annex II).

I-3: Regulation concerning Antiquities

Juridical base: High order/ Law, March 24, 1874 (IFAO - A. Khater, p.275-279).

Summary: Objects from old times are considered antiquities. Antiquities are divided into two groups: coins - and mobile, immobile objects. Government control on excavation, sharing and in private land.

(See: CF. Annex III).

¹⁶⁸ UNIMED 'Judicial Bases' (UNIMED 1996)
<http://audit2.clio.it/legaldocs/egitto/egitto%20web/basi%20giuridiche.htm> accessed 10 March 2010

I-4: Prohibition of export of Antiquities.

Juridical base: Decree of Khediev Mohamed Tewfik, May19, 1880 (Gelat, ibid, p.257). (Khater, ibid, p.280 - IFAO). *Journal Officiel: "J.O."* (no.889 p.1, on June 1,1880.)

Summary: Interdiction of export of all sorts of Egyptian antiquities including coins.

(See: CF. Annex IV).

I-5: Constitution of a committee for the protection of Arabic monuments.

Juridical base: Decree/ High order of Khediev Mohamed Tewfik, issued in Abdine palace, on December 18, 1881 (IFAO - Gelat, ibid p.45, - Khater ibid, p.280 - 281).

Summary: Constitution of a committee for the preservation of Arabic Monuments of artistic and/ or historic value headed by the Minister of Wakf.

(See: CF. Annex V).

I-6: The Boulak Museum and its contents, makes part of public heritage.

Juridical base: Decree of Khidiev. Mohamed Tawfik, issued in Ismailia palace on May 16, 1883 (*Journal Officiel: "J.O.":* no.1644-17 May 1883 p.I; Khater, op.cit., p.281 IFAO).

Summary: The existing Boulak Museum and its contents as well as new Museums, and all classified antiquities are considered public heritage under the control of the Ministry of Public Works.

(See: CF. Annex VI).

I-7: Concerning the Exception of Arabic art monuments from the construction Organizing Line.

Juridical base: High order of Khediev Mohamed Tewfik issued in Ras-El-Teen palace, on 27/6/1883 (*Journal Officiel: "J.O.":* no.1680 on July 1st 1883 p.I.; Khater, op.cit., p.281-282 IFAO; Gelat, op. Cit., p. 45 IFAO).

Summary: The exception of Ancient Arabic buildings from the Construction Organizing Line. (Regulation / Law of Building Construction).

(See: CF. Annex VII).

I-8: Concerning the Interdiction for excavations without Permission from the

Director General of the Museum and Excavations.

Juridical base: Decree of Khediev Mohamed Tewfik issued on 17/11/1891, in Abdine palace. (*Journal Officiel: "J.O.":* no.131 p.2427-2428; Khater, op.cit., p.281-282- IFAO; Gelat, op. cit., p. 13 IFAO; Khater, op.cit. p.282-283).

Summary: Excavations must be done by the permission of the Director General of Museums, and all findings have to be kept in the Giza Museum.

(See: CF. Annex VIII).

I-9: Concerning the Punishment for illegal excavation.

Juridical base: High order of Khediev Abbas Helmy the 2nd issued in Ras-El-Teen palace 12/8/1897 after being approved from the mixed Court on 13/6/1897. (*Journal Officiel: "J.O.":* no.92-16/8/1897 p.2058-2059; Khater, op.cit., p.283-284)

I-10 Law No.14 for the year 1919 Concerning Antiquities.

Juridical base: Law of Khediev Abbas Helmy no.14 issued on 12/6/1912. In Alexandria. (*Journal Officiel: "J.O.":* no.70-15/6/1912 p.1391-1393).

Summary:

Every antiquity from allover Egypt, on the ground, or under ground is a public property.

An antiquity is any kind of objects or buildings, reflecting an artistic, scientific, religious, and ethic evolution in Egypt, from pharaonic, graeco roman and coptic times.

The government has the right of confiscating any building or land in favour of public interest.

Findings, during legal excavations are equally shared between the excavator and the antiquities authority.

5. Each dealer of antiquities, must have a license from antiquities authority.
6. Prohibition of export of antiquities without an official permission from antiquities authority.
7. Penalty of prison for a period not exceeding one year for persons causing damages to antiquities or contradicting the previous articles.
8. Antiquities authority belongs to the Ministry of Public Works.

(See: CF. Annex X).

I-11 Law For the protection of Arabic Monuments.

Juridical base: Decree/Law no.8 of Sultan Ahmed Fouad issued on 13/4/1918. (*Journal Officiel: "J.O.":* no.15-31 April 1918 p.11; Khater, op.cit., p.299-301-IFAO)

Summary: Any mobile or immobile object belonging to the Arab conquest period until the death of Mohamed Ali, having an artistic, historic, or archaeological value is considered Arabic monument, comprising also Coptic churches and monasteries. The documentation of these monuments is done by a decree of the Minister of Wakf.

(See.CF. Annex XI).

I-12 Organizing the committee of Egyptology - their responsibilities.

Juridical base: Decree of King Ahmed Fouad on 23/6/1927. (*Journal Officiel: "J.O.":* no.56 on July 1927).

Summary: The committee is headed by the Minister of Public Instructions (Education) and is composed of ten members representing the ministries of public instructions, Finances, Interior.

The rector of the Egyptian University, The royal chancellor of the Ministry of Public Works, The general director of domains of state, Controller of exhibitions, tourism administration, Controller of fine arts.

(See: CF. Annex XII).

I-13 The dependence of the (Services des Antiquités) to the Ministry of Education.

Juridical base:
Decree of king Fouad 1st . (*Journal Officiel: "J.O.":* no.32 on 11/4/1929)

Summary: The dependencies of the (Services des Antiquités) to the Ministry of Education. (See: CF. Annex XIII).

I-14 The dependence of the Museum of Arabic Monuments to The Ministry of Education.

Juridical base: Decree of king Fouad on 29/10/1929 in El-Montaza palace. (*Journal Officiel: "J.O.":* no.99 on 7/11/1929 p.3-4).

Summary: The dependence of the museum of Arabic monuments to the Ministry of Education.

(See: CF. Annex XIV).

I-15 Dependence of the Coptic Museum to the State.

Juridical base: Decree no.14 from Prime Minister on 29/1/1931. (*Journal Officiel: "J.O.": no.11 on 2/2/1931 p.2; Khater, op.cit., p.304/IFAO).*

Summary: The dependence of the Coptic Museum to the State.

(See.CF:Annex XV).

I-16 Dependence of the Committee of protection of Arabic Monuments (Arts) to the Ministry of Education instead of the Ministry o Wakfs.

Juridical base: Decree of King Farouk issued on 16/8/1936 - in Ras-El-Teen palace. (*Journal Officiel: "J.O.": no.94 on 20/8/1936 - p.3; Khater, op.cit., p.305 - 306, IFAO).*

Summary: The committee of protect of Arabic monuments (arts) is dependent to the Ministry of Education instead of the Ministry of Wakf.

(See CF: Annex XVI).

I-17 Establishment of a Superior Council for the Protection of Arabic Monuments (Arts).

Juridical base: Decree on 7/8/1939 in El Montaza palace. (*Journal Officiel: "J.O.": no.79 on 14/8/1939; Khater, op.cit., p.305 - 306, IFAO).*

Summary: The creation of a Superior Council for conservation of Arabic monuments composed as follows:

President: Minister of Public Instruction (Education).

Members: Secretaries of State of the Ministries of Education, Finance, Interior, Wakf., The Royal Chancellor of the Ministry of Public Instruction (Education), Director general of (Service des Antiquités Egyptiennes), Director of the Arabic arts Museum, The director general of the Tanzim administration, The director general of the exhibitions and tourism administration, The controller of Fine arts (Ministry of Public Instruction, The Conservator of Coptic Museum, The director of the conservation of Arabic Monuments Service, Professor of Islamic Archaeology in Fouad tian times until the end of reign of Ismail.

(See: CF. Annex XVIII).

I-19 The establishment of the (Service des Antiquites).

Juridical base: Decree/Law No.22 for the year 1953 issued in Abdine Palace on 8 January 1953. (*Journal Officiel: "J.O.":* no.3 bis.8 January 1953 - P.2-3).

Summary: Decree/Law for the establishment of the antiquities Organisation.

I-20 Organizing of the Service des Antiquites.

Juridical base: Law no.529 for the year 1953 concerning Organisation and responsibilities of the (Service des Antiquites).

Summary: The (Service des Antiquites) is responsible for the protection of Egyptian antiquities from different eras, excavations, encouraging archaeological research in general and the establishment of museums and their management . A Supreme Council of Antiquities headed by the Minister of Public Education is responsible for suggesting the policies to be implemented for the preservation, restoration, and excavation of Antiquities.

Appendix 3

Poem by Ali Salaama

ساعات بقلق بالليل
يعني بالليل شوية كد
قبل الفجر
حسب الظروف كده
بعد العصر
خايف يوم أضحى..
وأفتح الشباك..
مالاقيش مصر

ألاقيها لمت هدومها ومشيت
لمت هدومها
علي نيلها
علي هرمها
وطفشيت
وحلفت ميت يمين ماهي قاعدلنا
ماهي زهقت..
تعبت..
إتخنقت
أصلنا زودناها..
أكننا استعمرناها..
ورثناها

مصر البنوتة الحلوة
اللي زي القمر
بقت عجوزة وشايبية
وبان عليها الكبر
خايف يوم أضحى..
وأفتح الشباك..
مالاقيش مصر

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