

Heritage Utilization and Community Engagement: The Role of Museums Outlets in Heritage Tourism. "Royal Jewelry Museum" in Alexandria as a Case Study"

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Abstract

Heritage Tourism is a sort of activity of discovering the heritage of a city, region, or country (Icomos, 1999). The notable and social assets related with individuals, occasions, or angles of a community's past to deliver the community's sense and offer assistance to tell its story. These assets are the foremost substantial reflections of a community's legacy. History can and should be used as a selling product for a community.(Icomos, 1999) The recognition of an area's historic resources can increase and sustain tourism, and support economic development through private investment, and citizenship building.(Benson, 2010)

Heritage tourism provides a chance for the tourist to learn about, and be surrounded by local customs, traditions, and history of the place. (Commission, 2016) From the concept of connecting tourism which is one of the world's largest industry with heritage, as an essential parameter to a community's economic vitality, profitability, and sustainability, comes this research paper subject to highlight the heritage utilization tools and Community Engagement vale

through the role of museums outlets in heritage tourism with a case study on the "Royal Jewelry Museum" in Alexandria. When communities' travel-related bodies accomplice with open or private organizations, the noteworthy, social, and common assets are more successfully advanced to meet the legacy travelers crave for enriching experience.(Icomos, 1999)

Keywords: Heritage utilization, Community engagement, Museum management, Museum outlets

Introduction

The broad purpose of this article is to highlight the cultural significance of employing heritage objects in heritage sites and museum collections in tourism and economy, this paper aims to draw attention to the museum outlets such as gift shops, restaurants, and cafes as a legitimate facet of the museum experience, and to encourage more consideration of their capacity to influence the presentation and consumption of culture at museums and heritage sites. The current research is

following the analytical methodology of data collected through surveys made to a group of museum visitors. The main goal is to examine and evaluate the museum collection cultural value through the surrounding community image and how far the museum website and social media can attract museum visitors either local or the international.

To make museum's collections and heritage sites come alive we should tell their stories, this is how heritage utilization in tourism can be a tool to attract visitors. (Pennings, 2015)

The interaction between tourism and social legacy, domestic and universal tourism proceed to be among the preeminent vehicles for social trade, giving an individual consideration not as it has survived from the past, but of the modern life and society of others (Farokhi, 2019). It is progressively acknowledged as a positive constrain for normal and social preservation. Tourism can capture the financial characteristics of the legacy and saddle these for preservation by empowering communities, teaching the community, and supporting impacting approach. It is an essential part of many national and regional economies and can be an important factor in development, when managed successfully. (Ashraf Alhaddad, 2017)

Tourism ought to bring benefits to communities and give an imperative implies and inspiration for them to care for and keep up their legacy and social traditions. The association and co-operation of nearby and/or inborn community agents, traditionalists, tourism administrators, property proprietors, arrangement producers, those planning national improvement plans and location supervisors is vital to attain a feasible tourism industry and upgrade the assurance of legacy assets for future generations. (Charles, 2008)

The idea of the gallery as a 'cultural shop' is the central point as gallery could be an

atmosphere where guests come to appreciate, take an interest in, or devour an assortment of instructive and social items and stock.

In spite of the fact that there are numerous thinks about on shopping encounters and fulfillment in tourism, the shopping products in heritage tourism has not gotten much consideration. The increasingly pervasive culture of consumption and growing economic constraints have made the roles of museum tourism more complex and demand-oriented. (Gnedovsky, 2013). Museums and heritage sites outlets could affect and reflect the collection interpretations through their outlets such as shops, gift shops, cafés, gardens, and restaurants. (Organization, 2004)(Icomos, 1999)

The museum shop offers insights into a range of issues, from cultural representation and education, to economic sustainability. It is necessary to unravel the relationship between, on the one hand, the visitors, and their perceptions and, on the other, their behavior and expectations. Four components should be traced: personal characteristics, the site or the museum collection attributes, awareness, and perception. (Pennings, 2015)

It is proposed that the relationship among these variables is pivotal, particularly when what is displayed can be connected to the people in a way that insinuates to their characters. (Guccio, 2016)(Farokhi, 2019)

In general, in order for collection objects to be interpreted, and to be perceived as having meaning, an individual needs to be aware of it. It is necessary to help tourists to be aware of the collection objects and its characteristics, it is important to study visitor's expectations and behavior: before, during, and after the visit. During the visit, actions (such as purchasing souvenirs and length of stay), and perceptions (Poria, 2003) Satisfaction should be traced as it is

associated with expectations as well as the actual experience. Differences in the level of satisfaction may also be useful in distinguishing between different types of visitors. Behavior afterwards includes the intentions to revisit (whether or not an entrance fee is charged), as well as willingness to recommend to others. These two patterns of behavior are associated with consumer perceptions and could provide a basis for understanding. (Guccio, 2016) Good cafés were found to be a key attraction and motivation for museum and gallery visitation, with a visit to the café seen as an extension of the duration of a visit to the core exhibition spaces, providing 'a cognitive break' during the potential intellectual stresses or 'wear-out' of a visit's self-educational purpose (Bonn, 2007)

Visitors

Museums' guests have changed from 'spectators' to 'cultural shoppers' a mid trips to galleries in this broad and various groups of audience are people with different backgrounds and different expectations, this might be questionable. (Poria, 2003)

Most of the tourists are attracted to the museum or driven by certain inner need, for example in search for some experience to consume. Most of them do also pay entrance-fee and many spend some money in either the cafeteria or the museum store. Therefore, it makes sense that the economical perspective towards this group is dominating. But there are other considerations, for example related to the origin of the tourists and their back grounds (Nilsson, 2018)

The tourists are in all age groups and they have different educational background and different level of knowledge on the subject presented at the museum. (Elkasrawy, 2016) Their expectations, needs and wishes are therefore of all sort and probably like most other visitors,

the tourists are visiting the museum for various reasons or motivations; for recreation, education, experience, and self-fulfilment. (Chang, 1997)

Museum objects as a trend

The increasing orientation towards income generation by museums is a trend of growing attention to social, recreational, and participatory experiences, redirecting the traditional and singular focus on collections and exhibitions. (Charles, 2008) Sociability refers to the experience that both visitors and members seek. (Chang, 1997)

Museums hold events to meet social needs. For example, museums can have more seating, social spaces for members, dining facilities. In addition, there recreational experience is an important element of the museum (Pennings, 2015) Moreover, with the rapid growth of digitization and informatization as well as the propagation of consumer commentaries, many museums' visitors write reviews and post them on social media. (Organization, 2004)

Consumers create authentic content and share their positive and/or negative experiences on social media. (Organization, 2004) These trends make it possible to collect large amounts of data from various social networks to evaluate corporate performance, improve customer experience, and identify opportunities for service innovation from the customer's perspective. (Shao, 2019)

Stakeholders

In the field of cultural tourism there are many different stakeholders with various interests. Some of the stakeholders in tourism are representing interests from outside the tourism field, such as tourism planners and businesses, international bodies like WTO, and of course the tourists themselves as the consumers. But tourism does not only have non-local

stakeholders. As many stakeholders in tourism within a given destination or region are the residents of the host society, the general public, and the local inhabitants. (Larkin, 2016)

Local environmental, social, educational and cultural groups are important to consider, as local visitors, excursionists, and remote visitors. The tourism service or industry sector itself are the organizations responsible for tourism visitor service and destination management. Similar interests are shared by those who have to do with transportation, accommodation, and food service, and everyone in the field of attractions, adventure, outdoor recreation, entertainment, and events (Guo brandur, 2004) Museums and cultural heritage sites, serving in the field of attracting tourists, can be a part of that stakeholder's group. In the case of museums, a stakeholder is someone who has "an interest in museum". The stakeholders are for instance the museum authorities and the staffs, local governmental and political bodies, various groups with special interests—and of course all the museum audiences. The audiences are a complex mixture of those who somehow use the museum, including the general museum visitors. (Amira, 2009)

It is not easy to rank the stakeholders in an order of how important they or their interests are, but as already has been demonstrated, the museum audiences can be described as "experience stakeholders" that come to the museums for various reasons, i.e., recreation, fulfilling experience or self-development. On the other hand, the museum needs to have some methods to describe their visitors and their categories to be able to understand them. (Nilsson, 2018) Tourism and museums do have many important stakeholders, in common. But since these two sectors have different aims and functions, where one is commercial and the other is non-

profitable, they have different approaches towards their stakeholders and their interests. It is important for all planning and managing in both museum and tourism operation, to identify the core stakeholders and their interests and consider if their interests are in danger of being compromised. Such stakeholders' analysis is also vital for any cooperation between tourism and museums. According to social responsibilities museums have and tourism can include, the intercultural perspective seems to be of utmost importance.

The ICOM Code of Ethics stresses that all the stakeholders in tourism development should focus on sustainable development and they "should recognize the role of international institutions and non-governmental organizations with competence in the field of tourism promotion and development, the protection of human rights, the environment or health, with due respect for the general principles of international law. (Museum, 2015)

The Code makes it clear that a cooperation between different stakeholders is important "in the implementation of these principles and monitor their effective application." (Guo brandur, 2004) Museums and tourism might have a different Perspective on the same stakeholders and their approach towards the resource. For instance, a museum might consider its duty towards local governmental and political bodies being to conserve the cultural asset, while tourism might see its obligation towards that same group being best executed by developing the asset as a tourist attraction. In fact, that is probably often the case, and the challenge is to find a solution for both fields meeting the complex interest that stakeholder has. Cooperation seems therefore to be the key to success, and these sectors should have much to mediate to each other. By identifying the broad trends regarding the public dimension (Larkin, 2016). The cultural tourism

sector can also gain from better understanding the stakeholders in museum operation and their interests, which makes it possible to work in harmony with the local environment. With cooperation between the museums and tourism in the field of stakeholders' analysis both partners can gain a deeper understanding, which makes them more capable to operate on a cross-cultural level, to serve broader audiences and to avoid conflicts between different stakeholders sharing the same resource. (Guo brandur, 2004).

As a living example for regional museum which is successfully making the bound between introducing the region cultural heritage identity figures combining with community engagement principles and applications, is the Museum of Dakhla Oasis, the real most exclusively the women from the village and the region were employed in the production processes of the museum heritage products and introduce these products for sale to the visitors. This is a chance for developing people's life, enriching it by cultural, artistic, and economic experience and knowledge. This is an innovative model. But the negative side of this experience is that the museum is still not applying real sustainability economic tools such as café shops, restaurants to serve the museum visitors whether they are local or international visitors. There is more to be added to the mission of this Museum and it could achieve more on the level of community engagement and empowering communities. I would call it inventing a sense of place. A sense of place which can be different from any other place, for the current inhabitants as well as those who come from other places, the curator of the museum. Perhaps this museum can become the new village square, a new public space for women, men and children of the other surrounding oases and the region where they exchange materials and ideas,

debate, and amuse. It is clear how this museum will contribute to the identity of this region, the way its inhabitant's and visitors perceive it.

Case Study

Audience Research in Community level for
"Royal Jewelry Museum" in Alexandria



Image (1) "Royal Jewelry Museum" in Alexandria

After: Royal Jewelry Museum - Discover Egypt's Monuments - Ministry of Tourism and Antiquities (egy monuments.gov.eg)

I-Aim

The museum is considered to be one of the largest museums in Egypt in its area, around 4185 square meters, it is extremely unique with its collection objects, as it hosts the jewelry of the last royal family of Egypt, despite its uniqueness, it cannot attract more than few thousands of visitors per year.

A questionnaire was basically designed to investigate the museum image and vision in the Egyptian community mind as an image of royal family heritage, the Egyptian heritage of jewelry, in order to measure how sufficient, the museum website and social media could spread information about the museum and promote it through the community different classes and categories.

This survey is seeking for evaluating guests' satisfaction and awareness about the museum outlet facilities, the quality of these services, hospitality and how media and internet applications could increase visitors number especially during the last two years of global pandemic crisis.

II-Plan and Methodology

Through this research, researcher followed the analytical methodology, by analysing results out of collective information made by questionnaire and interviews, which have been applied on a group of visitors (10-30 guests) from different: ages, educational levels, and social backgrounds by using both electronic Google form questionnaire as well as Data collected through phone calls and media means, in order to collect data.

On the second stage data were analysed to state recommendations for how to increase the museum number of visitors, how the museum could reach better level of its guests' satisfaction, and how these parameters could be counted and resulted, then used in the future development plan for the museum.

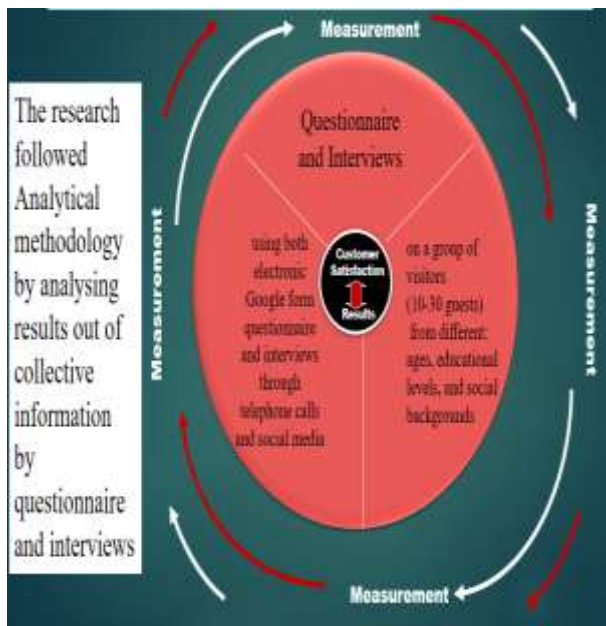


Figure (1) Research Plan and Methodology, by the researcher

III-Analysing data to reach results:

This research of the Royal Jewelry Museum has been supported by the colleagues from the Royal Jewelry Museum team work in museum management and curators to find an image to improve the museum and its services for future visitors. In order to collect data from the audience, the researcher prepared three different methods of questionnaire templates, the first type was a Google form prepared in a form of simple questions like choose the answer from multiple choices, in order to be easier in collecting data through social media channels. The second type was a group of open ended questions about visions and evaluations concerning museum services and activities and how both are related to the museum collection. The third type was done by arranging interviews through social media applications.

III-Data Analysis

According to the collected data concerning the date of the visit for most of the visitors, illustration (1) is showing that 80% of the total number of 30 audience have already visited the museum before October 2019, while 20% of them have visited the museum between October 2019 and March 2020.

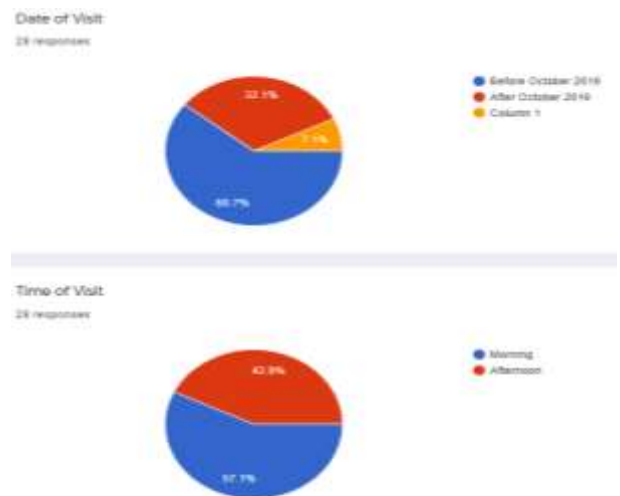


Illustration (1) Date and time for visitors According to the questionnaire made by the researcher

Visitors have given answers stating that both morning and afternoon shifts are preferable for them to visit the museum especially that most of them explained that they like to spend time in the historical garden which is rich in its collection of plants, after visiting the museum galleries.

Concerning the Nationality and Gender in the results of audience Sample.

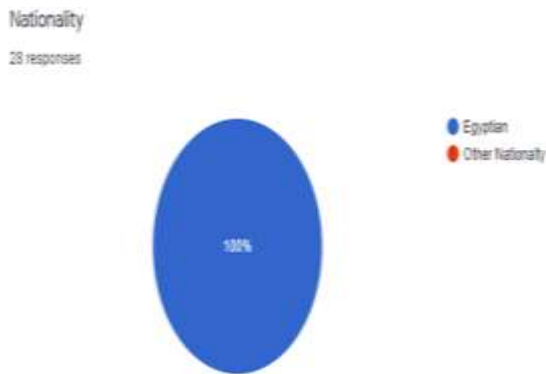


Illustration (2) visitors Nationality
According to the questionnaire made by the researcher

Illustration (2) is showing that 100% of the visitors were local Egyptian citizens. According to illustration (3), 25% of the audience are males in a range from 20 years to 55 years, and the rest 75% are females from 20 years to 45 years of age.

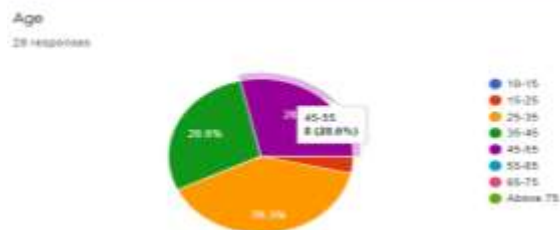
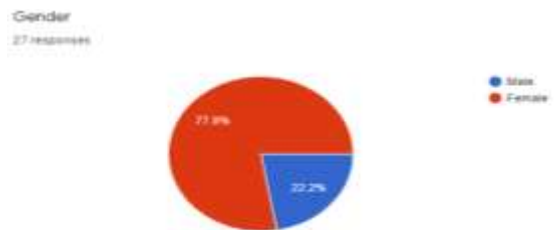


Illustration (3) Gender and Age for visitors
According to the questionnaire made by the researcher

Half of them is living in Alexandria, while the other 50% lives in other cities in Egypt or abroad.

Concerning the audience's professions, illustration (4) shows that most of the visitors are archaeologists, researchers, photographers and university students from faculties of arts, applied arts and archaeology, others are artists, freelancers and housewives.

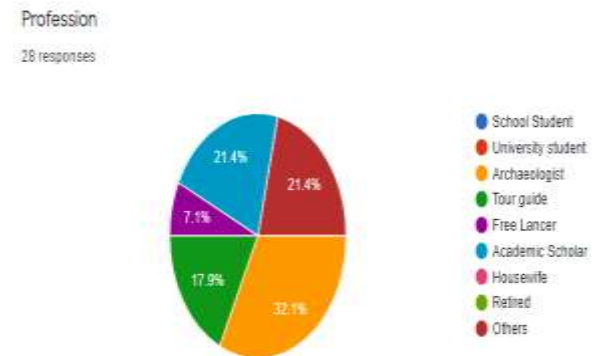


Illustration (4) visitors Professions
According to the questionnaire made by the researcher

Most of the visitors' claim that they prefer to visit the museum either with their family or their friends as shown in illustration (5).

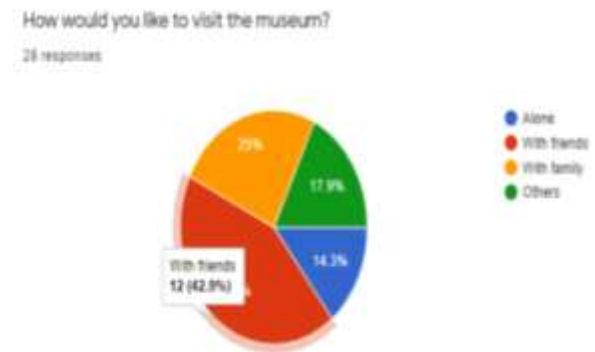


Illustration (5) visitor's preferable community during the visit
According to the questionnaire made by the researcher

As it is shown in illustration (6), most of the visitors' state that they come to the museum seeking for more information related to the history and archaeology of Egypt as well as to have entertainment within museum galleries and enjoy seeing the garden and the place with its remarkable architecture.

main interests behind the visit?

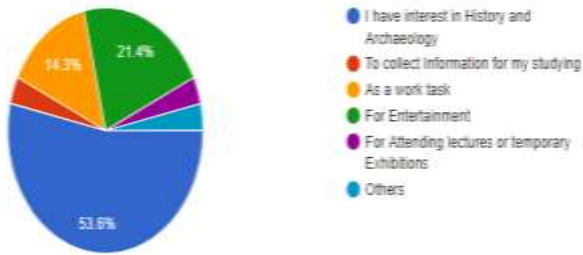


Illustration (6) visitor’s main interests behind the visit According to the questionnaire made by the researcher

More than 75% of the visitors in the survey visited the museum more than three times in the last two years, while 15% visited it only once before the last year, and it is the first visit for 10% of them.

Most of the visitors claim that they spent a duration around one hour to one hour and half visiting the museum, while only few visitors spent about 30 minutes in their visit.

Concerning the museum internal system for the visit directions signs for the museum exhibition halls, guiding and explanation panels, objects labels: visitors mentioned that they could easily recognize directions, they could easily and clearly see all objects in display as well as understand the written panels and labels due to that panels and labels are both clear giving full explanation in both Arabic and English languages, the site and the visit directions map in a clear and visible spots for the visitors. 50% of the visitors mentioned that they found publications linked to the objects in the museum collection available for them through the museum gift shop.

50% of the visitors had the information that there is a gallery leaflet available for use in the museum, but only 25% of them preferred to buy this leaflet.

Many visitors described the museum as ”a very interesting museum in its collection and representing the Egyptian heritage of jewelries in modern history, some of them also

described the museum as “cheerful museum” and “friendly for kids”, others also added that the museum is clean and elegant, 30% claimed that the museum needs to be supplied by new technology methods such as touch and smart screens, QR codes...etc.

Thinking of the Museum as a whole, how would you rate the Museum Toilets? 18 responses



Thinking of the Museum as a whole, how would you rate the Museum guiding Directions? 18 responses



Illustration (7) visitor’s evaluating museum services According to the questionnaire made by the researcher

98% of the visitors claimed that the museum café has not been in use since years ago

Thinking of the Museum as a whole, how would you rate the museum cafe? 17 responses



Thinking of the Museum as a whole, how would you rate the museum gift shop? 25 responses



Illustration (8) Museum Cafe According to the questionnaire made by the researcher

85% of them describe the quality of the museum gift shop as quite good, because it is only selling books and some cards representing the collection objects, or the Egyptian royal family in the last century

published group of historical books and heritage magazines.

Most of the visitors describe the museum toilets quality as very good (Illustration 7). They describe the guiding directions and instructions for the museum as very good in quality (Illustration 7).

Illustration (9) shows that most of the visitors evaluate the museum staff hospitality and media as very good in quality. In general, most of the visitors rate the museum services quality as good.

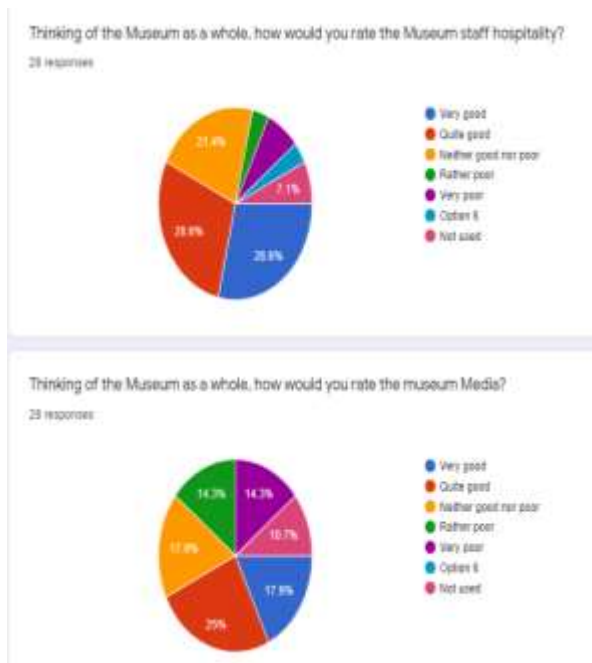


Illustration (9) visitor’s evaluation of Museum Media and Hospitality
According to the questionnaire made by the researcher

Most of the visitors knew about the museum through a recommendation advice through a friend, while 30% of them used the museum website in checking museum information and its collection objects related data.

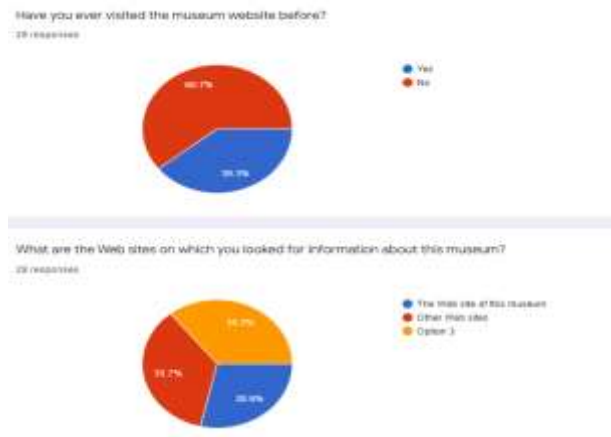


Illustration (10) visitors evaluating museum Website
According to the questionnaire made by the researcher

40% of the visitors stated that they used the museum website to check entrance fees, opening and closing times during the day, historical information, and schedule for specific events or lectures, images of objects in the museum collection, as it is shown in illustration (10).

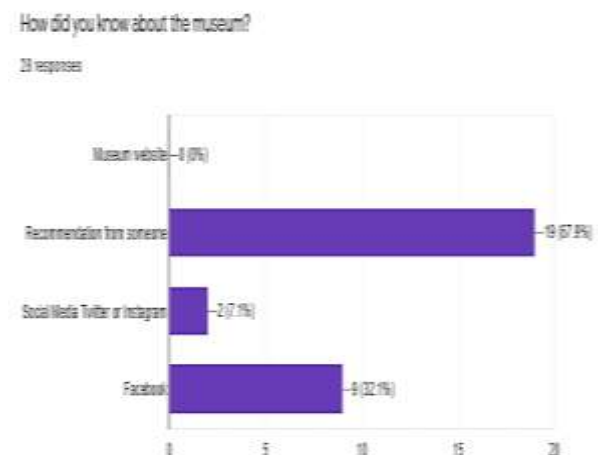


Illustration (11) visitor’s different available means to reach the museum or to collect information about it.
According to the questionnaire made by the researcher

60% of the visitors came to visit the museum without checking the museum website and depended on the information collected from media and friend’s recommendations, when this (60%) sample were asked why they did not use the museum website to prepare their visit in advance? Most of them answered that

they had no idea that there was a website for the museum, and they had visited the museum before and they thought there is not going to be great changes to notice in their later visits.

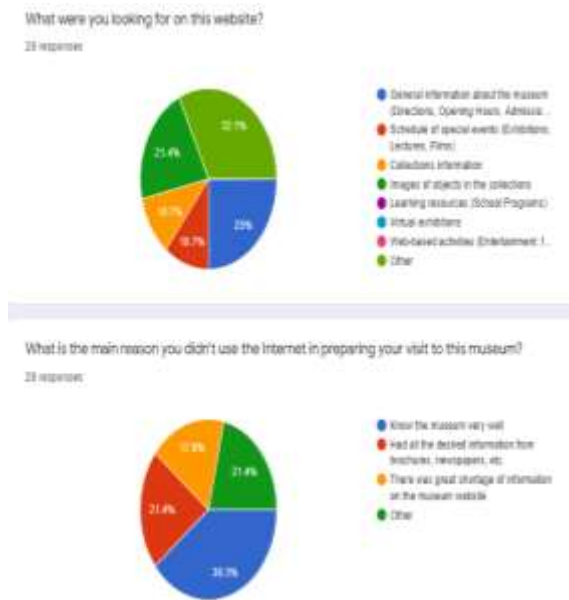


Illustration (12) visitors evaluating museum Website services
According to the questionnaire made by the researcher

Most of the audience said that they would like to visit the museum website in the future to get any required information.

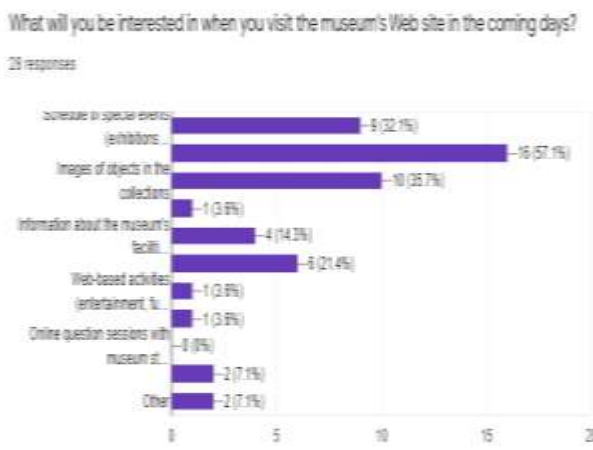


Illustration (13) visitor's most interesting topics to search for on the museum website
According to the questionnaire made by the researcher

Visitors who browsed the website of the museum said that they focused on searching

for more information about the collection historical, artistic background as well

Table (1) Statistical statement of the number of foreign and Egyptian visitors to the archaeological areas and museums in Alexandria for the Ministry of Tourism and Antiquities for the months of September and October 2019: After: The Royal Jewellery Museum Management Department

N	Site or Museum	Tourists Tickets	Egyptian Tickets	Total
1	Roman Amphitheatre (Site)		2843	8854
2	Quaitbay Citadel (Site)	17426	101271	118697
3	Kom Al Shoukafa (Site)	17224	1698	18922
4	Pompeii's Pillar (Site)	15065	1241	16306
5	Sunken Treasures (Site)	19	16	35
6	Al Anfoushi cemetery (Site)	22	32	54
7	Al Shatbi Cemetery (Site)	19	46	65
8	Moustafa Kamel Cemetery (Site)	41	27	68
9	Alexandria National Museum(museum)	2181	2640	4821
10	Royal Jewellery Museum (museum)	766	11839	12605
	Total	58774	121653	180427

As images of objects and any schedule for special exhibitions and events to be held in the museum.

95% of the visitors agreed to give their personnel data to the museum to receive all news and announcements related to the museum events, collection objects movement and the temporary exhibitions.

V-Discussion

According to the collected data and visitors' comments, also according to the discussions with museum directors and curators, it is clear that the RJM in Alexandria is considering being one of the most attractive museums and sites in Alexandria. According to Mrs. Reham

the museum exhibition director and Mrs.Safaa Farouk the museum director, the museum is number 2 among 10 on the list of the ministry of Tourism and Antiquities to achieve best revenues in the last year and was one of the top 5 in the last 5 years.

According to the ministry report which was issued on September and October 2019, the museum was visited by 766 tourists and was number 2 in the list, with a number of 11839 Egyptian visitors, right after Quaitbay Citadel site.

It is obviously reflecting the fact that the museum is really successful to attract local tourism either from Alexandria and other cities in Egypt, especially the Delta cities and Cairo. The RJM museum services are in general quite good, but the museum café has not been in use since 2012, and accordingly it is missing service in the museum, especially that the nearest café shop in the surrounding area of the museum is about one kilometer away. The Bookshop is in service but only offering a limited collection of books, and the ministry stopped to print the gallery leaflet years ago due to financial needs, that is why some of the visitors mentioned in their answers, that they could find the gallery leaflet on the museum bookshop and many of them bought it. The visitors expressed their admiration for the museum garden as it is in very good state of preservation and the museum have a routine maintenance system for its garden, more above there is a specific agricultural engineer who is responsible for the weekly check visits and maintenance for the garden. The museum has no Parking area neither in the museum area nor in the surrounding area, which might be a problem for the group visitors.

There are many published articles related to the museum collection objects, which is helping in spreading information related to the museum among archaeologists and university students who represent the majority of the

museum visitors, but at the same time the curators of the museum are very active, and they organize many workshops for the school students and the local community.

The museum organizers many events and lectures in its conference room which is located in the garden with special private access, which encourages local community visitors to visit the museum. The museum website is working, its content is not very rich, but it is successful to give minimum information about museum main services, working hours, entrance fees, some of collection objects related information, but a plan to make it more updated with a clear mission and vision of the museum is highly recommended.

The website needs to be supported by more images and database for the collection, and a system for online reservation for the tickets.

The museum also has an active Facebook and Instagram pages with hundreds of followers. The RJM has no specific logo and it needs to have visual identity to represent it very well locally and internationally. The main purpose of this questionnaire was to propose a visitor centric perspective that can support museums towards its sustainability. The main premise of this research is due to a concept of economic and social value of museums in the Egyptian community and to maintain the existence of the museums, and achieve their goals in the future, ensuring a certain flow of visitors. A great number of museums are characterized by a low number of visits; therefore, in order to become sustainable, museums should pay attention to audience and its internal diversity. In this way, museums can plan tailored strategies to increase the number of visits and revisits and to achieve community support. For this reason, it is necessary to understand the cultural needs of visitors, acquiring appropriate monitoring tools, such as qualitative and quantitative ones.

International museums creative ideas for outlets to introduce museum collection as a cultural material and community engagement tool

The Berlin Botanical Museum introduced a unique and innovative example to use the museum's collection objects as a way of social commitment. This was achieved through creative showcase ideas, as well as a souvenir shop for museum visitors and a portal to introduce visitors to the natural heritage of the Museum in the form of living plants and edible products.



Figure (2) the bubble-shaped greenhouse is filled with medicinal healing plants (inhabitat.com)

After: <https://www.britannica.com/place/Berlin-Dahlem-Botanical-Garden-and-Botanical-Museum>

Australian artist Janet Laurence blends the worlds of art, architecture, and medicinal botany into one “breathing bubble”. Currently on display at Berlin’s International Garden Exposition, “Inside the Flower” is an experimental garden that showcases the diversity of medicinal botany. Figure (2)



Figure (3) the living medicinal plants in their tubes show cases with description quoted from the historical manuscripts of Botany in Germany and Medivile Europe.

After: <https://www.britannica.com/place/Berlin-Dahlem-Botanical-Garden-and-Botanical-Museum>

According to Laurence, the greenhouse was inspired by Germany’s long botanical history, but it also serves as a performance space where visitors can explore the inner workings of the plant world, taking in its healing power and poison, its beauty and curiosity, its biological diversity and ecological instability. Working with the Laboratory for Visionary Architecture and Archimedes, Janet Laurence assembled the greenhouse in just two days. The transparent structure consists of a clear membrane of natural cotton wrapped around a steel frame, which curves upward to create a central ring at the apex.

The greenhouse is set on a wooden platform, but the interior floor is covered in a metal mesh, adding an industrial and minimalist feel to the installation.



Figure (4) Bubble Green house visitors checking the plants samples and reading the heritage notes about these medicinal plants’ useful remedies and appropriate way to use these remedies

After: <https://www.britannica.com/place/Berlin-Dahlem-Botanical-Garden-and-Botanical-Museum>

Guests to the pavilion are also invited to eat and drink the edible flowers and plant extracts. Inside, various rubber tubes and vials hang from the central ring and connect to the individual plants on the shelves, creating a dynamic world of plant alchemy.

The exterior of the pavilion is clad in a laboratory-style garden of medicinal plants in custom-made containers.



Figure (5) on the surface of the Bubble Green house from outside there are many samples were hanged to be given as gifts for the innovative green house show case.

After: <https://www.britannica.com/place/Berlin-Dahlem-Botanical-Garden-and-Botanical-Museum>

Conclusion

Museum Tourism is an important showcase for displaying cities' unique nature, cultures and histories. The traveler shopping encounter is one of the main engines to support such a kind of tourism. With the popularity of the internet and travel review websites, more people choose to upload their tour experiences on their favorite social media platforms, which can influence another travel planning and choices. In any case, there have been few examinations of social media audit of traveler shopping encounters and particularly of fulfillment with gallery tourism shopping (Green, 2010). Visitor shopping encounters reflect the fulfillment or disappointment picked up from the traits of obtained items and administrations.

Historical centers are changing from cabinets of interests, meaning the overseers of collections, to social shopping encounters as an instrument of financial change and a portion of the tourism framework (Benson, 2019)

Recommendations

- Building a network of people and organizations providing a strong platform for heritage awareness in Egypt for the present and future.
- Improving collaborations raise awareness of community and encouraging more cultural heritage preserving initiatives.
- Identify gaps in data, activity, knowledge and skills, which allow developing a long-term action plan for the cultural heritage preservation and interpretation.

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