Positioning Egyptian Museums in the Governmental Cultural Policies

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Abstract:

The goal of this study is to identify the development of cultural policies towards Egyptian museums and the cultural scene. The main task of the study is to gather available information on different key actors involved cultural policies that affect museums practices in term of cultural management. In addition to mapping and evaluating the existing governmental policy models and forms of management system in order to assess the current situation and provide a recommendation to different actors of the field.

The study provides a historical overview of the development of governmental cultural policies and funding in relation to cultural sector and its

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effectiveness on museums. Gathered information illustrate the governmental operators and its affection to cultural management in museums and bridge conceptual existing gaps within the cultural field. In addition to providing an overview of cultural sector authorities and its relation to the development of the current situation.

Keywords

cultural policy, museums, cultural management, Egyptian vision 2030.

Cultural Policy Overview

To identify the relation between cultural manager and other cultural organisation, It is essential to define cultural policies, which Craik in 1995 referred it to the group of cultural, products, practices, consumption and forms of orientation that subjected and organized by policy domains. Examining cultural policies concerns with governmental action towards cultural issues such as formulating regulations and develop objective strategies.

Other definition of the cultural policy referred to the regulation of the marketplace and creative practices. This definition posits community creative practices that governmental policy objectives formulate the development of potential community cultural production.

While another definition relates cultural policy to the way in which government manages the cultural resource like production, consumption, and distribution through governmental direct employer and other forms of ownership aiming to develop the relationship between lifestyle forms and cultural forms.

Craik in 2007 cited a group of objectives in relation to cultural policies that traditionally embedded public good, which aims to foster national identity and investment in society's culture. He had summarized the four cultural policy objectives as follow:

- Preserving the public from distraction such as racial or sexual discrimination, violence, pollution and develop strategies that regulate and sensors in form of low or regimes.
- Protecting the public from external efficiency and raise the appreciation for local cultural production among the community.
- Preserving cultural resource for the current and future generations such as material culture, cultural heritage, and cultural icons, besides maintaining and granting the efficiency of a cultural institution and support its programmes and practices.
- Embedding the value of citizenship through motivating cultural actors by rewards, and funding the cultural institution in the field, and funding national celebrations and traditional activities (Craik, 2007).

Usually, governments follow framed programmes aiming to support cultural sector. Governmental culture policy formulated in four models known historically and internationally as "patron model, architect model, engineer model and facilitator model".

- *Patron model* which actors donate direct support to cultural forms that certify certain forms of art and cultural interface. This patron model enabling distributing indirect funds according to comparative evaluating cultural participatory. There are countries use that model in national cultural policy like Canada, Nordic countries, United Kingdom and Australia.

- *Architect model* that adopts cultural responsibility in certain minister which its cultural policy objectives aiming to achieve social welfare. Until the 1990s, western European and France use to adopt this approach, which enables governments to offer direct funds to culture and support creators to survive.

- *Engineer model* is the political form approaching cultural funding that formed by the political objective of the regime which government achieving its political agenda through owning cultural creation and employs cultural creators. Countries like north and south Korea, Soviet Union, China, and Cuba adopt that model.

- *Facilitator model* the form of the governmental objective is to create an environment that facilities culture production and enhance cultural diversity

through indirect taxes relief and financial support to the cultural activities besides providing a less governmental control which adopted by the twentieth century in USA (Craik, 2007).

Egyptian Cultural Policy Context

Historical overview

Starting from the Egyptian modern history in the 19th century, Mohamed Ali Pacha established the construction of cultural institution for modern Egypt. In 1835, he established antiquities museum and Boulaq museum in 1885, then fewer years later 1892 he established national library and archives. The Egyptian Antiquities House "Egyptian Museum" officially opened in 1902 (El Batraoui & Khafagui, 2010).

Afterword in the reign of Khedive Ismail established Cairo Opera House. The governmental and antiquities bodies achieved progress in cultural industries development in the field of cinema, theatre, and music among the level of governor, civil society and private sector levels. This era that named "nahda" acquires a real cultural policy derived from Egyptian intelligentsia production in relation to the colonization of Egypt, The way in which cultural production and actors supported and financed by Egyptian princes. The modernization of Egypt continued to the republic state after the 1952 revolution, this turning point after a short period of extending the traditional protection and controlling the intellectuals ended up systemizing to them by the state of "Free Officers". Generally, the new political regime adopted

the relation between culture and politics which the regime implemented protection and raise people's social, cultural and development under the umbrella of national projects in relation with Arab Socialism concept orientation (El Batraoui & Khafagui, 2010).

In 1958, the MOC (Ministry of Culture) was established under the authority of National Orientation, which used to enforce certain cultural policy model and creates a gap between public and intellectual elites. This gap remained to Sadat's economic openness ideology in the 80s, to the era of Mubarak's republic regime that adopted instrumentation of intellectual elites, which is the same gap, still exists to current days (Shams, 2014). While the constitution of 1971 announced, "Arabic language and Islam is the official religion of the republic and the Sharia is the main source of legislation" till now. The arts and cultural production in Egypt are dominated and controlled by the constitution. By the year 1981, Egyptian regime started to adopt the ideology of privatization that causes commercialize all basic services including cultural service. Accordingly, the state cultural institution like a museum and cultural palaces negatively affected, due to the dedication of establishing security to protect the regime. Thus, the debate about MOC's policies increased towards the Egyptian cultural institution and antiquities crisis in the last 20 years (El Batraoui & Khafagui, 2010).

National Cultural Policy

In the notion of formulating and implementing governmental cultural policy, the main responsibility refers to Ministry of culture. In addition, there are ministries that involve in process of implementation and formulation together such as, MOC, MOA (Ministry of Antiquities), Ministry Religious Affairs, Ministry of Education, and Higher Education, Ministry of <u>Communications and Information Technology</u>, and Ministry of Youth and Sport.

The Ministry of Culture announced that its policy mainly based on adopting cultural acceptance, freedom of expression, citizenship, rejecting bigotry and enhance the sense of belonging to the Egyptian nation. On this base, cultural policies and activities targeting all social groups. However, there is a big gap between governmental policy objectives and implicated cultural practice. The main cultural policies objectives and priorities concerns preserving, collect, document and promote national heritage. Beside the increasing interest of archaeological sites in form of the restoration project. In addition to expanding cultural infrastructure, policies started to adopt an interest in traditional and contemporary creative industries and promote its production.

The Egyptian cultural policy model generally is a hierarchical administrative pyramid, related to state-controlled form. Which is rooted in 1960th socio-economic

system while socio-economic system developed to liberalization ideology by the 80th. As consequence of that changes aides towards popular culture, cinema and theatre decreased and interest in supporting antiquities went to increase due to in related financial impact from the tourism industry. Thus, the hierarchical administrative state-control system in cultural institutions does not fit the political and economic changes that occurred (El Batraoui & Khafagui, 2010).

The separation between MOA and Supreme Council of Antiquities in 2011, Causes two-separated ministries and every ministry has different organisational charts.

The Ministry of Culture

It is responsible to support and supervise cultural sectors and related cultural event that represent Egypt abroad. Through organisations includes:

- *Rome Academy:* the academy of arts in Rome lays under the direct supervision of Ministry's Officer. It represents Egyptian culture and supports the artistic educational experiment in Italy (Ministry of Culture, 2017).

- *The Foreign Cultural Relationships Sector:* concerns with the foreign relationship, coordination cultural and diplomacy events and mission (Ministry of Culture, 2017).

- *The Supreme Council of Culture*: mainly responsible for formulating cultural policies through 28 committees companioning group of intellectuals and artists from several domains and generations (Ministry of Culture, 2017).

- *The General Authority for Cultural palaces:* offering cultural and artistic services for citizens. Its mission is to raise and reorientation the national cultural awareness in fields of cinema, theatre, music, literature, traditional and contemporary arts (Ministry of Culture, 2017).

- *The Opera House:* Its mission to offer high quality of opera arts to the public such as international dance and musical concert, traditional folkloric dances and music. Besides sending representative missions outside Egypt (Ministry of Cultura, 2017).

- *The Book Organisation:* The main objective is to bridge the cultural gap in publishing field through increase the rat of printing, publishing, translation, re-editing and republishing besides making books easy to access to police and intellectuals (Ministry of Culture, 2017).

- *The Centre of Documentation an Archive:* mainly established to concern in documenting, preserve, store, archive and restoring the collected documents, books,

manuscripts, papyruses, microfilms, pyelography and maps. It also serves as library provides physical electronic accessibility for the public and researches besides providing digital database, specialized workshops and international printings exchange (Ministry of Culture, 2017).

- *The Academy of Art:* Which is concerns in education and research regarding arts. It is consists of seven academic that provide academic degrees such as cinema, theatre, ballet, oriental music and art critique (Ministry of Culture, 2017)

- *The National Authority for Urban Coordination:* the purpose of establishing such authority is to enhancing authentic value, besides develop, preserve and maintain the modern and historical building in urban areas. In addition, it meant to provide a database for buildings and coordinate in formulating regulation that preserves and organize urban areas, beside consultation, serves for governmental urban planning and development plan for revision visual urban areas (Ministry of Culture, 2017).

- *The National Sector of Plastic Arts*: the main objective of the sector is to sponsoring plastic arts generally and responsibility towards ministries' museums and cultural centres. In addition to offering contemporary exhibition for visual artist and contributing in local,

national and international art exhibitions (Ministry of Culture, 2017)

- *The Cultural Development National Fund:* that established to support and develop the cultural sector and distributing the arts and cultural values among citizen across the country. It has remarkable achievements in establishing libraries, supporting creative industries, supporting national and international festivals and symposiums and providing community capacity building (Ministry of Culture, 2017).

- *National centre for Translation:* mainly established to bridge cultural holes regarding translation and publishing in Arab libraries through increase besides bridge the knowledge hole through rat of translating books, cooperation with national and international concerning institutions, increase the rat of publishing translated books, providing specialized translation workshops and cooperate with intellectuals (Ministry of Culture, 2017).

- *Cultural production sector:* concerns in reorientation and outlining the cultural policy and creating the development plans and programmes regarding supervised institution "the Centre of Theater House, the Centre for Folk Arts House, the National Centre

for Cinema, Al-Hanager Arts Centre" (Ministry of Culture, 2017).

The Ministry of Antiquities

Mainly responsible for developing policies concerns antiquities, developing regulation regarding preserve and restore archaeological sites, heritage sites and antiquities. Besides developing documentation plans and contributing to local and international funds to establishing museums and creating antiquities projects. The MOA includes four different sectors such as:

- *The Islamic and Coptic Antiquities Sector:* responsible for almost every historic bounding relate to the Islamic and Coptic era and its main objective to preserve, restore, maintain, develop, study and document related antiquities. In addition to develop historic sites and publish related informative pamphlets, besides implementing in relation archaeological excavation projects and distribute excavated antiquities to museums.
- *The Museums Sector:* responsible for supervising and develop about 68 museums across Egypt. It is involved in create, coordinate and supervise local and international exhibitions, and implement educative and cultural aware role of museums.
- *The Antiquities and Museums Financial Support "Fund Sector":* concerns coordinate and manage financial issues such as museums and historical sites

revenues, publishing and replica revenues, external exhibition revenues, loans, and gifts.

- *The Projects Sectors:* responsible for implementing antiquities restoration and preservation projects through coordination with The Antiquities and Museums Financial Support Fund Sector and other concerns antiquities sectors. Its objectives concludes in preserving and maintaining all historical buildings, developing and establishing museums, formulating needed expert and scientific comities for projects, coordinate and reviewing studies then approving contract with consultancy companies, providing regarded projects' workshops meetings, and providing logistic, tools, and machines needed for projects (Supreme Council of Antiquities).

The UNESCO (The United Nations Educational, Scientific and Cultural Organisation) in 1972 conference embedded the need for documenting and protecting historic property. Thus, the Egyptian government established in 2002 *CULTNAT* (The Centre for Documentation of Cultural and Natural Heritage*)* supported by Ministry of Communication and Information Technology, by the year 2003 CULTNAT integrated administratively to the New Bibliotheca Alexandria which is directly supervised by *The Council of Ministries.*

The Ministry of Foreign Affairs: supervises, administrates and provides financial support for abroad cultural events.

The Ministry of Higher Education: responsible financially and supervises student that represents Egyptian culture in the host country (El Batraoui & Khafagui, 2010).

International Culture Policy and Cooperation:

In the field of cultural heritage, Egyptian government widely cooperates with international organisations like UNESCO and with other foreign countries for example:

- *UNESCO:* corroborates in funding NMEC (National Museum of Egyptian Civilization) (Fustat, in Cairo) biggest museum in the region of its type, and contributed to the establishment of "BA" Bibliotheca Alexandria.
- *French Archaeological Mission:* corporates with expertise excavating in San el-Hagar and Saqqara.
- *The French Oriental Studies:* study Egyptian monument, publishing books and providing archeological study grants.
- *The American Centre for Archaeology*: corroborates in developing the Egyptian museum's collective database.
- *Japanese*: government loaned Egypt to build GEM (Grand Egyptian Museum).

- *Italy, Spain, Germany, and Netherland, etc*. are involved in the contribution of excavation and restoration projects (El Batraoui & Khafagui, 2010).

In the other cultural field, the Egyptian government signed executive programme agreement with *UAE's* (United Arab Emirates) *Ministry of Culture* in 2015 that programme lasts to the end of 2017. Educational agreement in 2015 with the *Russian government to* include Russian language as an educational option to study in Egyptian schools. In addition, memorandum of understanding has signed with *Spanish government* concerns the cultural property and protecting burgled monuments. In addition to cooperation with other invites such as *USAID* (The United States Agency for International Development) and *JICA* (The Japan International Cooperation Agency) (Al Mawred Al Thaqafy., 2015).

Cultural Policy Legislation

The latest report by Med Culture in 2014 represents the main features of legislation that related to culture field, which outlines governmental cultural policies that serve the cultural democratization approach.

The constitution of 2014 concerning the freedom in Article 92 as follows "Inalienable rights and freedoms of citizens may not be suspended or reduced. No law regulating the exercise of rights and freedoms may restrict such rights and freedoms in a manner prejudicing the substance and the essence thereof."

Also in constitution's chapter two "basic component of the society" which states providing the cultural right for all citizen and the state has to support that right and offer all cultural types to all social groups without any discrimination grounded on economic capability or geographical location this right especially concerning people in the remote area.

The cultural scene is shaped and controlled by a governmental set of regulation, laws and higher authorities' decrees, which the legislation contains:

- Decrees, laws, and decisions regarding general stuffed, departments and sectors, causes limitation to employers skills and organisational validation.
- Set of lows aims to organize, protect, promote and set principles of advocating national heritage such as the law of antiquities, national archives, and architectural heritage.
- The laws that protect the intellectual property and legislation of copyrights (Shams, 2014).

Funding

The MOC specified budget for cultural activities implemented by Culture Houses that covers 56% of governors' Egyptian population did not exceed 12.9% of cultural sector's total budget in 1991-1992 while in 2001-2002 it became 13.3% (El Batraoui & Khafagui, 2010).

In 2011, the separation between MOC and the Supreme Council of Antiquities Causes lack of financial aid that MOC used to depend on antiquities' revenues. However

recently the MOC struggles financially due to the decrease in tourism. Thus, in 2011the, the government announced allocated budget to MOC was about 5.6% of 2612.9 million dollars shared with youth and religious affairs, culture's amount about 147 million dollars, and. The amount of budget, more than 50% of the budget used as salary for employee 93.7 million. The General Authority for Cultural palaces received about 23.7 % and the Cultural Development Fund received 13.9%. While the rest of ministries' budget shared among activities, equipment goods, and support creativity.

As a sequence, it hard to dedicate the real amount of culture budget due to merging it with youth and religious affairs under the same section of the national fund, and the separation between financial support of Antiquities and culture (Shams, 2014).

According to "Al Mawred Al Thakafy" report that investigated the development of MOC's budget from 2006 to 2017. Which is predicting the governmental financial allocated budget for culture, depending on the announced budget in 2011 because there was no clear pronounced allocated budget for culture. The amount of budget of culture shared with ministries of youth, religious affairs, and culture portion is about 5.6. The report uses the announced 5.6% of the total announced budget for three ministries to predict the previous years approximately. As it presented in the following chart appears that governmental expenditure on culture is gradually increase starting from 2006 to 2012.

While in 2011 the expenditure of MOC allocated 6.9% about 1.3002736 dollars of its total amount of budget to The National Sector of Plastic Arts which responsible for the artistic activities besides the museums of MOC (kassab & bin soliman, 2013).
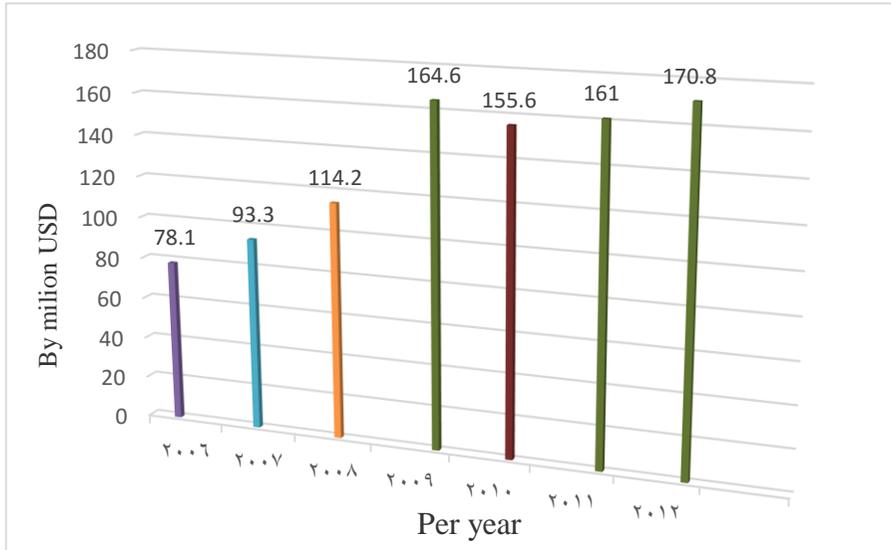

Figure 7: Bar chart shows development of culture's allocated budget "2006-2012"

(kassab & bin soliman, 2013)

At the time, Egyptian government held in March 2015 Sharm el-Sheikh to support Egyptian economy. The Egyptian government announced that it had agreements to received 60 billion USD (United States Dollar) in form of investment and loans. However, the MOC contributed in the conference under the part of art activities, there were no any announce

the development of cultural sector or cultural industry (Al Mawred Al Thaqafy., 2015).

Sustainable Development Egypt's Vision 2030 SDS

In 2014, the government announced the "Egypt vision 2030" from SDS (Sustainable Development Strategy) approach which hosted by Ministry of Planning connived representative committees in all sectors with the participation of experts from all fields aiming to develop public policy and strategy drawing Egyptian vision until 2030. The cultural strategy that outlines the development of cultural policy and prepared by committee gathering Emad Abu Ghazi (former Minister of Culture), Mohamed Al-Sawi (founder of the cultural space Saquiet Al-Sawi), Sayed Mahmud (journalist) and Marwa Helmi (from Al-Mawred Al-Thaqafi foundation, or Cultural Resource) (Shams, 2014).

In addition, the process of formulating Egyptian vision 2030 for SDS on corporation with several international entities such as "ILO (The International Labor organisation), USAID, JICA, The United Nations organisation for Women, UNDP (The United Nations Development Programme), United Nations Economic and Social Development Programme, and SDGS (UN's Sustainable Development Goals)". Which, participated in developing, supporting and consulting the regarded government institution concerns sustainable development dimensions (Shams, 2014).

The governmental objective is to position Egypt among to 30 counties in the world depending on economic development, justice, social involvement, knowledge, creativity, participation and balanced ecosystem in order to improve citizen's QUL. While government objectives aim to achieve social justice in the framework of sustainable development's dimensions through strategies that provide economic benefits, equal opportunities, reduce geographical gaps, achieve freedom and political empowerment, and embedding cultural values at the term of social justice. Thus, the social dimension of strategic vision included several pillars to achieve social justice like health, education, and culture (Shams, 2014).

The governmental strategic plan for culture development:

In order to establish a system of cultural values based on acceptance and diversity, providing accessible knowledge, supporting creativity and increase capacity building. Besides respecting Egyptian cultural heritage in term of Egyptian soft power at regional and international levels.

The strategy aims to achieve three main targets during next years through a group of programmes aims to develop and reconstruction the cultural system besides reviewing laws and legislation in relation to heritage protection. The first target is to develop arts and cultural industries. The second is to increase the efficiency of existing cultural institutions in term of civil activities. The third concerns in

promote, sustain, maintain and protect cultural heritage and enhance local and international tourism.

The Egyptian government adopted several projects to support implementing the cultural objectives such as:

- Sponsoring a group of medium-cost programmes in order to increase historic and cultural awareness among citizen though enhance cultural activities among students by rewarding, integrating field trips to heritage sites into the educational system, enhance cooperation in cultural activities with other ministries, promote cultural heritage and sites within media, events, and festivals.

- Establish cultural products and activities database in form of low-cost programme and aiming to finish in 2018. The programme element is a database that protects intellectual property; provide accessible digitalized all forms of cultural heritage, cultural services map and documented heritage sites map.

- Expand and develop cultural services infrastructure and increase its effectiveness in form of medium-cost programme to be achieved by 2026. The programme's elements concerns in increase partnership opportunities with the private sector, establish academic programmes in relation to heritage and cultural management, transform existing cultural points into cultural centres, reopen closed cultural institutions.

- Reviving, marketing, promoting traditional crafts. This programme aims to be finished in 2020 in medium-cost form. It supposed to achieve through sponsoring national programme document the traditional crafts, providing educational crafts programmes to transfer traditional crafts knowledge, providing financial support to entrepreneurs through marketing and exhibiting products.

- Support cultural industry and create the stable environment that grants its growth. That medium-coast programme planned to finish in 2020. Which supposed to achieve by increasing the governmental expenditures on culture, increase international cultural exchange, support international participation in exhibition and festivals and promote cultural industries.

- Protect and preserve heritage programme that planned to end by 2030 in form of high-cost programme. The programme elements are provide insurance and security system for archaeological sites, increase the process of production of archaeological books, implement caring techniques to archaeological monuments regarding groundwater, increase registering monuments with UNESCO against

potential crisis, identify mosques and churches that prior to financing its maintain (Ministry of Planning).

Current situation analysis

In order to analyse the current situation accurately, the study depended on statistics and reports in addition to structured interviews. At this sense, the analysis divided into several levels according to its type of observation, which summarized as follow:

On Social level: It is observed that MOC has grounded specialized sectors that applicable to manage the cultural resource but have poor community efficiency, which is programs and activity generally oriented towards specialized and elites. However, MOA with few sectors and a large number of museums have remarkable participation in cultural field oriented toward the community. In addition to the concept of culture management still unclear among governmental administrative leadership and museum managers. While the community involvement programs proceed on the ground without philosophical objective and there is no direct link between understanding the role of culture manager and its organisation at the term of community development.

Due to lack of community and market studies and database concerning cultural field and the Lack of information about the cultural scene that translates to lack of a database. Causes unclear statistics and information regarding the studies of cultural scene and community

development. While the MOA does not have a website. Recently, there are a remarkable development in publishing a digital newsletter monthly, which distributes the ministries' achievements, news and programs.

Egyptian vision 2030 SDS do not give adequate attention to civil society actors or developing flexible legislations regarding cultural practitioners and elements of successful management plans to achieve the social development, in addition to the impact of integration culture in Egyptian development still ineffective on the social level. It could be observed that increasing among private and governmental institutions interest of traditional handicraft at the term of development.

Networking level: The fragility of networking on reactionary level or even informational digital level among cultural sector including private and governmental institutions. While museums coordinate with NGOs in occasional events and excluding work with "civil society" entities, in addition to most of the museum managers work separately of other museums and has no kind of coordination and depending on the personal relations in process of networking.

Training level: Lack of culture management programs or studies and the governmental sector's stuff training do not include the concept of high or medium leadership in museum management. However, It could be observed that MOA supporting the ministry's capacity building through workshops, training programs, missions and academic degrees in the field of culture and museums' profession.

Cultural policy level: There are no clear agreed announced cultural policy objective among the cultural scene. Besides the fuzzy unannounced expanders on the culture, sector causes lack of information regarding needed researchers. The governmental old legislation complicates the procedures of museums' management and limiting stuff skills and organisational efficiency. In addition to the instability of leadership cause dynamic changes of institution's objective due to the unclear and unimplemented policy. There are no employment policies and criteria regarding governmental cultural sector especially museums and there no clear evolutionary criteria for the development of strategies or mechanisms of implications. Governmental administrative management style does not fit the political and economic changes occurs. Which depending on state-control style, which creates a gap between public and implementing strategies. Cultural activity concentrated in large cities due to the ideology of governmental centralism ignoring others.

Concerning cultural policy development, there are weak links or cooperation between political field and intellectual bodies. The fuzzy big gap between governmental policy objectives and implicating them in cultural practices. However the Egyptian vision 2030 for culture have remarkable development plane, but it does not have the mechanisms of implementation yet. There are no announced and implemented visions, mission or objective of ministries' museums. The concept of cultural management generally is

not well known among governmental sectors. Whoever there was announcement among years about forming a group of museums' board of trustees as a step forward governmental in management style, but the role, power and criteria of selection of the board still unclear and still on hold for now.

Financial level: Lack of information and concerning ministries budget and expenditure classifies. In addition to, legislation that organizes the financial resource of museums managed through circulate system that prevents any form of financial independence for museums administration. However, there are remarkable private and international funding opportunities for individuals actors in cultural scene in term of capacity building, the governmental museums cannot benefit from these opportunities.

Recommendations

The result of analysis process reflects on recommendations in order to provide clear development principles at different stages during the term of research impact, which summarized as follow:

Cultural policy: the cultural policy objectives have to be clear, specified, implemented and agreed. Formulating cultural policy is essential to depend on a participatory approach that including governmental bodies, intellectual, civil society, the private sector and artists representatives. Cultural policies should pay attention to education, cultural

management, and community development through widespread museums across the country. All the legislations that organize the governmental financial aides for museums need to review to fulfil financial flexibility for the managers. Reviewing legislation that bounding managers and decrees governmental centralization system. Legislations need to be review regarding culture manager practices within the governmental organization especially financial fund. Provide suitable financial aid for the museum to achieve community capacity building. In addition to providing Legislations, that facilitates cooperation between museums and cultural actors and civil society organization in term of community development. Government to coordinate adopting "branding culture" strategies to enhance tourism industry locally and internationally in term of community development. In addition to Increase the governmental expenditure on cultural programs including museums' outreach programs and community involvement to achieve sustainability for museums and society.

Training: Implicate specialized cultural management training for museums managers or ministries' sectorial managers according to the need and available resources at the term of capacity building.

Museum Management: Establishing assessment criteria for museums managers and its performance within cultural policy objectives in term of Egyptian 2030 SDS sustainable development. In addition to clarifying role, task, and

responsibility of manager under the umbrella of the objectives of cultural policies. In order to establish evolutionary criteria concerns the efficiency of implemented strategy and its impact. Encourage museum managers to implement the ministry's objectives through evaluation and rewarding.

Networking: Establish unified "Egyptian museum sector" that reconstruct conceptual framework, outlines museums' vision, mission, and objective according to its nature, providing collective network, providing clear appraisal criteria and supervisory guidance. Establish platform that provides required information and networks for cultural field actors especially museums through facilitating networking physical and digital opportunities among individuals, institutions, stakeholders, donors and cultural actors to secure effective work environment between cultural actors. Encourage qualitative and qualitative studies in cultural, market and community researches in order to provide suitable statistics and database to help in the process of development. Studying market is a must to develop suitable strategies based on community needs to offer the suitable cultural product. Besides implementing development strategy is essential to provide mapping based on scientific studies outlines the cultural scene in order to identify needed action for sustainable development.

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