هيئة الشارقة للمتاحف
Sharjah Museums Authority

Museums in the Middle East Journal











Museums and Social Responsibility



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Introduction



Her Excellency Manal Ataya
Director General
Sharjah Museums Authority

Museums in the Middle East Journal

Museums are evolving to become social spaces for local communities to meet, learn and be inspired. Museums are not only unique learning centres for the younger generations but they also play a role in society development through their valuable resources and potentials to address modern day issues and challenges.

At Sharjah Museums Authority, we devote our museums to serve the community in all fields, including social responsibility. Hence, we have dedicated the second edition of our annual Museums in the Middle East Journal to this important topic.

Our social responsibility programme, 'Because We Care', covers a number of areas, most importantly: community outreach, conserving the environment, and mental and social well being.

Earlier this year, and among the many initiatives marking the Year of Tolerance, SMA launched a campaign titled 'Let's Live Together', targeting individuals with hearing impairment.

This campaign was a continuation to the success of our 'Sharjah Museums are Accessible for All' programme, and other similar campaigns targeting people with different disabilities.

We are also dedicated to raising awareness and conserving and protecting the environment. Every year volunteers from Sharjah Aquarium and Emirates Diving Centre gather to clean the marine environment of the coast of Sharjah. This year was marked by two campaigns to clean the marine environment, the first targeted Fishermen Port in Khor Fakkan, while the second targeted Souq Al Jubail in Sharjah.

In 2019, SMA also marked important milestones in serving two very important categories in the community; the children and elderly. The launch of our 'Museums Express', which involved transforming a 47-passenger bus to a mobile museum that tours schools located in areas away from city centres was the first of its kind. This initiative gave students and children unable to visit the museums in the city the opportunity to experience our museums, explore collections and learn, while planting the seeds of creativity and inquisitiveness among them.

The second major development was the emirate's decision to exempt the elderly and people with disabilities from admission fees in all of Sharjah Museums. This initiative came in line with SMA's strategy which aims to improve accessibility in our museums and target the elderly, especially after signing the 'Commitment to the Care of the Elderly' document in 2018.

I invite the reader to explore the selection of articles that SMA has put together highlighting the pivotal role museums play in social responsibility across the Arab world. We hope they inspire you and leave a positive impact on your institution and local community.

Manal Ataya
Director General
Sharjah Museums Authority

Foreword



Her Excellency
Mariam Al Hammadi
Director of the
Big Heart Foundation

Seeking Necessities of Life Not of Living

Some may wonder about the relationship between the Big Heart Foundation, which is concerned with the poor and refugees in the region and around the world, and museums and heritage. The answer is simpler than expected. Refugees or the poor are victims of political or environmental circumstances, but they are human first. Their humanity must not be undermined when looking at them and more specifically when thinking about their needs. The needs of a poor person or a refugee are not always material food; clothing and medicine are necessities for living but not necessities of life.

Article 27 of the Universal Declaration of Human Rights clearly states that it is the right of every individual to freely participate in social and cultural life, enjoy the arts, and benefit and contribute to the sciences. The provisions of this article are the crux of the humanitarian principles upon which the Universal Declaration of Human Right was approved followed by the array of UN conventions and resolutions that referenced the Right to Life in all its aspects. It did not refer to the right of living as it is a scientific biological term that eliminates the spiritual and emotional aspects of human life.

Necessities of life include, in addition to the basic rights, a right to enjoy beauty, learn history, understand heritage and past cultures, explore human achievements and innovation and take part in them, as well as to work together so no one would feel that their circumstances have prevented them from experiencing what others have.

In order to attempt to meet the needs of refugees, the poor, and victims of conflicts and natural disasters, social institutions need to work together to give what they can. For example, athletic institutions can bring people sports to keep them active and help maintain their health. Meanwhile, art institutions can make art accessible and so on.

This is where the importance of the social responsibility of museums comes to the fore to target those whose circumstances prevented them from visiting a museum. One may argue that museums have a higher degree of social responsibility towards refugees in comparison to other institutions. The museums of history and heritage have a responsibility to remind us about our shared human roots, the social and historical identity of people, and enlighten future generations about the achievements of the past without excluding any group for whatever reason.

Empowering those living through difficult circumstances by exposing them to this type of knowledge will positively impact their education and their worldview. They will learn about how nations faced challenges and overcame them, created achievements, and left behind examples where hope, cooperation and a strong desire to live overcame hatred. They will see the results of conflicts, but also learn about the sciences, arts, and hard work to help them decide on the path they want to take in life.

As for other museums, such as the marine, wildlife, science and climate museums and others, there is a lot to be done as part of their social responsibility. These are centres of education, science and arts. Their management is absolutely capable of designing activities that engage refugees and those deprived from what they offer. Through such initiatives, humanitarian work will reach new and unconventional levels.

By Mariam Al Hammadi
Director of the Big Heart Foundation

Nasir Al Darmaki

Brief about the author

Nasir Al Darmaki's career at Sharjah Museums Authority (SMA) began in 2006 when he joined a two year curatorial training programme, after earning his BA History and Archaeology degree from UAE University, Al-Ain in 2006. His training included working in research documentation, exhibition designing, visitor services, and museum management.

Al Darmaki assumed his duties as Museums Development Manager at SMA in July 2015. He led the museums' curators in developing plans to align SMA's organizational objectives with the government of Sharjah's leadership expectations. Museum plans typically drive improvements to internal processes and visitor focused programmes and services. He obtained a Masters degree in Executive MBA from University of Sharjah in 2016.

ENHANCING COOPERATION BETWEEN SHARJAH MUSEUMS AUTHORITY AND SHARJAH POLICE GENERAL DIRECTORATE PUNISHMENT AND CORRECTIONAL INSTITUTION DEPARTMENT

How it began, developed, and what are the dimensions and objectives of the Memorandum of Understanding (MOU)

Introduction

For the first time in the region, Sharjah Museums Authority (SMA) organized a visit to see inmates in Punishment and correctional institutions in Sharjah to introduce them to the museums and collections. SMA organized workshops, lectures and interactive and innovative educational programmes at the Punishment and correctional institutionsunder the supervision of museums experts, taking into consideration the age group and level of education of participants. The activities were offered in different languagesto cater to various needs of the inmates.

This paper provides a chronological brief about the early collaboration with Sharjah Police General Directorate, coordination of programmes, and the final collaborative vision between the two entities. It also highlights how SMA is creating positive change within the community.

Sharjah… an Oasis of Museums

His Highness Sheikh Dr. Sultan bin Mohammed Al-Qassimi, Member of Supreme Council and Ruler of Sharjah, paid special attention to museums considering them cultural institutions representing the national identity as they house a tangible heritage that is part of the collective memory of the community. His vision was realized as these museums turned into teaching institutions that instill pride with this rich legacy and encourage people of Sharjah and the residents to protect it, learn about it, and appreciateit. The establishment of Sharjah archaeology Museum in 1993 as the first museum in Sharjah is a manifestation of this vision after which museums specializing in various area of science, arts, and knowledge were established in the past two decades.

Sharjah Museums Department was also established to manage these museums and coordinate their work in accordance with Administrative Decision 1 (2006) approved by His Highness Ruler of Sharjah. However, it was later changed to Sharjah Museums Authority in accordance with Emiri Decree 64 (2017).

The objective of SMA is to turn museums into a beacon of culture that further enhancesSharjah brand locally and internationally, and assist in creating a community that is awareof the importance of museums as an attractive and fun cultural and educational destination.SMA had sought throughout the past years to establish partnerships with a number of government institutions in Sharjah to meet its objectives and make their museums accessible to all segments of society. It also sought to provide them with the best services in accordance with the highest standards found in international museums.

Efforts of Sharjah Police General Directorate to care for inmates in punitive and correctional institutions

Punishment and Correctional Institutions were established as a place to implement sentences and carry out rehabilitation and correctional programmes in ways that would discipline, educate, and rehabilitate inmates and prepare them to rejoin society. This is based on a modern correctional philosophy that sees the possibility of change in human behavior.

Sharjah Police General Directorate pays a great deal of attention to the inmates in its punishment and correctional facilities by signing them up in advanced training, diploma and university courses in collaboration with local universities. It also teaches inmates a number of skills such as carpentry and tailoring, and organizes workshops that hone their skills during their stay in the facilities.

Collaboration between SMA and the Punishment and Correctional Institutions

SMA sought to enhance the partnership with the punishment and Correctional Institutions because of its belief in the role of museums in changing peoples' lives due to the growing cultural impact of museums on people. As a result, programmes and workshops were organized for the inmates similar to those offered to their peers in the community to provide them with education and entertainment and to inspire them to improve the quality of their lives.

As a result, and in accordance with the objectives of SMA to provide the highest levels of quality services to all segments of the community in Sharjah and UAE through its research and community outreach programmes and as part of its belief in the importance of social responsibility initiatives to enhance cultural and educational awareness for inmates in punitive and correctional facilities, SMA sought to establish a partnership with Sharjah Police Punishment and CorrectionalInstitution Department. SMA wanted to release the inmates' positive energies by providing them with knowledge and new vocational skills that would contribute to their rehabilitation and ease their reintegration into society to live a normal life. SMA also sought to engage the families of the inmates in their museums' programmes and activities.

The Idea and Work Plan

The cooperation idea was first introduced in 2018 when the Punishment and Correctional Institution Department organized a trip for the inmates to Sharjah Museum of Islamic Civilization. The idea of two year collaboration between the two institutions was pitched as a result of which a Memorandum of Understanding (MoU) was signed between the two. A team comprising members from both institutions was established to oversee the organization of programmes, courses and workshops and location to ensure proper logistical preparation.

The two institutions worked collaboratively and effectively in designing the programmes and putting plans for the rehabilitation of the inmates, increasing their knowledge, and introducing them to the cultural and artistic programmes that would help them and meet their different needs. The goal was to meet the supervisors of the inmates and get a better understanding about the needs of the inmates and the skills they want to acquire.

The programmes were carefully designed under the supervision of educational and museum specialists after the approval of the management of the punitive and correctional institutions.

Collaboration Objectives

SMA supports the work of Punishment and Correctional Institution Department during the sentence period of inmates and after their release through the provision of educational and psychological support to help reintegrate them into the community and support their efforts to become productive members of the society away from crime.

Areas of Collaboration

- Support rehabilitation programmes in the punitive and correctional institutions
- Develop skills of inmates and help them acquire knowledge through workshops and courses on arts, heritage, and history.
- Involve the families of inmates in the activities and programmes to strengthen familial relations and give the families priority to enjoy what SMA has to offer
- Make available SMA's many publications that cover the areas of arts, heritage, history, Islamic culture, and archaeology.

Programme Highlights

Programme:
Arabic Calligraphy: Ruqaa and Diwani Scripts
Museum: Sharjah Calligraphy Museum
Target Group: MalesLanguage: Arabic
The course aimed to introduce inmates to the principles of writing in Ruqqa and Diwani scripts starting from drawing the alphabetical letters and connecting them to the writing of words and sentences. It taught them to create an artistic masterpiece using these two fonts, learn writing and improve their penmanship.

Programme:
Pottery Workshop
Museum: Sharjah Art Museum
Target Group: Males
Language: Arabic
The workshop aimed to introduce the inmates to different textures, particularly ceramics and clay to learn the difference and to learn how to create their own art.

Programme:
Printing of Islamic Inscriptions Workshop

Programme:
Children Fashion Show during the Glowing Aquarium
Museum: Sharjah Aquarium
Target Group: Females
Language: Arabic
The inmates would design marine creatures' costumes for their children who would take part in a competition. Four best costumes are then selected. The event is recorded so the inmates can see their children.

Programme:
Traditional and Heritage Drawings on pots and utensils.
Museum: Sharjah Heritage Museum
Target Group: Females
Language: Arabic
Inmates were introduced to the various collections in the museum, gained knowledge about heritage, history, archaeologyand arts, and were trained on drawing. It was clear that there were many inmates who had an artistic touch and found in the workshop a space for them to express themselves in creative and innovative ways.

Feedback from the Inmates

How can the activities and programmes provided for the inmates at the punitive and correctional institutions be enhanced?

- "Increase the number of programmes, especially those focusing on crafts to hone skills and provide a cultural and artistic outlet." M.A.
- "Increase the number of activities to encourage participation and provide the assistant needed.". A.A.
- "Implement the Plaster Workshop and give creative inmates a chance to work and make money out of this skill." A. B.
- "Organize activities and programmes that suit the qualifications and understanding of inmates." H. G.How did you benefit from the programmes that aim to build your capacity?
- "Created a positive atmosphere and helped us benefit well from the time." M.A.
- "Made use of the time and helped inmates innovate." A.A.
- "Learned new uses for liquid nitrogen." M.S.
- "Honed skills in decorating and sculpting." F.F.

Conclusion

Museum work is constantly evolving and at a fast pace. The programmes and activities museums offer enhance their place within the community, and allow the museums to reach out to different segments of the society. Such collaborations are considered cultural bridges that connect us to marginalized groups. This is part of our belief in the importance of involving them in museum activities, which further affirms the educational and cultural role of museums. These institutions have become vital for social development and creating a better understand of social identity. This is where the importance of SMA's work with the punitive and correctional institutions becomes importance. It made them positive, added to their knowledge, and helped them learn new skills they can benefit from once their rejoin the society and their families and become productive members of the community.

Entisar Al Obaidli

Brief about the author

Spanning 19 years of work, Entisar Al Obaidli started her career in 2000 working in training and with children at the Discovery Center at the Sharjah Museums Authority. The center allows children to learn about sciences and technologies used in their everyday life while playing and having fun.

She moved to Sharjah Museum of Islamic Civilization that honored her administrative skills and developed her knowledge about the history of the Islamic Civilization and its development. She was advanced through SMA trainings, particularly Sawa Museum Academy, which focused on exchange of experiences, knowledge, and innovative museum studies. Al Obaidli also benefitted greatly from the entrepreneurship programme "Riyada" that offered a number of trainings that focused on museum and administration development throughout the year.

DRAWING A BIG SMILE

Cancer is a worrisome term that can send shivers down our spine leaving us worried for everybody around us. And because it is a prevalent disease, our circle of relatives and friends is bound to include a cancer patient, whom we should always stand by and support.

Institutional collaboration, entertainment, visits, participation and big wide smiles are means to providing cancer patients with support. Institutional collaboration is an effective way to do that. Institution works with cancer patients and their families make them feel strong and support by the community.

Museums and their diverse areas of specialty such as religion, sciences, arts, heritage, can also be of support in their aims to enhance education and disseminate culture for all members of the community. As a result, Sharjah Museums Authority (SMA) and Friends of Cancer Patients entered into a partnership. SMA works diligently to promote museums as open spaces for everyone, while Friends of Cancer Patients is the main supporter of cancer patients and the one responsible for providing a suitable environment and organizing activities for them, one of which is visits to the museums and the cancer hospitals for all age groups.

Friends of Cancer Patients' programme "Color My World" adopts a holistic approach all year long and it includes many innovative and motivational activities that aim to limit the negative psychological effects of cancer through psychosocial support. The latter is as important as the provision of medicine. It helps patients relax and reduces their stress. This has a positive impact on the patient's response to treatment.

Thus, collaborating with SMA is in line with the Friends of Cancer Patients' work. SMA offers a variety of educational and entertaining activities such as workshops for children. These include: "decorating school bags", which introduces children to Islamic ornamentation and geometric patterns. These patterns are printed on the bags of eight children at every visit; the "Mosque Models" workshop, which high lights Islamic architecture through coloring. The workshops were held at Tawam Hospital in Al-Ain and at Dubai Hospital; in addition to other types of workshops.



SMA also organizes a number of community activities for women undergoing treatment. For example, a "Decoupage on Coffee Pots" activity that was held at the Dubai Hospital for six patients. The activity involved teaching women the art of decoupage. The women cut the special paper used in decoupage art and decorated their own coffee pots.

During other visits to cancer patients, an activity entitled "Bubbly Ball" was organized during which a SMA staff member worked with the patients to mix sodium bicarbonate, citric acid, food coloring, water, and perfume oils to create different round molds. At the end of each visit, gifts were distributed.Patients are also welcomed at Sharjah museums where they get the opportunity to participate with the rest of community members in celebrating local festivities. They take part in activities such as "Mid-Shaba'an", which strengthens their national identity and love for the land providing them with support to survive this disease. Another is "National Day" celebrations, where they can enjoy an array of workshops and events organized by SMA. Having the patients as part of our celebrations is meant to show them that we are all a one hand and that tomorrow brings with it a brighter day.Sharjah Museum of Islamic Civilization also received a group of cancer survivors who defeated this disease. The visitors went for a tour in the museums and learned about the history of the Islamic civilization the arts, the religion and the sciences. They also took part in a number of workshops.

Further, the museum organized another visit and provided sessions on healthy nutrition in the education rooms at the museum. The aim was for the museum to be part of their new beginning.Our collaboration was not limited to working with patients only. Visitors from international organizations such as International Childhood Cancer and others that partner with Friends of Cancer Patients always visit the Sharjah Museum of Islamic Civilization. It is during these visits that delegations learn about the cultural and touristic areas in the emirate of Sharjah. The Museum showcases the history of Islamic civilization, sciences and arts to all members of the community, expatriates, citizens, and visitors. The visitors get to understand more the collaboration between the UAE's institutions, which highlights the importance of working with this specific segment of the community. This sends a message that we are always there for them. In the end, our humanity necessitates that we work with one another and support each other as individuals as well as institutions to help cancer patients.

Alyah Al Amiri

Brief about the author

Head of Community and Academic Programmes, holds a Master's degree in Strategic Management and Leadership.

She started her career with Sharjah Museums Authority (SMA) in 2007 as an Education Specialist for School and Family Programmes at Sharjah archaeology Museum. In 2009 she started her new career as an education supervisor for adult learning programmes and for school and family programmes.

Al Amiri participated in many important events, exhibitions and professional courses such as "Curatorial Practice" between January and April 2012 and "Museum Studies" between December 2010 and May 2011. The courses were offered by Emirates Foundation, Department of Arts and Culture in collaboration with California College of the Arts and Department of Museum Studies at John F. Kennedy University.

Al Amiri also actively sought professional development and participated in various conferences such as the American Association Museum (AAM) Conference in USA, Minneapolis 29 April- 2 May 2012, Houston 22 - 25 May 2011, and Philadelphia from 30 April to 3 May 09. She also attended the Museum Association Conference in United Kingdom, Brighton 2- 4 October 2011.

COMMUNITY AND SOCIAL PROGRAMMES AT THE SHARJAH MUSEUMS AUTHORITY THAT CONTRIBUTE TO UNDERSTANDING THE IMPORTANCE OF MUSEUMS IN COMMUNITY DEVELOPMENT AND ENTERTAINMENT

I am really lucky to be one of the pioneer staff members in Sharjah Museums Authority who worked in the Educational Services. I was a witness to the development of the programme that aims to serve and educate the community as well as disseminate knowledge through various museums and collections.

The educational programmes in the museums serves an important cultural role in the society. These programmes target children, the elderly, families, and people with various disabilities. This paper focuses on adults (above the age of 18) and programmes designed for them, which include seasonal programmes, and academic programmes (Sharjah University, MAHE Manipal, and American University of Sharjah) that target students. The paper will also provide examples of achievements that served these segments of the society and the challenges faced by the team.

Introduction: Social Programmes

The aim of the social programmes is to attract members of the public from all cultures to programmes we designed for adults. These programmes create an exciting environment for the public that cover an array of subjects related to the work of the museums of Sharjah to ensure their continued participation and interest in our collections.

Today, museums are considered as educational and entertaining centres in light of the various activities and programmes available for members of the public who come from different cultures and backgrounds. Thus, these programmes allow them to express themselves by learning a new craft or a form of art under the supervision of specialists. In recent years, the number of participants in social programmes have increased, which indicates that knowledge is reaching the community in the right manner. In 2012, the number of participants in social programmes reached 312, which increased by in 2016 to reach 710. In 2018, the number reached 945 people.

Challenges facing Social Programmes

Designing and coordinating social programmes requires listening to the members of the public and understanding their needs. This can be done through surveys, and asking simple questions such as: What are you interested in? What skills would you like to learn? What lectures would you like to attend? Is Saturday a suitable day? Personally, I start off by asking people from my family and circle of friends after which I target the public. It takes personal efforts to create change. Based on the information gathered, Saturday was found to be not suitable since it is a family day making it difficult for the parents to attend without their children. Most members of the public noted they prefer to learn a skill or a new fun craft rather than attend a lecture.

As a result, activities for adults were switched from Saturday to Wednesday from 10am to 1pm. The activities were organized on a monthly basis except for the summer months of July, August and September.

Once the interests of the public were determined, activities were organized in accordance with the themes of collections and exhibitions at the museums. Once changes were made to the programme, between 35 and 60 attended.

The majority of participants were women who found in the museum a suitable environment for education. Participation is free but requires prior booking to track attendance and prepare materials needed for the workshops.

Seasonal Social Programmes

Burka Workshop

The programme focused on the making of the Emirati Burka, which is an important item in the traditional Emirati dress. During a tour in one of the exhibitions held at Sharjah Heritage Museum, members of the public were introduced to the various shapes of the Emirati Burka, which differ according to the geographical area in the UAE. This was followed by a workshop that taught the participants how to design and make it by a specialist.





Burka Workshop at the Sharjah Heritage Museum, 15 November 2017

Agate of Bahees Mountain Workshop

The programme started with a tour of the Brinze Age Hall at the Sharjah Archaeology Museum on 26 and 27 April 2017. Members of the public saw some of the most beautiful pieces of beaded jewellery and agate extracted from Bahees Mountain on display. Upon the conclusion of the tour, visitors learned how to make jewellery.





Arabic Crafts Program at the Sharjah Museum of Islamic Civilization, 9 May 2018

Arabic Crafts Programme

The programme starts off with a tour of the temporary exhibition of Arabic crafts in arts and calligraphy, which is an art that took thousands of years to develop. Upon the completion of the tour, participating women learned how to draw Arabic letters using calligraphy in gold at the Sharjah Museum of Islamic Civilization.





Arabic Crafts Program at the Sharjah Museum of Islamic Civilization, 9 May 2018

Introduction on the Academic Programmes

Academic programmes at the Sharjah museums were designed to keep up with requirements of university programmes, and serve university students as well as faculty members. Sharjah Museums Authority worked on a number of projects with university students. This journal also includes a sample of some these university projects, which contributed to an increase in the number of students visiting the museums. The number of participating students and faculty in 2013 reached 1,418, which it increased in 2017 to reach 2,403.

Challenges of Working with People in Academia

Sharjah museums are a source for knowledge and education in the emirate. However, they are not sources that universities actively tapped into. Most universities were satisfied by a general visit to the museums. In order to change the perception of universities, a number of programmes and activities were designed to attract them. However, there was no sufficient focus from these programmes on the collections on display at the museums. It was disappointing to see how much students as well as faculty members missed out by not fully enjoying the collections at the museums and not seeing these institutions as a wonderful educational resources. Great efforts were exerted by the 16 museums to obtain the collections and artifacts they have on display.

Field visits and meetings with faculty members started. There were those who were not interested and others who had no time in their busy schedule. However, I was sure that perseverance was going to lead making museums an active source of knowledge for universities.

I started by gathering information and material that would introduce universities to the museums and their specialty in the arts, sciences and history. The first change was initiated by updating the form used by universities to book their visits since many universities used to visit without a prior booking. I made sure these forms were available at the museums so as visiting faculty would fill them. Once I gathered there information and details, I wrote to them explaining the steps for making a booking. This step helped a lot in organizing university bookings and allowed me to understand what universities are looking for when they visit. I established programmes that cater to the needs of these universities such as arranging meetings with museum curators, collection specialist and others to provide the information needed. I also organized specialized backstage tours of the Sharjah Aquarium that helped explain the mechanism of managing the aquarium, and provided special authorization to enter storages to see how artifacts and art pieces are stored. These visits made the students very happy and enriched their learning experience at the museum.

While the busy schedule of students and museum specialists made it difficult at times to arrange for their meetings, we were able to succeed. Programmes were developed to meet the needs of the universities and faculty using the resources available at the museum. Programmes that focused on restoration of artifacts such as pottery and bronze pieces and others led by the Collections and Documentation Section at the Sharjah Museums Authority became available and were in line with the universities' curricula.

At the beginning I did not achieve my goal because students benefitted at a very small scale from their visits to the museums. This is where I decided to turn to activities and

programmes that require total dependence on museums as a source of information, which were implemented in 10 to 14 weeks.

Working on Projects with Universities
Prior coordination and objective setting are the means to making any programme or activity with a university succeed. These dictate how to choose a suitable time to achieve the desired objectives. This does not mean that we did not face challenges at the beginning. In such circumstances flexibility is key to overcoming challenges.

Below are some of the successful university collaboration models:

University of Sharjah – College of Arts and Design
Working with the College of Arts and Design started in 2015. We worked on projects that required 10 to 12 weeks to be completed.

• Exhibition: Inspiration and Innovation, opened on 17 April 2016 at the Sharjah Museum for Islamic Civilization

A training session on Islamic geometric patterns was held at the museum inspired by the displayed collection taught students how to draw these patterns, which they used when redesigning the college building at the university. Forty Eight students participated in the training, and a number of designs were selected for display at the museum by a committee
made of the university professor and museum staff members.

• Exhibition: Transformations of a Museum, which opened on 25 March 2019 at the Sharjah Archaeology Museum

The exhibition was part of the work of third year interior architecture and design, which entailed redesigning the interior of the Sharjah Archaeology Museum. Students were required to produce new and innovative solutions to enhance the work of the museum and also make it part of the architectural Emirati context. The exhibition featured a collection of 16 creative design solutions that focused on the reception and exhibition halls.



"Inspiration and Creativity" exhibition opens April 17, 2016
at the Sharjah Museum of Islamic Civilization



Exhibition "Museum Transitions" opened March 25, 2019 at Sharjah archaeology Museum

American University of Sharjah
College of Architecture, Arts and Design
Fourteen students from the College of Architecture, Arts and Design in the Media Systems and Publishing and Multimedia Design Studio IV courses worked for 10 to 14 weeks on a project of their choice.

The project entitled “Maknoun” was inspired by Bait Al Nabooda Museum. The project required the students to carry out field work, interview captains of pealing ships and divers to gather as much information as they can about pearling, importance of pearls and the various aesthetic aspects of this gemstone. It also involved researching pearling maps, look into the natural history, and explore visual and audio pealing experiences. The exhibition featured interactive and audiovisual displays for seven projects. The exhibition opened on 13 April 2019 at Bail Al Nabooda Museum.



Maknoun Exhibition in Bait Al Naboodah Museum on 13 April 2019



Maknoun Exhibition in Bait Al Naboodah Museum on 13 April 2019



Maknoun Exhibition in Bait Al Naboodah Museum on 13 April 2019

MAHE Manipal Academy for Higher Education College of Interior and Architectural Design

The journey with MAHE Manipal starts in 2014. The work focused on researching and documenting the museums of Sharjah and other architectural monuments noting the history of the areas surrounding the museums. So far, two exhibitions were organized and work is ongoing for 2019.

• Exhibition: Archiving an Impression: Travel, Entrepreneurship and Cosmos, Entrepreneurship and Cosmos, opened on 17 April 2019 at the Al Mahatta Museum

Second year interior and architectural design students worked on the project for the academic year 2014-2015. The exhibition is a documentation of Al Mahatta, which was the first commercial airport in the UAE. It played a vital historical role that is compounded by its location. The timeline of Al Mahatta shows how the museum developed from a fueling station for planes turning into a resting motel for travellers in 1930 until it turned into a museum. The idea of the project started from a study that looked at the development of air



Exhibition "Archive the impression of the station and Sharjah"
18 July 2017 at the station museum

travel in the UAE up until the construction of the first airport in Sharjah (Al- Mahatta). The architectural context surrounding the museum was also examined.

• Exhibition: Archiving an Impression: Al Mahatta and Sharjah Travel opened on 18 July 2017.

Fourth year architecture students worked on the project. The exhibition details a three year research journey with Al Mahatta museum that analyzed the City of Sharjah from a touristic point of view, as well as the adjacent areas to Al Mahatta. This involved an architectural documentation of Al Mahatta Museum the first airport in UAE, which examined its history and architecture. This research journey looked at:

1-Touristic Areas: A Space Experience, Sharjah, UAE this research aimed to provide a holistic overview of the cultural, historical and architectural outlook of Sharjah and highlight its significance to tourism in the region

2-Renovating a Modern Surface: Al Mahatta Experience the aim is to discover Al Mahatta Museum, its history and how to it relates to its surroundings. It also highlights its importance to Sharjah, UAE



Archiving an Impression: Travel, Entrepreneurship and Cosmos, Entrepreneurship and Cosmos, opened on 17 April 2017 at the Al Mahatta Museum.

Sameh Kaawach

Brief about the author

Born in Saida in Lebanon in 1969, Sameh Kaawach is a Palestinian poet, literature critic and journalist. He had contributed to a number of Lebanese and Arabic newspapers and worked as a cultural editor in Al-Kifah Al-Arabi newspaper in Beirut. He also worked for Al-Khaleej newspaper and assumed a number of positions including Editorin Chief of the National Cultural Encyclopedia for the UAE.

He authored six poetry collections: "The Last to Be Described is a Poet" in 2017 published by Nabati Publishing; "Necafe Mornings" in 2012 published by Al-Gawoun Publishing; "Two beds are enough" in 2005 by Mukhtarat Publishing; "A squirrel in the City" in 1998 by Al-Hadatha Publishing; "Stranger 1993"; and "This Night Will stop the Hurt" in 1991.

MUSEUM CULTURE AND THE LEADING ROLE OF THE ELDERLY IN THE UAE

Theme 1: Culture of Acquisition— motives and roles in the establishment of a Museum Culture

The United Nations Educational, Scientific and Cultural Organization (UNESCO) defines cultural heritage as the legacy of tangible and intangible collections that belong to a particular group or a society a legacy inherited from the past, is experienced in the present and that will be passed on to future generations.

UNESCO notes that tangible culture includes historical sites, monuments and antiques that must be protected for generations to come. This also includes artifacts that are exceptional in their nature according to the principles of archaeology, architecture, sciences and technology of that particular culture. As a result, these artifacts are vital to study the history of mankind since the information can be verified. Preserving these artifacts is an implicit recognition of the importance of the past and the stories told. The artifacts are also proof of the authenticity of memories, and a guide to a true historical narrative[1].

It is through this definition one can note the importance of archaeological artifacts and the infrastructure that is built to house and preserve it within the context of the cultural identity of a state of entity. These structures are worthy of protecting these artifacts and disseminate knowledge to future generations. The artifacts represent a collective memory of communities that highlight its cultural habits and tell stories about their existence. These structures will remain the best instrument to build a connection between the past, present and the future. The late Sheikh Zayed Bin Sultan Al-Nahyan once said: "He who has no past, has neither a present nor a future. We learn from our past." He also referred to the need for the Emiratis not to forget about their past and ancestors and "how they lived and what they depended on in their lives". He believed that the more people were in touch with their past and learned about their heritage, the better they would care for their country. This vision reflected his mindfulness of national identity in all its cultural and educational aspects. It is a "harmonious composite of perceptions, memories, symbols, values, creativity, expressions, and aspirations of a person or a group. This group creates a nation that has an identity and a civilization that is different from any other place in the world. Cultural identity and its tangible and intangible heritage shape one's interaction with the world and people around. People would always strive to establish a cultural heritage that encompasses the material, intellectual, spiritual, and social values to define how they see themselves and the outside world. Civilization is one of the most important concepts in anthropology in general. [2]

It is not possible to discuss national and cultural identity and its relationship with promoting museums as culture and instilling an appreciation for artifacts without noting that all of this is connected to the tangible and intangible heritage "the written and oral cultural legacy, the official and the popular, and the linguistic and symbolic which we inherited from the far and near past.[3] " It is not possible to discuss the aforementioned without emphasizing the cultural legacy of the UAE. Most sources note that "the oldest signs of human life in the UAE date back to 7000 B.C. in Delma Island on the UAE coast. The oldest stationary human settlement was discovered in the west part of the Gulf, in addition to other heritage sites in the seven emirates that date back to the Stone Age onwards. Remains vary to include villages and burial sites, especially in the coastal areas of the country.[4]"

Researching the collective and individual motives to acquire tangible heritage within the UAE society affirms the existence of a serious collective approach to build a comprehensive national social system for the culture of museums and acquisition that is complementary to the role of the already established museums in the UAE. Complementary approaches such as established museums, heritage villages, or all year long initiatives and activities that encompass the different cultural expressions and artifacts from the past.

The hobby of collecting antiquities has become very popular in the UAE due to what the Emirati culture represents for future generations, and for the work of dedicated Emiratis who want to preserve their heritage and document it in their own homes. This led to the promotion of the culture of acquisition and the importance of preserving archaeological artifacts that were either collected or inherited to safeguard their history.



Theme 2: National Systems for Museum Entrepreneurship

It is important to research the concepts of museum cultures and the culture of acquisition of tangible and intangible culture in light of the history of the UAE. It is also vital to instill the importance of the tangible and intangible culture within Emirati nationals, which is in line with the wise vision of UAE rulers and contributor to the empowerment of the country after it was established on 2 December in 1971 and up until the second decade of the current century. Instilling concepts of patriotism and belonging in relation to the country's past and present is seen through the daily and continuous work of the various segments of the UAE society, government bodies



and leadership; and calls on young generations to hold on to their traditions and maintain their Emirati identity. This can be observed in what High Highness Sheikh Mohammed Bin Zayed Al-Nahyan, Crown Prince of Abu Dhabi and Deputy Supreme Commander of the UAE Armed Forced, has said in this regard: "The authentic national heritage is always the center of attention and care of the leaders of the UAE since its establishment by the late Sheikh Zayed Bin Sultan Al-Nahyan, who instilled in the people of the UAE a love and care for their heritage, traditions, and identity… this is the path that is also followed by the wise leadership of His Highness Sheikh Khalifa Bin Zayed Al-Nahyan, President of the UAE."

The Londonbased International Committee of Museums (ICOM) notes in one of its publication in July 2013: "Each museum can find ways to amplify its social impact based on the needs of the public, its contexts, collections and other resources to meet its ambitions to create change in the lives of people." It emphasized the importance of the ability of museums to keep up with developments and change that it would change its display collections in response to changing interest and needs, and to organize activities and programs to meet the wide variety of needs and interests, be open to working with others, and welcome a wider social participation.

National and international museums housed in the UAE's seven emirates play a pivotal role in shaping the UAE as a meeting point and a beacon of cultures and civilizations. These museums also promote the UAE's vision that considers cultural identity an effective and creative component in the comprehensive development process. Further, in light of its adoption of development strategies to promote cultural diversity, dialogue between world civilizations, deepening communication between peoples of the world and introducing

the UAE's tangible and intangible heritage; the UAE and its Ministry of Culture and Knowledge Development has worked with local institutions specializing in culture, arts and archaeology to realize the vision of the UAE leadership. This is done through promoting social participation in museum entrepreneurship by encouraging positive action supporting museums and their national and humanitarian role in instilling tolerance, openness and moderation, and respect of other cultures and learning about them through museums.

The UAE cultural agenda, which was launched in November 2018 during the second edition of UAE government meetings, aim to establish a system that promote culture, empower society, and enhance and complement the responsibilities of cultural institutions in the various endorsed areas of culture particularly the tangible and intangible heritage. Her Excellency Noura Bint Mohammed Al-Ka'bi, Minister of Culture and Knowledge Development, said: "The international reputation of the UAE, which was further enhanced by our leadership throughout the pat decades, was the focus of the sincere efforts of our cultural institutions that recognized that we have a tangible and intangible cultural product through which we can contribute to the advancement of humanity." She affirmed the importance of creating a national system for museum entrepreneurship, highlighting the social role of museums, and raising the awareness of the community about the role of museums, as well as personal and government collections in safeguarding heritage and identity. The UAE is living through a complete cultural renaissance, which is clear from the variety of its cultural productions, and its efforts to bridge the gap between tourism and knowledge through initiatives and projects that led to the establishment of Louvre Abu Dhabi right next to national museums that tell the stories of the UAE. This is similar to what is happening in Dubai, with the establishment of the "Etihad Museum", which documents the work of our forefathers and inspire us to walk in their footsteps 5.



His Excellency Mohammed Khalifa Al-Mubarak, Chairman of the Department of Tourism and Culture in Abu Dhabi, argues that there is a thin line separating the present from the past. This, he said, highlights the importance of every historical event in shaping the future. When history becomes a main interest for individuals, passion for archaeology becomes reality. He said: "It is a well known fact that human nature does not change, but it is archaeological artifacts that can always amaze us because of the many stories of the past they can tell, and give us another perspective on human nature. This is where passion for discovery and interpretation of the heritage left to us by our grandfathers comes into play allowing us to explore our identities, know our stories, and draw timelines to reconstruct our histories. Our understanding of our past will pave the way to our future development. It will connect us to our land, our roots, and provide us with enough evidence to write our history. [6]"



Theme 3: The Leading Role of the Elderly in Museum Acquisition

The elderly in the UAE, and through their own collections, contribute to the role of museums in enhancing their mental and psychological health in particular, as well the health of different segments of the community in general. This is achieved through creating a positive environment that facilitates social and national cohesion, and maintains their social wellbeing, especially that they were first hand witnesses to the establishment of the country. They had a leading role in the establishment of the national movement to promote museums, and safeguarding the UAE's tangible and intangible heritage.

One of the prominent examples of UAE nationals who lived through its past and are experiencing its present is Fatima Ahmed Obaid Al-Mughani from Kalba, Sharjah, She is a researcher in UAE heritage and author of "Accessories and Costumes of the Traditional Women in the UAE." She also has a private museum in her home displaying a collection of artifacts ranging from old weaponry, women's accessories, Arabic coffee, to marine life, agriculture and traditional games. She said: "This museum is a representation of my passion for the past, and a devotion to collect and document our authentic and true heritage."

Speaking about her decades of acquiring and preserving traditional artifacts for future generation, she said: "There is a strong connection between me and the traditional and historical collections I have. I cannot give preference for a piece over another as they are all dear to my heart. Otherwise, I would not have sought to find them and keep them."

She noted her beginnings and the factors that led her to establishing this museum. Al-Mughani said: "I started by collecting family pieces. The first piece I ever got was from my grandfather in 1970, which was an old Lee Enfield rifle that I kept for memory. In 1978, I got married, and my in laws had an old bed made of beech wood that used to be called Burman. Every house at the time had one. They wanted to get rid of it, and I felt that it was part of our heritage. I refused to have it thrown away in the garbage and I kept it next to my grandfather's rifle. "

UAE national Mattar Mohammed Al-Musafiri is another example on the role the elderly play in preserving the UAE heritage. He turned his house into a popular heritage village housing traditional and archaeological artifacts as well as maps, photographs, books and historical documents. He was attracted to heritage and so turned his house in Suhaila in Ras Al-Khaimah into a complete heritage village where he collected everything he managed to get his hands on be it artifacts, old coins or pottery. He has the oldest Bowayhi Dirham on which is inscribed the name Rukn Al-Dawla Abu Ali during the caliphate of Al-Muti' Lillah Darb Abdullah Al-Mihammadiya in 347 AH. Al-Musafiri said: "I established the first comprehensive heritage village and gifted it to His Highness Sheikh Saud Bin Saqr Al-Qassimi, Member of the Supreme Council and Ruler of Ras Al-Khaimah. However, because the love of heritage runs through my veins, I decided to establish another heritage village in my house in 2009 and I have been overseeing it ever since." He noted that this hobby goes back to when he used to collect swords and old rifles during his childhood. He used to visit shops that sell swords and old weapons and spend hours there looking at the displays without a care in the world for the heat of the scorching sun. This passion of his grew as he became older. He also noted that he loved photographs of the late Sheikh Zayed Bin Sultan Al-Nahyan with other UAE leaders, which he also collected.

Al-Musafiri said: "I had this hobby since I was a child. I found myself interested in everything traditional. I do not know where this interest came from. It is possible that the modernization of the country had a role to play in this and making me passionate about everything that was old. Probably nostalgia made me want to collect everything related to the past. I was passionate about artifacts and with time, I had this desire to look for collectables so I started visiting merchants and working with those interested in traditional heritage. This is what the beginnings were like".

Mohammed Nasser, a UAE national in his eighties living in Sharjah, saw the value in preserving the heritage of his grandfathers and pass that on to his sons and grandsons. For more than 50 years, his collection grew to include boxes,



pottery, brass, rifles from modest beginnings in coin collection. His great collection can be found on display in five heritage shops in Sharjah alone.

Heritage expert Mohammad Bin Habthour Al-Rumaithi from Abu Dhabi said: "the late Sheikh Zayed instructed us to preserve our heritage and not to leave it behind. He said that if we left our traditions, the new generations will abandon the culture. Our role is to safeguard our heritage, talk about it, and pass it on to future generations. We need to sit with them and explain how to use these collectables and how their grandparents used to use them in the past."

He added: "I started working on my collection with the late Sheikh Zayed was still alibe. I used to continuously seek new

items because I don't want to bury our heritage. Some of the most dear collections to my heart include diving gear such as the bearing, diving weight, nose clip for divers, small knife to open the oyster, and everything else related to diving,"

He also noted that he started collecting stamps and banknotes in 1964 when he started working in Das in 1962. His collection throughout the past 50 years expanded to the heritage of the sea including boats, ropes, oysters and shells, tools to build boats, and even the sword of the sword fish. He also has a large collection of pottery used by the residents of the UAE in the past such as the yahal that was used to store water, the Burma used to cook rice, different pits and pans, old kerosene lanterns fanar for lighting, Emirati daggers especially the Fallahi Dagger, which was made especially for the Sheikhs of Bou Falah, coffee pots most notable was the coffee pot that belonged to the late Sheikh Zayed, and a collection of traditional medicine, herbsm combs, smoking pipes and a scale used to weigh the pearls10.



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Amna Al Hammadi

Brief about the author

Amna Al Hammadi graduated from UAE University in 2015 with a BA in Mass Communications. She founded the Mobile Literature Salon that focuses on literature, poetry, arts and culture through organizing monthly cultural evenings in all of the UAE's emirates.

Al Hammadi designed the "I Discover with My Senses" tour targeting people of determination to help them during their visit to the museum. The tour adopted different methods that rely completely on the five senses moving away from any historical narratives that would hinder understanding of people of determination and their experience of the artifacts through touch, movement, imagination and smell.

She presented a paper in New York University Abu Dhabi on the "I Discover with My Senses" tour in which she discussed the innovative tools used at Louvre Abu Dhabi.

ARE MUSEUMS FOR EVERYONE?

People of Determination in the Emirati Cultural Scene

Mariam was 30 years of age. I used to see her walk in the old neighborhood of my town when I was 10 years old. She was fair, beautiful with long black hair, and had a galaxy in her big eyes. She kept to herself. The wall was her refuge. She would touch it as she feels her way avoiding the stares of people. Back then, I was an unruly child, who loved to run and play with other children. I flew like a free bird over sand dunes, and landed back on earth whenever excitement got the best of me.

At noon as well as at dusk, I would see her walking, squinting, smiling at people when she sees them… trying to get closer to them yet keeping her distance at the same time. She was afraid of the boys and girls in the neighborhood. Their words would always sting her, and the blatant bullying that screamed from their faces scared her. Some would mockingly point their fingers at her, while there were others who looked away… refusing to acknowledge her existence. Then, there was us, who preferred to watch in silence and were hesitant to approach. We remember what Auntie Salha used to say: "Don't go close or you will get infected!"

She loved to dance at weddings. She would sway as she laughs out loud; her exhilaration was overwhelming with an unmatched zealous to fly and find beauty in life a beauty she lost in the presence of those around her.

She pushes away the loss of her mother, she embraces life, and she loves without knowing what real love is. She was born to do good. She had an innate ability to candidly express herself and never sugarcoat what she says or does. She intrigued me as a child. I used to gaze at her and I still see her from afar through the eyes of the child I was, thinking in wonder about how real she was and how I was not.

The first questions that came to me were about the real differences between me and her. The irrational and childish comparisons I made about how she looked and how I looked, and how she acted and how I acted, about how we spoke, stuttered, behaved and caused trouble. I used to be jealous of her hazel eyes and long hair. I was proud of how outspoken I was and I criticized how quiet she was despite the age difference between us.

I was not clever enough to know what she had. I did not understand the meaning of the "infection" the aunt spoke about over and over. Not until I grew up, and she went to heaven.

I particularly started to despise myself, keeping my distance from myself, and feeling repulsed by myself and my looks when my brother was born carrying that same infection Down Syndrome. That was the moment I realized the infection was not an infection, and the illness was not an illness. That was when I realized that silence was a form of beauty only the foolish are blind to; the facial expressions were an statement of peace only the obnoxious will misunderstand; and the excitement and out spokenness were spontaneous expressions many do not possess today.

I did not expect that this childhood experience will be a starting point for my present.

Report of Committee of Social Affairs,Labor, Population and Human Resources 2019

According to a report issued by the Committee of Social Affairs, Labor, Population and Human Resources in 2019 that was published in UAE official gazettes including Emarat Al-Yaoum, on services provided to People of Determination: "the numbers increased to reach 9,151 cases in the UAE, while the number of integrated students in government schools reached 11,713 students. Forty five percent of the parents are unhappy about the level of education provided to their children. This leads us to consider how there are efforts to absorb all categories of people in one place without prior planning or consideration of the quality of services and educational programs provided"[1].

Museums and Cultural Institutions

At the present, many museums and Emirati cultural institutions give great attention to

the various segments of society including school and university students, children, families, People of Determination, the elderly, orphans and many others. This approach is based on the directives of UAE leaders who are seeking to build an effective educational environment that moves away from homes, classrooms, and study halls to a vaster and open space.

The majority of those involved in the area of education in museums agree that specialized educational programs are key to the integration of the various segments of society. However, there are others who see the concept of integration to be elastic, a mask to hide behind, and a slogan many got used to shouting out. A concept that aims to solidify the stereotypical image the society has imposed on People of Determination. These images continue to raise questions in my mind, most important of which: Is this category of people really forgotten and marginalized? Are museums People of Determination friendly?

This is why education departments in museums and Emirati cultural institutions need to create a grassroots change in social participation through the encouragement of People of Determination in particular and other society segments in general to experience museums in modern and more effective ways. "Interactivity" is the objective of those involved in the education programs. The aim is to establish a silent dialogue between the visitors and the museum's building and displayed collections by utilizing modern educational and sensory tools that provide a new artistic experience. This would help the visitors absorb the information, and encourages them to visit again and seek more knowledge. Education through art is a call for innovation, progressiveness, and embracing inquisitiveness. It can be achieved through activating all the visitors' senses at the same time.

The Beginning of the Transformation

The starting point was when I joined the Louvre in Abu Dhabi as an Education Workshop Specialist in 2017. My full attention went to designing workshops and guided tours for the museum visitors. My seven year old brother at the time came to visit me. I registered him in one of the educational workshops at the museum. I noticed how excited and happy he was at the beginning of the workshop, but soon that transformed into fear and isolation ending with him crying and refusing to participate in the workshop for no particular reason.

The difficulty of dealing with the situation prompted me to think. It ignited the fire within me to start designing educational programs tailored for People of Determination, and to encourage UAE institutions to visit the museum and experience interactivity using modern tools to change their perspectives. Museums are no longer a place to hang a work of art or display an artifact. It has become an educational space that teachers can utilize to establish links between the curriculum they teach at school and the art collections in display halls, international exhibitions, the Children's Museum and artifacts under the dome.

A Holistic Approach: Questions and Concerns

Are museums for all segments of society? Do museums welcome them all? Are the spaces well equipped to host them and give them the best experience possible? Are the guides capable of leading tours and using the best methods there are? Are other departments more aware of the importance of this segment of society and of the sensitivities that come with working with it? Are the educational programs designed by educational teams and supported by specialists and shadow teachers suitable for them? Do these programs enhance their skills? Do they entice their eyes and activate their senses? And most importantly, do they capture their attention and awaken their feelings?

We believe that museums are key to integration in education. Everybody speaks of holistic approaches to integrate the People of Determination and other segments of society by designing special programs for them. However, this led me to believe that this segment of society has the ability to be independent and that there is no need for any specialized treatment. They are capable, innovative and talented, but their abilities differ. To achieve a holistic approach, we should not differentiate between the categories but design one program for everyone.



These were some concerns that I have and to which I have no answer even if I was the one to say that museums are prepared to welcome large numbers of People of Determination.

I was afraid back then even if that did not show. I took initiative and asked to be one of those working on this type of social programs that cater to different society segments including People of Determination. I wanted to promote my basic belief that a museum is a place for everyone. I wanted it to be done and not only said.

It is not fear that I only faced in my work, but also the stress of dealing with People of Determination. This brings me back to my childhood, which I briefly touched upon. I was afraid of People of Determination because of what society had instilled in me as a child, who recalls her first experiences and first social lessons Do not go near strangers… do not look at them in wonder and curiosity. This eventually resulted in an aversion to them because of fear.

Awareness is a duty that falls on the shoulders of everyone, but most importantly on the shoulders of those involved the teachers and specialists, who must be well trained and fully qualified, if we are to build an educated society a society that regards these segments with respect and not with pity, and which innovates with love not out of a mere sense of duty.

Speaking of teachers and specialists, I would like to give an example of situations I faced over and over during the guided tours I led in the museum for visitors from different segments of society. Most of the groups that visit and experience the sensory tour at the museum include people who have different types of disabilities. This makes it difficult to provide information that everyone can equally understand.

A month ago, I led a guided tour for a group of 10 people from different age groups, who spoke different languages, and had different comprehension abilities. At the start, the tour was fun and easy. However, the situation became difficult midtour when I discovered that half of the group had hearing difficulties, while the other half had mental disabilities. I was perplexed. I did not know whether I should provide the tour to those who had a hearing disability, or activate the sensory tour for those with the mental disabilities. Another disconcerting issue was the presence of people who had Down Syndrome. I wondered about the right place to take this group. Should it be the Children's Museum, which was a suitable place for those with Down Syndrome because of its dim lighting, limited space, interactive tools, and the low number of visitors during certain hours of the day (which helps in slotting the visits of people with Down Syndrome)? Or should it be the permanent display halls that are suitable for all categories of people with their big spaces and rich interactive tools?



Louvre Abu Dhabi

The Louvre Abu Dhabi has an international message to mankind. It is a representation of the values of tolerance and coexistence, which the leadership and government of the UAE continue to call for. It is also part of the UAE's efforts and its many initiatives, which culminated in building a grand and international monument considered the first of its kind in the region bringing together different cultures, nationalities and religions under one dome.
The idea of the Louvre Abu Dhabi was first introduced in 2007 and a partnership agreement was signed between the Governments of the UAE and France to develop a new type of cultural institutions that illustrates how international humanism has its roots in the arts. It is through the arts that we celebrate our traditions and our local and international heritage.

The management of the Louvre Abu Dhabi strongly believed in consultation, participation and communication of its policies and strategies as a whole. It also encouraged its staff members to make the museum a place for everyone and to prepare it to receive large numbers of visitors. I note the depth of the museum's vision. It was an international museum, thus, it focused on what unites us as peoples, which is our humanity. The museum encouraged us to go back to our natural disposition as humans we all have a voice, a song, a dance, an art. Internationalism does not mean a large structure that the world raves about, or a name people are familiar with. Internationalism goes beyond civilizations and cultures to find that common "thing" between us all and without any exception.

The importance of education sections in museums is realized through providing visitors with interactive opportuni-ties for learning, education and living experiences. In fact, experience is the core of interactivity because it engages all the visitors' senses to obtain as much information as possible in a creative and innovative manner.

Education keeps up with the modern developments we see around the world. Thus, it abandons the conventional use of books and old models so as the student can become more innovative and creative, which is in line with the vision of our leadership. So, these future researchers, innovators, and artists are trained to occupy high positions in the museums.

Accordingly, the Education and Cultural Communication Team at the museum organizes a variety of educational activities for visitors and People of Determination, which were designed in collaboration with teachers and specialists. Some of these activities include guided tours such as "I Discover With My Senses" tour, which aims to move away from conventional teaching and to stimulate the children's and students' five senses. Also, organizing workshops some of which brings in People of Determination who are artists; Family Weekend Holidays; an interactive experience using sensory devices; interactive tools such as the sensory stations in different parts of the museum that allows the visitor to touch and examine miniatures of the real artifacts to encourage direct interaction from the students; use of braille; the multimedia guide, which provides Arabic, English and French content tailored especially for People of Determination and who have visual and hearing challenges; the Museum of Children, which is designed to be a suitable place for People of Determination to strengthen children's senses and enhance their imagination; and the launch of the "People of Determination Volunteers" initiative to empower them in the museum sector in collaboration with specialized centers and schools that select the suitable volunteers for every activity. The aim is to change perceptions about the People of Determination and spread awareness about their abilities and their independence. The initiative works towards honing their decision making skills through doing what they love, and to enhance their listening and communication abilities.

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Zaki Aslan

Brief about the author

Zaki Aslan is the founding director of the ICCROM's Regional Office for the Conservation the Conservation of Cultural Heritage in the Arab Region (ICCROM-Sharjah). Dr. Aslan is a conservation architect, who received his Ph.D. in Heritage Conservation and Management from University College London (UCL), U.K, and MSc in Conservation of the Built Environment from the University of Montreal, Canada in 1995. He was a consultant to UNESCO, EC, and ICCROM.

Sherin Sahouri

Brief about the author

Sherin Sahouri graduated from Aristotele University of Thessaloniki, Greece, with a Bachelor in Architecture degree in 2004. After obtaining her Masters in Conservation and Restoration from al Quds University in Palestine in 2010, she worked in the Palestinian Department of Antiquities and Cultural Heritage as the Head of Restoration Department for four years. Sherin Sahouri works as Project Associate, Heritage Advocacy and Development, in ICCROM-Sharjah Regional Conservation Centre from September 2014 to present.

COMMUNITY-LED GOOD PRACTICES IN CULTURAL HERITAGE CONSERVATION AND MANAGEMENT

Introduction:
The ICCROM-Sharjah Award for good practices was launched in 2017 and concluded for the first time on February 2018. Inspired by the mandate and raison d'être of the International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM), it highlighted the good practices in conservation and management of cultural heritage in terms of technical skills employed as well as social and economic impacts of the project on local communities. The protection offered by the project is understood as the effectiveness of the conservation and management in protecting the heritage asset against perceived threats whether natural or human or future generations to cherish. The projects submitted for the Award varied from top cover different areas including heritage buildings, historical centres, archaeological sites, museum collections, and symbolic movable artefacts. The majority of the projects were either of historic built heritage, city centres, or archaeological sites. Some other projects worked on documentation, virtual reality, and collections in museums and archives.

The vitality of the cultural heritage projects was assessed through its positive impact on the social and economic context. For example, the stakeholders and the communities they identify with or benefit from the heritage, the resource it creates by restoring its use or increasing its public appreciation.

The Award Process:
The Award process was organized in two stages. The first stage was an open competition, which resulted in nominations for exemplary cultural heritage conservation projects. Fourteen projects were shortlisted by ICCROM-Sharjah experts as they reflected on the quality and variety of the applications. In the second stage of the competition, the representatives of the nominated projects were invited to Sharjah, UAE, to present their projects to an independent Award Panel consisting of internationally renowned experts from the Arab Region, who selected the winner.

An exhibition was held during the Award event and a publication highlighting the shortlisted projects was published. The background, objectives and importance of each project were presented as good examples to be followed by institutions, individuals and communities.

The Award jury included distinguished professors, architects, writers and specialists in diverse fields of cultural heritage.

Chairing the jury was Palestinian-Jordanian architect Dr. Rasem Badran, who is a renowned modern Arab architect once nominated to occupy a permanent teaching position at Harvard University in USA, to teach planning and architecture sciences, as well as natural designing systems of Islamic societies.

Other members of the jury included Mr. Tarek Waly and Dr. Suad Amiry who both created centres in the field of conservation and heritage in Egypt and Palestine respectively. Mr. Waly has important contributions in Egypt and abroad, in the fields of civil and urban renovation of the archaeological and heritage areas. Dr. Amiry is also a writer and has many publications translated to more than 20 languages. Moreover, to cover the field of Islamic architecture and history, Dr. Salma Samar Damluji was selected to join the jury. She is a professor at the American University in Beirut, Lebanon, and wrote various publications in the field of international and regional architecture.

From governmental institutions, Dr. Murad Bouteflika and Ms. Manal Ataya joined the jury bringing with them more than two decades of experience in cultural heritage conservation and management. Dr. Bouteflika works for the Ministry of Culture in Algeria, while Ataya heads the Sharjah Museums Authority and oversees the work of 17 museums in Sharjah.

The Award is for the conservation of cultural heritage of historical, architectural, social or scientific significance to its local or wider community. All projects were judged on their own merits with particular attention paid to:

• The appropriateness of the conservation project with regard to the challenges faced by the cultural heritage.
• How well the project has been planned and implemented?
• The projectspecific technical conservation approach, the techniques and materials used, decision making process for protection and management and the quality of execution.
• The projectspecific social approach, its impact, its sensitivity to original character and use, its positive social, environmental or economic benefits to communities and its sustainability.Specifically, the shortlisted projects were:
• Three historic buildings.
• Three historic centres.
• Three archaeological sites.
• Two museum collections.
• One documentation of historic building.
• One archive.
• Virtual Reality project.

The projects were from nine Arab countries, which were: Jordan, Lebanon, Syria, Palestine, Saudi Arabia, Oman, Yemen, Algeria and Egypt.



Annex 1: Photos of the 2017 Award shortlisted projects: Revitalization of the Historical Centre of Beit Sahour, Palestine

Among the 14 shortlisted projects, the jury members of ICCROM-Sharjah Award selected the project of "the Revitalisation of the Historic Centre of BeitSahour" in Palestine as the winner of the 1st edition of the Award. The project embodied the importance of the revitalization of the historical neighborhoods of the city of Beit Sahour through the quality of restoration of some of the historical buildings and facilities in this urban centre of the city core and its rehabilitation and sensitive adaptive use for social, economic and cultural benefits. According to the jury, this project helped create sustainable product that contributed to enriching the urban historic landscape of this town. This project is also an example that would inspire other surrounding urban neighborhoods to implement an integrated approach that ascertain livelihood to historic buildings in a living historic city.

Conclusions:
The Award highlighted good practices in a number of cultural properties in the Arab Region. Such important and well known projects have been great examples to be followed by a variety of individuals and institutions in the region, especially by the competing spirit that an award creates. This Award has encouraged many to finish projects they have started earlier to be eligible to apply for this year's cycle. In the Award programme of 2017 we have received in total around 25 projects. This number will probably multiply in the next cycles. This Award, as the only award of its kind in the Arab region, has become in a short period an event that professionals and institutions look forward to, not for the financial reward but for the recognition it gives to such projects, specially through the exhibition, the media and the publication of shortlisted projects, which become models to be followed by others.



Virtual 3D reconstruction of the Roman archaeological site in Tipaza, Algeria

The Award is at the heart of ICCROM's mission since its creation by UNESCO in 1959. This unique mission is embedded in promoting good practices in the fields of conservation and management of cultural heritage, and in promoting the diversity and conservation of fragile cultural properties for the benefit of communities, future generations and promoting quality of life in global sustainable approaches for humanity at large.

References: Publication of the first cycle of the ICCROM-Sharjah Award for Good Practices in Cultural Heritage Conservation and Management in the Arab Region



Restoration and rehabilitation of Abdel Hamid Palace, Nablus, Palestine



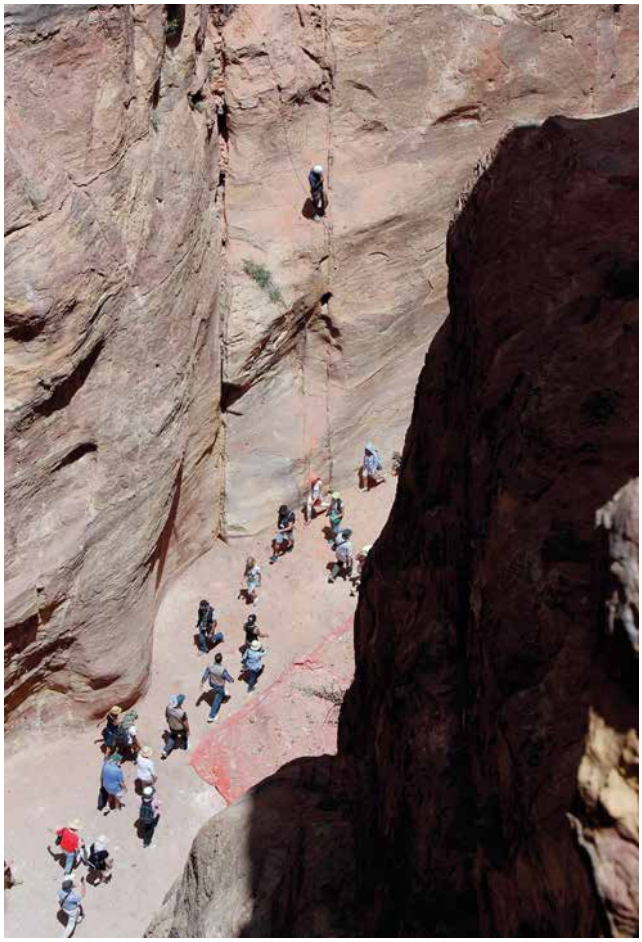
Revival of the objects affected by explosion
at the Museum of Islamic Art, Cairo, Egypt



Rehabilitation and Adaptive Reuse Project of Khan Al –Wakala, Nablus, Palestine



Safeguarding of a remarkable Omani religious monument:
the Mirhab of al-Uwayna Mosque



Siq Stability – Mitigation of Immediate Hazards in the Siq of Petra, Jordan



Site management strategy, Shibam,Hadramout



Restoration and development of the National Theatre, Cairo, Egypt



Archiving, restoring and preserving historical documents, Jerusalem, Palestine



Conservation and presentation of Qalaat Al-Chqif, Lebanon



The Documentation of Dar Omar Basha, Damascus,



Rehabilitation of the historic center of Adh-Dhahiriya, Hebron, Palestine



Preservation and development of Mount Qara, Saudi Arabia

Mazin Qumsiyeh and Zuhair Amr
Brief about the author

Professor Mazin Qumsiyeh is an instructor and researcher at Bethlehem University and Birzeit University. He previously served on the faculties of the University of Tennessee, Duke University, and University of Yale. He and his wife returned to Palestine in 2008 and started up a number of institutions and projects such as a clinical genetics laboratory that serves cancer and other patients. They founded the Palestine Institute for Biodiversity and Sustainability (PIBS) at Bethlehem University (http://palestinenature.org) with an initial personal donation of $250,000, and ran it as full time volunteers.

PROTECTION OF ENDANGERED ECOSYSTEMS VIA MUSEUM RESEARCH AND EDUCATION: EXPERIENCE FROM PALESTINE AND PROPOSAL FOR THE ARABIAN GULF
BY MAZIN QUMSIYEH AND ZUHAIR AMR

Introduction

The Arabian Gulf shares with many other areas, including Palestine, many similarities as well as key differences in the kinds of environmental threats it faces. Chief among these threats is habitat and species destruction caused by climate change and other more direct human interference (pollution, overhunting, overgrazing, overfishing etc.). Yet there are some signs of increasing awareness/education, research, and conservation efforts around the world. Economic and social factors (Mills and Waite, 2009) are also important. But equally important is the international sharing of actual experience. It is also well established that museums and botanical gardens can be important tools for research, education, and conservation (Suarez and Tsutsui 2004; Qumsiyeh et al. 2017). Herein we describe a model of response that we established in Palestine which helps address the challenges of environmental conservation in developing countries.

Palestine: Case Study

The environmental threats facing us in Palestine are far too numerous to even list in a short article like this. They include: (i) Colonial apartheid infrastructure: Destruction of more than 500 Palestinian villages and towns (Pappe, 2006), clearing native trees and planting European pine trees (monoculture), implementation of megaprojects such as draining the Hula Wetlands (119 species disappeared), and the diversion of the Jordan valley waters; (ii) Pollution: Israelis dumps solid and liquid waste without restriction on Palestinian areas causing significant damage (Tal 2002; ARIJ 2015; Hammad and Qumsiyeh, 2013); (iii) Weapons: Israel's use of ordinance such as white phosphorous is harmful to human health and the environment; (iv) Demographics pressures: Population in historic Palestine increased 15 folds in the past 100 years (excluding the refugees now outside the country); and (v) Water: the uneven distribution of water between the natives and the Israeli occupiers, who now take 90% of West Bank water (Gasteyer et al., 2012) and have closed off the flow of water from most open springs, devastating habitats.

Palestine and the world struggle to face the global catastrophic climate change. The Palestine Museum of Natural History (PMNH) and the Palestine Institute of Biodiversity and Sustainability (PIBS) of Bethlehem University where established with the mission of research, education, and conservation of our natural world, culture and heritage. In the past four years, we have managed to (i) publish dozens applied research papers (on topics ranging from environmental health to biodiversity to sustainable livelihoods, education, and more), (ii) develop an agricultural research station and botanical garden (including aquaponics) and use them to empower marginalized local farmers (production, research, and knowledge transfer), (iii) develop educational programs that have benefited thousands, (iv) host hundreds of local and international visitors who have gained knowledge of local challenges and opportunities, (v) build partnerships with local and global governmental and nongovernmental entities, resulting in gains to the environment and sustainability, and (vi) develop databases and other resources including collections, a photo library, a digital library, a local biodiversity database, and a seed bank. This is an integrated system for research, education, and conservation to address areas in need in Palestine, a country suffering from the stresses of occupation. The museum grounds and its botanical garden (an integrated ecosystem) also form an oasis for wildlife in Bethlehem and for young people seeking alternatives and a new way of looking at themselves and their environment (empowerment and nature conservation).

PMNH/PIBS has developed educational modules relating to waste reduction, recycling, upcycling, composting, permaculture, and aquaponics. These modules have been developed in partnership with university students and stakeholders in the community, and are tailormade to suit specific target communities, focusing especially on marginalized villages, women, and youth. Partner organizations and institutions in these ongoing efforts include the Environmental Quality Authority, Ministry of Agriculture, Ministry of Health, Ministry of Education, local NGOs, and local community councils. PMNH and PIBS provide a model for integrating research, education, and conservation in ways that work to protect the environment, even under Israeli occupation. We argue that this is also a form of empowerment and resistance (see http://palestinenature.org).



Play education

Nature and society at large are beneficiaries. Local natural ecosystems are protected or restored, while also benefiting the local communities through valuing ecosystem services and sustainable human communities. We focus on people in marginalized communities such as remote villages and refugee camps, and seek especially to involve more women and children. These communities learn to reduce, recycle, upcycle, compost, plant ecologically (permaculture), value traditional locally produced products, value ecotourism, benefit sustainably from protecting their environment, and much more. Thousands of school and university students benefit from this project every year (For more information about our work, refer to this short video: https://youtu.be/AZOoOzXU7tQ)

Gulf Conservation: Proposed ideas

The Arabian Gulf is undergoing environmental degradation at an accelerated pace (e.g. Salle et al., 2011, Jacob and Al-Muzaini 1995; Wilson et al. 2002; El Samra and El Deeb 1988). There are signs of interest in developing local environmental science (see, for example, the Jubail Marine Wildlife Sanctuary Research launched in 1991 by the National Commission for Wildlife Conservation and Development (NCWCD) of Saudi Arabia). In the conservation arena, several Gulf States have initiated projects to better understand and conserve biodiversity at the regional level. For instance, in the UAE, the Breeding Centre for Endangered Arabian Wildlife (BCEAW) is a model to follow for in situ conservation for Arabian species. It breeds close to 200 species of threatened Arabian wildlife, such as the Arabian wolf, Arabian leopard, reptiles and birds (Budd and Leus, 2011, Midfa et al. 2011). Arabia's Wildlife Centre, attached to the BCEAW, is open to visitors. In Dubai, Ras Al Khor Wildlife Sanctuary has been established to protect and preserve the biodiversity of this wetland ecosystem, with the additional mission of educating the public about the importance of wetlands that are under severe threats due to construction and development projects in this emirate. There is also the Dubai Aquarium, which is one of the popular tourist places in Dubai with more than 450 marine animals from the Gulf. In Qatar, a natural history museum is under construction. In Kuwait, the Kuwait Institute for Scientific Research (KISR) is yrtnuoc eht fo ytisrevidoib eht ot detaler stcejorp ni degagneand the Arabian Gulf, with a team of experts in various disciplines, including the Biodiversity of Terrestrial Ecosystems Program. Kuwait Aquarium is the largest aquarium in the Middle East, with more than 100 diffetent animal species. This facility is a wonderful place for educating the public on marine life in the Arabian Gulf. We believe more effort could be made to conserve the natural history of the fauna of the Arabian Gulf (terrestrial and marine) through a regional museum hosting examples of the fauna and flora. Such documentation is necessary for the sake of future generations, and to preserve the natural heritage of the area.



Aquaponic system



Cultural heritage section

There are seven Arab countries on the Arabian Gulf: Iraq, Kuwait, Saudi Arabia, Qatar, Bahrain, the United Arab Emirates and Oman. On the other hand, Iran, which isa non Arab country, is located across from these countries on the other side of the Gulf. We propose an Arabian Gulf Biodiversity and Sustainability Centre (AGBSC) to be built from the bottom up, in a manner similar to PIBS/PMNH. Once established as a center for the whole gulf region in one area, branches would be created in each of the nations: Iraq, Kuwait, Saudi Arabia, Qatar, the United Arab Emirates and Oman. Its vision would be sustainable human and nature (ecosystems) on both land and Gulf waters. Its mission is to act as a key center for biodiversity conservation in the Gulf region and become a model and a significant driving force for collaboration, research, education and conservation on a regional and even a global level.
A shortened SWOT (strengths, weaknesses, opportunities, threats) for AGBSC is hereby produced following discussion with key stakeholders at the Gulf3 conference:

STRENGTHS:
- The Arab Gulf states share the culture, language, religion and traditions.
- Physical infrastructure has been developed relating to the environment
- All countries in the area have universities with relevant key academic departments
- There are sound financial and other resources that can be leveraged.
- There is a noted community interest (e.g., visitors to Al-Ain zoo)
- A global expatriate community offering very good skilled labor in various areas.

WEAKNESSES:
- A weak volunteerism tradition
- Lack of cooperation by some stakeholders (NGOs, govern ment officials, others)
- Space and funding are not in line with growth potential
- Human capacity is lacking in key areas such as ecosys tem services

OPPORTUNITIES:
- Mobilizing available networks
- High potential for many research projects in a little explored area
- Better use and integration of available resources
- Development of permaculture and recycling/upcycling followed by knowledge transfer

THREATS:
- Accelerating climate change and other human induced habitat destruction.
- The potential for imbalance: too many projects with limited followup.
- Miscommunication internally and externally.• Politics: disunity and conflicts, either within the Arab states or with Iran and others.
- Weaknesses in human resource (HR) management.

The SWOT above shows that opportunities and strengths are better than the reported results were for Palestine (Qumsiyeh et al., 2017). AGBSC is envisioned to include these sections: (i) a natural history museum, (ii) an ethnology museum focusing on how people of the Gulf have coexisted with nature (land and sea) for millennia, (iii) a biodiversity and sustainability research center, (iv) a botanical area, including in green houses, and (v) an environmental conservation, education and awareness center (recycling, composting, etc). These centers would be linked and would operate through a cohesive administrative structure which would include an executive staff and an oversight board. The oversight board would include two key persons from each of the six Arab Gulf countries.

Discussion

Museums and institutes of education like that we propose are integral to both sustainable economic development and the promotion of science, culture, education, and biodiversity research and conservation. The success of the case study for Palestine, in spite of more threats and challenges such as the Israeli occupation, was attributed by Qumsiyeh et al. (2017) to several factors including (i) a grassroots bottom up approach, (ii) a focus on research, then education, and conservation, in that order, and (iii_ societal support and a need for the services offered by the museum and botanical garden. The latter was also promoted as a matter of pride and a form of resistance (see Qumsiyeh, 2017). The same can be replicated in the Arab Gulf States, and with the addition that a unified center can also become a focus for Gulf pride. For example, a green building could be constructed as a hexagon, with six wings representing the six Arab states.

We in the Arab world aspire not only to teach an appreciation of the value of scientific collections, but to change individual behaviors in favor of environmental conservation and sustainable societies. This may be difficult, but our initial structure, rooted in grassroots action and volunteerism, has ensured a broad base of support for creating the change we seek. The affiliation of PMNH/PIBS with an institute of higher education is beneficial for the fostering of essential connections, and making a contribution to quality education. The same can be true with the affiliation of AGBSC with the universities in the Gulf.

Acknowledgements

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Assayed Mohammed Mustafa El Banna
Brief about the author

Assayed Mohammed Mustafa Al Banna was born in February 1974 in Kafr Sheikh Governorate in Egypt. He is a holder of a PhD in Literature with a focus on Ancient Egyptian Languages.

He held a number of academic positions. He worked in assisted education at Kafr Sheikh University 1999-2007 and taught at the High Institute for Hotels and Tourism in Hurghada. He also worked as a Specialist Librarian at the Ministry of Education and an Inspector of Egyptian, Greek and Roman archaeological artifacts at the Ministry of Archaeology in Egypt.

Dr. Al Banna was the Managing Director of archaeological sites in coastal areas, Assistant Director at Kafr Sheikh Museum then General Director for the National Museum of Suez. He was later appointed Superintendent at Kafr Sheikh Museum and worked simultaneously as General Director of Registration and Documentation in the museums of the coastal area, towns overlooking the Nile and Sinai.

THE ROLE OF MINI-SIMULATION EXCAVATIONS IN CONNECTING CHILDREN WITH HERITAGE
"MUSEUM SOCIAL RESPONSIBILITY: A PERSPECTIVE"

Introduction
The idea of Mini-Simulation Excavations for children was first developed to keep up with the growing momentum of computer and mobile technology development companies and their applications, which with their excessive appeal, have had a great impact on children. Thus, it became necessary for museums, as part of their social responsibility framework and accountability to this particular category of visitors, to present alternatives that are as exciting and as appealing to attract children rather than give in to acquiring a computer or mobile application.

The objective of the mini-simulation is to teach children how to search, excavate, store and restore artifacts before putting them on display at the museum. It follows a basic scientific process that is used by archaeologists in archaeological sites without delving into details. A mini-simulation session lasts for five days. The museum receives around 15 to 20 students between the ages of nine and 12 to train on the activities of the mini-simulator. More than one training session has been carried out between 2015 and 2016 in National Museum of Suez in Egypt. The first session was in collaboration with Future Leagues Schools in Suez, which provided financial support to setup the mini-simulator and purchase any necessities. In return, students of the Future Leagues Schools were the first to receive this training. The last time the session was held was part of the "Unite4Heritage" initiative that was held in collaboration with the UNESCO office in Cairo. This provided an opportunity for students with special needs to participate in the various activities. Until today, the mini-simulator remains in the museum and is used periodically for activities under the supervision of the current museum management.

A documentary was also produced about the mini-simulator by the volunteering team Camera Suez in collaboration with civil societies. The team was also responsible for photographic documentation of the mini-simulator's activities and training sessions.

The mini-simulation does not only aim to introduce children in scientific and practical terms to the importance of heritage sites in general, but to also teach them how to maintain these sites, and collect, record, photograph, store and restore artifacts before preparing them for display in the different museums. This shall help in promoting a sense of belonging and nurture a certain level of devotion to maintain the cultural and heritage valuables of their countries. Further, the mini-simulator develops in children a love for research and knowledge by connecting them to their history and archaeological monuments especially when it is the children who are discovering these artifacts, even if the latter were replicas. Children will handle the artifacts from beginning to end until these are out on display at the temporary exhibition, which the museum organizes for this purpose. Such project contributes to the educational process of children, which is no longer confined to the house and school.

Mini-Simulation Idea
The creator of the mini-simulation got the idea during training he received at the British Museum in 2007, where he noticed that the education section at the museum would dump a number of replicas in a big hole in the sand, and children would then dig them out and extract them without any form of guidance. The idea further developed during discussion with colleagues working in Kafr Sheikh Museum in 2012, who had similar but unrefined ideas.

However, the two main inspirations behind the idea were two questions that children constantly repeated during their visits to the museums: "where did you get these artifacts from? How did you dig them out?" So, to answer the "where" and the "how" questions, the idea of creating a complete simulated environment inside the museum was developed. It would be similar to the environment archaeologists work in inside Egypt using the same tools and principles of excavations. The children would then carry out the work of archaeologists! While the methods used would be simplified, they will be in line with the scientific principles archaeologists follow in excavations, collection, restoration, storage and documentation of artifacts. This will culminate with a temporary exhibition in the work tent next to the dig as an example of what would be on display at the museum.

Mini-Simulation Proposal and Creation

A model was fashioned after the remains of a real but simple Pharaonic tomb made of mud brick and clay. It has a simple entrance, a number of small chambers, and a cove at the end of the tomb. The tomb dates back to the Second Dynasty "Saqqara" in Giza according to a paper published in one of the journals of archaeology. Built in the garden of the National Museum of Suez by inhouse technicians, the tomb model was built in accordance with the real measurements and the exact materials of the real one.



Tomb Model Assumptions

Assume that this tomb model was buried underground because of weather conditions. Its features have disappeared, and only its basic foundation of three or four courses of bricks stands. Inside, there are artifacts that are usually found inside similar tombs that date back to this period. In the past, people used to be buried with their possessions as part of funeral rituals. These possessions vary to include statues, stone plaques, pottery such as jars and bowls, bones, plant remains, papyrus inscriptions, beads, jewelry, furnace remains and so on. Replicas of these artifacts were created by the Models and Replicas Unit at the Ministry of Archaeology in Egypt, which were made available by the Museums Section at the Ministry. Others were bought from the local markets from Souq Al-Khalili and Arabah in Cairo in which replicas of Egyptian artifacts were sold at cheap prices. These were usually available and easy to find. Also, these pieces give the children the feeling that they are dealing with artifacts they have seen on display at the museum.



Implementation

In order to implement the idea and after obtaining all the administrative authorizations required to carry out this project from the Museums Section at the Ministry of Archaeology in Egypt, a number of periodic meetings were held between the working team and the museum curators, restorers, technicians and museum security officers who were chosen to participate in implementing the mini simulation. The team leader explained the idea and objectives then distributed the roles amongst the participants each according to their specialty. In order to achieve the desired results, the work was divided into parts:



Part 1 (Theoretical and Scientific Part)

Six hours of training for one day during museum working hours including a break. The training was divided into two sections: **(i) Regular museum visits:** allows the children trainees to see the museum halls in general and the hall of funeral rituals and the afterlife in particular. The latter contains artifacts that are very similar to what the trainees will work on inside the tomb model. The team leader will provide a detailed explanation to the students about the beliefs of ancient Egyptians of the afterlife, death, burial, and where the bodies and souls go. Students will also learn about mummification and funeral rituals, which involve burying the deceased with their possessions based on the belief that the body and soul will reunite in the afterlife and that they will use their possessions in heaven. The explanation also provides a description of what is expected to be found inside the tomb model. **(ii) Educational Training Program:** this takes place inside the educational hall where the young trainees will receive a detailed explanation supported by pictures and videos of archaeological sites, types of digs, how to carry out excavations, a brief about the people working on these excavations, and how to extract, document, store and restore artifacts. The team leader, museum curators, restores and different team members participate each according to their specialty. Once that is achieved, the trainees are divided into teams of three to four children each carrying a specific task. The teams alternate the work between them for a day or more. The teams include:

• Site Surveying and Archaeological Illustrations Team: a curator of museum will supervise the training of the students and introduce them to the tools they will be using such as the measuring tape, metal forks, archaeology barrier tape used to divide sites into squares, drawing pens, blackboard, and shellac paper and so on. The roles will also be divided among the students. As part of their task, the team will be noting down the dimensions of the tomb model, and specifying its geographical location on a map before starting any other work.

• Photography and Documentation Team: role entails documenting everything the rest of the children will be doing throughout the day, as well as recording interviews with them during work. The filming process is supervised by "Camera Suez", while the documentation of the archaeological replicas is supervised by the team leader.

• Digging and Excavation Team: After dividing the

site into four squares, the team is responsible for digging using tools such as an ax, a shovel, a wheelbarrow and others. The tools are used to prepare the site and remove large quantities of sand from it. In addition, each trainee will carry their own tools such as a trowel, shovel, brush and others. The type of tools used is determined by the type of soil at the site and the type of artifacts expected to be found in each square. The trainees are required to take notes of the changes in each of the squares and the replicas they discover.

• Supply and Insurance Team: is responsible for marking the working area using the barrier tape with the phrase "work site" written on it, in addition to supplying their colleagues with the tools they need, organizing the entry and exit of the trainees, students and visitors at the site, receiving the replicas and transporting them to the restoration tent, as well serving refreshments to the teams. They are supervised by a museum security staff member.

• Restoration and Exhibition Team: supervised by a restoration specialist, the team first receives the replicas, documents them with the help of the trainee who discovered them, cleans and restores them if any piece was broken in preparation for displaying it to visitors in the tent.



Part 2: takes place in four consecutive days during which the teams alternate roles. It requires the teams to apply what they learned on the ground by digging inside the model tomb for replicas of actual tools that were used at the time. As explained earlier, there are five teams working on different tasks. The Supply and Insurance team starts off by setting up the workstation tent and the table, distributes the personal tools each student will work with in accordance with the type of work their team will be assigned for the day (this also included distribution of common tools such as work vests, gloves, masks and so in). Each team leader leads their team to start working on the tasks assigned to them. The Insurance Team would mark the working area by tape and would allow the team members to enter once satisfied that each trainee has observed the professional safety guidelines.





Summary of fieldwork for the day

The fieldwork for the Documentation and Photography Team starts off by taking pictures of the site from all angles and from specific heights. Once satisfied by the photos, the Site Surveying and Archaeological Illustrations Team divides the site into four squares using the measuring tape, a metal fork, and strings. The team then starts preparing architectural illustrations including drawing elevations and plans for the tomb after signing off on a map that was prepared earlier for the museum using Google Maps. Once the team is done, the Digging and Excavation Team headed by a trained museum curator on digs enters the site and distributes the roles on the team members. Excavations follow a layer sequence system in the squares using a brush and a trowel. In some limited areas, trainees are allowed to use a small ax. Trainees are not allowed to go deeper than five to 10 centimeters inside the square except after digging inside the whole square and recording the changes that occur to the color of the soil and the artifacts discovered. The trainees note down the information in their journals and seek the assistance of the Photography and Surveying teams to document the discovered replicas, note down exact location, and check the photographs taken before lifting the replica up. A trainee must consult with his/her trainer at all times when something emerges from their square, and to work in teams with the rest of their colleagues in the other squares. Once a replica is discovered, it is photographed on site with a "data card" that details the name of the dig, date, square number in which it was found and basic initial information about the base. In the end, the replica is lifted by the trainee and is transported with the assistance of the Restoration Team to the workstation tent to clean and restore whatever is broken. The team also records the replica information based on specific scientific methods and gives it a file number. The team is responsible for proposing where it would be put on display and how.



Closing Ceremony

At the end of each training session, a small closing ceremony is organized for the trainees at the Conference Room at the

Museum, which is usually attended by officials from the Ministry of Archaeology and other participating institutions, as well as the trainees' parents. A Certificate of Completion is awarded to each trainee noting the grade (percentage) each student achieved and ranking. The top two trainees are invited to participate in future simulation sessions as an "assistant trainer".





Recognition and Awards

The simulation is a one of its kind in Egypt that won the National Museum of Suez the Excellence Award 2015 as the best Community Outreach Project. This was announced by the ICOM Egypt at the International Day of Museums celebrations. This author also received the Best Museum Director in Egypt Award 2015 as a result.



The Way Forward

The early trials of the Mini Simulation Excavations and the different training sessions held at the National Museum of Suez fully depended on a limited financial support from one of the private schools followed by support from the Unite4Heritage initiative. This author is very thankful for the generosity of these donors and their support. However, it is this author's wish to be able to further develop the project by working with one of the specialized museums to establish a fixed excavation simulation at the museum that would adopt the project (inside one of its halls or in its courtyard). This is provided that the fixed simulation is used to attract children during the summer to train on this project. It is important to note that the various aspects of this project will be further developed in terms of ideas, quality of training, and duration. More importantly, the project must be tailored to serve the heritage, historical and archaeological environment of the host country in order to promote a sense of belonging and knowledge of the history and heritage of the area in which the children live. The summer program should include more than just the simulation which should be part and parcel of a special package presented to the children. Other activities should also include the "Young Guide", "Old Crafts and Professions", and the "Principles of the World's Ancient Languages". These activities and others should be part of a holistic program that would attract children and meet their interests. We rely on museums to enrich societies with innovative programs that are central to working with children. The hope, nay the goal, is to graduate a generation that is culturally well rounded and capable of carrying the torch to preserve their historical and cultural heritage in light of the challenges facing museums, particularly in the Arab World. There are risks of losing what we have, not as a result of outside threats, but rather out of ignorance and the inability to safeguard what we have.







Cesar Nammour

Brief about the author

Cesar Nammour is an art historian, publisher and founder/director of the Modern and Contemporary Art Museum (MACAM) in Lebanon.

He is a retired industrialist (developed an industrial complex) and town developer (helped in developing the town of Alita, Lebanon). Nammour followed the art scene in Lebanon since the 1950s. His various activities in arts started by collecting art works in 1957, becoming an active gallerist in 1972 (three galleries), giving lectures, and writing in a newspaper supplement (An Nahar, and Arab and international supplements 1987-1988). He has published 25 art books since 1990. Nammour is an activist in Art Book Fairs since 1999, and has been serving since 2013 as a museum director of MACAM.

THE MUSEUM AS A CULTURAL HUB

MACAM was established as a nonprofit organization in 2013 with a view to convert an old industrial complex into the first museum of contemporary art in Lebanon. The museum's mission is to collect, document and preserve Lebanese Art and raise awareness of Lebanese shared art heritage by introducing it to the present and future generations. To this effect, MACAM revives art memory by assembling a rich archive of Lebanon's art heritage and stimulates research in its extensive library of art books. The museum passes knowledge through its unique art educational program for school children and receives the youth in its Art and Nature Camping program that includes arts and crafts workshops.

The museum preserves contemporary art, which is ephemeral, encourages art appreciation through intensive guided tours through its permanent and periodic art exhibitions, honors a prominent Lebanese artist every year by holding a retrospective exhibition of his/her works and fosters creativity through its yearly competitions and various workshops. Its one level and 4000 m² space welcomes special need children, the blind and visually impaired.

There has been rapture in the national memory in Lebanon due to war, conflict, and the rapid and dramatic changes that happened during the last forty years. The war generation knows very little about the art of the previous generations. Artworks have been endangered and lost due to the lack of documentation and preservation. There is an urgent need for documenting art, rebuilding what was erased and enabling access to this heritage.

We have started our endeavors by writing and publishing art books and monographs about artists under the motto; "We Build Museums on Shelves" and encouraging every individual to build their own museum. We collected books about art and Lebanese artists followed by establishing a public library under the name of RectoVerso in Monot Street,Beirut. A street book market was held once a month to promote reading and to sell the twenty five art books that our publishing house has produced. Recently, the library has been moved to join the archive of the museum to facilitate the work of researchers. More than three thousand titles now rest at its shelves; half of them address art in Lebanon. A database is being created to be listed on the internet.

In one of the studies that we have conducted, we found out that the eighties installations have disappeared. We therefore spread the word among the artists through the library's monthly newsletter that we were going to dedicate an empty warehouse in Alita, Byblos district, to preserve their installations after they were exhibited and dismantled, and that they will be able retrieve them any time they desire. In one year, loads of cartons of installations accumulated in the warehouse. We thought of assembling the installations to preserve them as art entities, as the hall was large enough to accommodate them. Documenting and preserving art as part of our work in the library led to converting a storage space into an exhibition space. As this endeavor promised to open a wide horizon, and the work started to take tremendous time and effort, it was decided to establish an independent nonprofit society to preserve these artworks. Thus, the Modern and Contemporary Art Museum MACAM came to existence.

The museum consists of four halls; two halls display the permanent collection of the museum and the other two are dedicated for the recurring periodic exhibitions and events. One of the permanent exhibition halls, the Modern Art Hall, consists of five sections, each dedicated to a material. such as metal, stone, ceramics recycling and wood. The Contemporary Art Hall on the other hand displays conceptual art, video and digital art in addition to installation art in all its aspects. In addition to documenting and preserving Lebanese art heritage, the second purpose of MACAM is to open the eyes of school children to Art. The museum offers a comprehensive educational program to school children, as we believe that art appreciation and cultural exposure should be experienced from an early age as the values and benefits are understood more intrinsically. Visiting a museum and discovering art is an eyeopener and is the first step to understanding and appreciating diverse creative expression. Through creative workshops, children of all ages explore their talents and discover their own creativity.

The program starts with a previsit introduction to schools by the teacher to prepare the children for the visit and a post visit review after they have visited the museum.



Outside Entrance

The visit starts with a refreshing hike in nature around the museum followed by an interactive guided tour through the museum's temporary and permanent exhibitions. The children complete the tour with a unique eight page colorful activity booklet that the children take home. In the guided tour, the children learn basic facts about art in general, Lebanese artists and modern art and its contemporary manifestations.

The children will unleash their own creativity. The guided tour is followed by customized workshops according to the age level of the children. The children will then explore clay as a material using modeling and sculpting tools, learn basic clay modelling and sculpting techniques like coiling, pinching and slabbing to turn their artworks, designing skills and conceptual ideas into reality. The aim of the workshop is to develop hand brain coordination, agility and fine motor skills. Other workshops will follow depending on the time that the school dedicates to the museum visit. They range from coloring with all mediums, utilizing materials from nature, collage and origami. The workshop enhances skills, such as listening and responding to constructive criticism and encourages group work and merging for those who are facing certain difficulties.



Inside Entrance

The museum's activities are directed to all groups of society, utilizing art to communicate and create bonds. To the established artists, the museum displays their works in its "Century of Sculpture in Lebanon" exhibition that has this year 265 works by 85 artists. Every year, the museum honors a prominent Lebanese artist by holding a retrospective exhibition of his/her works, in addition to an exhibition for artists who used the same materials and mediums and offer prizes. Since 2013 until today, the museum curated a retrospective exhibition of the bronze works of the foremost Lebanese bronze sculptor Zaven Hadichian, the wood works of the first Lebanese modern wood sculptor Youssef Basbous, the first modern metal sculptor, Boulos Richa, Lebanon's first ceramist, Dorothy Salhab Kazimi, and Lebanon's forerunner of video reporting Jocelyne Saab.



Wood Exhibition

For the upcoming artists, the museum organizes exhibitions involving the same materials used in the retrospective exhibitions. The museum initiated a competition among students of architecture from six universities under the theme "Convert a Factory into a Museum". Six exhibitions were held on the themes of bronze, wood, iron, ceramics, recycling and video art.



Iron Exhibition

The museum's one level, four thousand square meters space, welcomes specialneed children and adults, the blind and visually impaired. Special programs are tailored for every group and special facilities and toilets are made available for them.



Two Factories became MACAM

For the general public, the museum offers all year long, good quality time with art and nature. The museum is situated on a green hilltop overlooking the Mediterranean Sea with Beirut in a distance on one side and on the other side the picturesque high mountain chains along the historic Adonis Valley. MACAM's role has evolved into a platform for social issues. It has shifted from holding exhibition on art topics to dealing with certain social issue or concept. As the world has celebrated last December 2018 the 70th Anniversary of the Universal Declaration of Human Rights, MACAM dedicated this year "Human Rights Year 2019". Many activities are planned to raise awareness about human rights.



School Children Visit

MACAM's 2nd Biennial of Contemporary Art – 2019 adopted The Right to Access Universal Data as its subject. The concept is that with any device capable of connecting to the World Wide Web, within a few clicks, we are able to enter an unlimited digital universe. We all now have access to information as never before in human history. Through popular platforms, we are connected with millions of humans anonymously, no longer constrained by the physical borders we live within. The internet's massive network is causing humans to evolve, and by being invisibly connected to all kinds of people from across the globe, this affects and gradually transforms our attitude towards human rights. The digital age also poses a challenge to how data is being used, which underlines the importance of having the right to access such data and how it is stored. Digitalization and subsequently datafication are subjects that have emerged from the digital age, directly challenging human rights. The biennale is an attempt to make the digital world, humanity and their combined new possibilities more tangible.



Workshop after Visit

The second activity in the context of Human Rights is the "Wall of Contemplation" done by graffiti artists and funded by EU. MACAM seeks to give street art its rightful place as a vibrant form of artistic expression by dedicating its largest wall to street artists. A call was sent for Lebanese and international artists to participate in this project, and a proposal was presented for a 5x4 meter mural covering the topic of human rights, based on the Universal Declaration of Human Rights.. A professional jury will select 12 proposals to be painted by the artists in the 60 meter long museum exterior wall. All proposals will be exhibited in the museum at the completion of the wall.



Guided tour of the Blind

The concept is that Beirut has been the scene of a vibrant street art movement in the recent years. Stencil art and graffiti appeared during the Lebanese civil war (1975-1990) when they were a tool of political expression, either by the dominating militias or by those trying to resist them. But in the past decade, street art took a less political turn, focusing on social issues, pop culture and artistic expression. All over Beirut, large murals have popped up celebrating iconic singers and "calligraffiti" combining Arabic calligraphy with graffiti. Today, street art in Beirut is an elaborate form of artistic expression going beyond protest and advocacy, with recognized street artists who are increasingly commissioned to draw murals in private or public settings. Graffiti and stencil art has become a way for NGOs to advance certain issues such as cycling, peace and anticorruption. Withstanding this recognition, street art remains ephemeral, with walls being destroyed, repainted or reclaimed by their owners or by other graffiti or street artists. At MACAM, the Wall of Contemplation will be continuously in view to the general public and to school children visits as one of the landmarks of the museum. A booklet about human rights, and its corresponding duties and responsibilities, will be placed next to the benches opposite each panel.



Night Activity

The mission of the museum when serving the community is achieved when art is not only created for art's sake, but for society's sake as well.

ROLE OF MUSEUMS IN COMMUNITY OUTREACH TO MARGINALIZED GROUPS

Omnia Zaghlol

Brief about first author

Omnia Zaghlol is a holder of a PhD in Egyptian Archaeology. Her dissertation is titled: "Modern State facilities in Upper Nouba". She graduated with distinction from the Egyptian archaeology Department, College of Arts, University of Asyout in 2015. She is Deputy Director of Akhenaton Museum, Minia Governorate as well as Supervisor of the Educational and administrative departments, and member of the Archaeological Artifacts Selection Committee at the same museum.

Asma Hussein

Brief about second author

Asma Hussein is a PhD researcher in museum sciences and managing supervisor of the Department of Permanent and Temporary Exhibitions at Akhenaton Museum, a member of the collections committee responsible for choosing artifacts at the Museum, and a member of ICOM.

Introduction

The vision, which museums have always sought to realize, has changed. First and third world countries have intensified their efforts in building museums that specialize in various fields to the extent that some have become known regionally. Each museum has a mission, a vision, and objectives to achieve. In fact, the relationship between the museum and society has developed, and museums have made it their number one mission to increase community participation, enhance education and create a full partnership with the various members of society. Museums now aim to create a cultural brings between different civilizations and heritages to help people learn about one another, and understand each other. Museums understand the importance of getting access to marginalized segments of the community that remain silent and sometimes invisible without proper access to enough services. This is why it is important to reach out to them, provide them with an opportunity to be heard, and empower them to effectively participate and integrate within the community. The needs of the different communities differ. Building an effective dialogue with local communities, especially in rural and popular poor areas and neighborhoods will require more time and effort.

Research Challenges

It is challenging to reach out to marginalized segments of the community, particularly those living in remote areas far from urbanism and from museums and everything they stand for architecturally and culturally. This is due to the high cost of transportation, which is a heavy burden on museum staff members who try to reach these areas. Despite these challenges, Akhenaton Museum is trying to reach out to these areas at minimum cost and with minimum resources.

Research Objectives

This research aims to highlight marginalized and vulnerable communities and the role museums play to reach out and integrate this segment of society using various methods and to understand the issues facing these communities, which are part and parcel of the fabric of society. Akhenaton Museum in Menia Governorate aims to take the first steps to reach out to these communities and put in future plans in an attempt to resolve their issues through effective communication with the civil society and strengthening collaboration with Egyptian and International cultural and educational institutions in what would lead to the benefit of the local and marginalized communities culturally and socially.

Research Areas

First: Understanding Social Marginalization Second: Reasons for Social MarginalizationThird: Outcomes of Social MarginalizationFourth: Role of Museums towards Marginalized CommunitiesFifth: Akhenaton Museum experience in reaching out to Marginalized Communities

First: Understanding Social Marginalization

Marginalization is a social term associated with those living outside the conventional social framework due to their bad social, economic and cultural situations. Social Marginalization is social deprivation and exclusion. It is a process through which individuals are systematically deprived from their rights as well as access to opportunities and resources that are generally available to other segments of the society. Thus, they are excluded from their basic rights that are means to achieving social integration. For example, housing, work, healthcare, civil participation, democratic participation, and access to legal institutions.

There are a number of categories that can be described as "marginalized". These groups cannot integrate into the fabric of the society or benefit from social and economic services. They have not had the same opportunities that were available to others or benefited from them. These are groups that suffer from persecution or neglect. They are unable to meet their social, economic, health, educational or religious needs or achieve acceptable living conditions. They lack a consistent source of income to meet their basic needs. Marginalization is another form of poverty and deprivation of social justice.

Second: Reasons for Social Marginalization

Social Problems: such as internal and external conflicts, migration from rural areas to the cities.Economic problems: poverty, unemployment, which result in low economic standards of living that prevent individuals from living with dignity leading to actions rejected by ociety such as begging, stealing and committing crimes. Family Problems: family disintegration because of divorce, death of a parent, polygamy, weak parental guidance and supervision, problems between parents, violence against women, inappropriate social upbringing including illtreatment of children, and parents' violent reactions to their children's behavior that could lead to torture or push children to run away from the house and sleep in the streets. Educational Problems: School dropouts, parents' lack of parental skills and skills and importance of working with the school, and the unimportance given to educating women in some pool villages and neighborhoods.

Third: Outcomes of Social Marginalization

Members of marginalized and affected communities are prevented from participating fully in the economic, social and political life in the society they live. Thus, some of these marginalized groups resort to violence as a means for self expression or to defy and challenge other opinions sometimes unnecessarily just to stand out. On other occasions, they resort to isolating themselves from the society. Their hatred for their families and society make them reject any affiliation or loyalty to any tradition or law and prescribe to their own. They fall victims to criminal or terrorist groups especially if they receive funding. They are also used as pawns to create terror and tools for oppression jeopardizing the safety and security of the society. Some of them resort to living in the streets where they take up begging and having many children who end up as street children with no shelter, name or identity. Accordingly, it is important to understand the problems, wishes and attitudes of marginalized groups. However, this requires a lot of hard work and collaboration to lift them out their lives and integrate them into society.

Fourth: Role of Museums towards Marginalized Communities

Museums are interactive institutions that help in establishing cultural and social connections between the various generations and different segments of the society. The best societies are those that encourage people to look at the future with positivity by reflecting on lessons from the past and inspire them to come up with innovative ideas to live the future. They call for social participation and motivate people to interact and enjoy each other's' company, discussing their issues and highlight controversial problems of marginalization.Museums must meet the needs of people of all age groups, experiences, and special needs including people representing marginalized deprived groups to assist in attracting the remaining members of these groups and collaborate to integrate them into the society. This will lead to social participation and an increase in the number of individuals volunteering their skills, time and expertise to the museum. This will allow them to feel that they are effective citizens, who are capable of changing their society to the better. In return, their participating and volunteering in museums will contribute to creating a change in their lives, make them feel responsible, and enhance their abilities to express themselves and have personal as well as social goals to achieve. This allows them to communicate with the various institutions of the civil society, innovate in different work sectors, and make a profit of their own.

Fifth: Akhenaton Museum experience in reaching out to Marginalized Communities

Akhenaton Museum is the first of its kind as it is dedicated solely to King Akhenaton, one of the kings of the 18th Dynasty and his family. It details his life starting from his life in Luxor to when he moved to Tal Al-Amarna in Minia. The museum narrates the history of his rule and his religious revolution that brought with it a major art revolution that came to be known in Egyptian civilization as Amarna Art. The museum is under construction on 25 acres of land. It is shaped like a pyramid with a height of 54 meters. It comprises 14 exhibition halls and open spaces to provide visitors with rest and recreation.



General View of Akhenaton Museum's site

The museum is currently under construction. There are no artifacts in display and visits are not allowed until its completion. The museum is surrounded by different segments of society who come varied cultural, education, social and economic background in addition to differences in gender, age and religion. From one side, the museum overlooks the Nile, which is directly connected to the lives of many social groups. On the other side, it overlooks vital institutions in the city such as TV and Radio Authority, National Council for Women Rights and other development and entertainment institutions. Also, near the museum are towers and buildings in which a more refined category of society lives next to a villages and homes of people who come from a less sophisticated cultural and educational background. Thus, the museum is surrounded by mixture of groups making it easier to reach out to this. This also included marginalized groups that are isolated from the museum and society. The museum team was careful about assuming its social and cultural role by integrating into the surrounding communities, city and governorate in preparation for receiving all members of society. It organized outreach activities, designed museum education programs, held classes and provided lectures in many schools and universities to harmonize between museum collections and school curricula. It worked on carrying out awareness activities that target the different segments of society related to political and development institutions, civil associations, orphanages, mosques and churches. It attempted to address their issues through positive and effective outreach to civil societies and strengthening collaboration with Egyptian and international educational and cultural institutions to achieve best results possible for social integration and attracting other segments of the society.



Community Outreach activities in Akhenaton Museum

So, the museum started to establish connections between the different segments of society at the same time. It organized a scientific gathering, held temporary exhibitions, and organized festivities that were attended by archaeologists, politicians, people in culture and tourism, representatives of institutions and civil society organizations, officials from the Ministry of Education, university faculty, as well as students from different majors. The aim was to bridge the gap between them, achieve social integration, and to spread awareness about the important role of museums in developing communities and building economies to encourage businessmen to invest in heritage and create job opportunities that would bring in financial gain, help people live with dignity, and to achieve sustainable living.



Akhenaton efforts to bring together all segments of society

It was from this point that the museum started to attract people from all walks of life. The museum noted the large number of marginalized and vulnerable populations. Marginalization was not limited to those living in popular and poor neighborhoods but has now become a phenomenon that also includes employees, students, children, youth, people with disability, street children, refugees, and unemployed individuals, who are unable to integrate into society or break free from the psychological, political or financial barriers erected around them.

The Museum cannot alone play a role to help marginalized populations break free from their metaphorical prison especially that it is still under construction and has limited financial and human resources that are directed at serving archaeology and heritage. Meanwhile, working with people will require specialists in humanities and the participation of development and social organizations, businessmen, and health units.

The museum, however, took the first step and singled out a particular marginalized category of society women who supported their families and live in areas that are close to the museum. An agreement was reached with the National Council for Women to convince these women to commit and attend workshops at the museum. Staff at the museum carried out surveys to understand the women's interests and obstacles they are facing to attend these workshops. These were:

• Unemployment: these women want to work but were unable to find jobs that were suitable with their family situation

• The women did not have enough experience to work and integrate within the community. Their qualifications did not meet the requirements of the job market.

• Lack of financial means to start small business that suit their social and living conditions.

The museum then organized a workshop entitles "A call to learn a craft". Needlework and traditional stitching was selected because its low cost and possibility to carry out this work whenever they have the time. The museum provided the raw material required for the training, while the National Council for Women succeeded in convincing the women to attend and commit. The women were also motivated by the idea of selling their products in exhibitions to ensure a steady financial income. As a result, the women attended the 10-day workshop for five hours every day where they learned this new skill and became successful in practicing it.



Workshop for women breadwinners to learn a craft (Akhenaton Museum)

The museum also took a second step turning to poor and marginalized communities. It chose Abeda Yousef Village, which is a one of the slums affiliated with Safat Al-Khimar located in the heart of the Minia dessert. The choice was based on the marginalization of the village, which was not listed in any development plans. It had high levels of poverty and illiteracy, and lacked education, social and health services. It did not have any facilities such as schools, hospitals, and water or sanitation network.

All of this led the museum to approach the village in collaboration with Tarabot Foundation for Development. Educational and awareness sessions were provided highlighting the role of women in ancient Egypt and her growing influence and importance at the present.

The sessions also spread awareness about the risks of child marriage, importance of education and literacy, as well touched upon some of the daily life issues encountered by women, family and society.

During our participation, we noted that women were very inquisitive and sought answers and explanations about how they can improve their living conditions, in addition to discussing issues related to women's health, culture and religion. For example, they touched on issues of female circumcision, the right to choose a husband, child marriages, unregistered marriages, religion and culture, and traditional practices are indicate a high level of social and religious illiteracy. Despite the shock that accompanied what we discovered, we could see that there was a thirst for knowledge and sincere wish to improve their living conditions. They were clearly unhappy with their lives and wanted to work and learn a craft to achieve some financial gain in ways during their free time. They were unable to join the job market because:

- The remote location of the village which cuts it off from main roads and transportation. As a result, transportation from and to the village was costly and beyond their means.
- Lack of popular markets in the village in which they can sell their traditional food (cheese, Egyptian Kashk, local ghee, etc) as well as their needlework
- People in the surrounding environment of the village were not interested in collaborating with them or buying from their products because of their lack of trust in their quality.



Awareness session in one of the communities in Abeda Yousef Village

Summary

The community bears a high cost as a result of social problems. There will be a positive change if museums played a simple role to help reduce these problems. Museums are able to positively support social change and improve the lives of marginalized communities which are multifaceted within societies. It is paramount that a museum's public be representative of all segments of society to integrate within one another to help them reach new segments within marginalized communities and neighborhoods.

As a result, the museum's quest to design cultural and social activities that impact those marginalized is just an attempt to integrate the different segments of society into each other, remove differences and eliminate classes, as well as shed a light on these crises. The aim is also to attract all institutions to put strategic plans to solve these problems in a sophisticated and effective manner. This issue is very important and difficult, which requires collaboration between governmental institutions as well as international backing to supportthis cause.

Results

- Museums must be equipped to carry out surveys and prepare studies that help undertand the life of marginalized communities in order to put in place educational programs and entertainment activities that suit them and help integrate them into the community.

- Connect between education they receive at museums with the job market, and put in place mechanisms to evaluate, follow up and develop these efforts.

- Out in place motivational mechanisms to reach out to institutions, civil societies, foundations as well as the development and public sectors to embrace the marginalized communities and implement development projects to serve them.

- Organize awareness and educational sessions accompanied with entertaining activities for these communities. Experience has shown that members of these communities are interested in participating, working and building their experiences.

- Consideration to be given to poor communities and most marginalized to avoid any negative outcomes such as falling prey to terrorist and criminal groups.

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Mahmoud Ali Arab

Brief about the author

Mahmoud Ali Arab is a PhD candidate in the Department of Archaeology in the College of Arts, Tanta University. He worked as a junior inspector at the Ministry of Antiquities in Egypt and was a member of the English expedition from Durham University to carry out the archaeological survey in the Delta. He received a certificate in first archaeology aid and risk prevention from the Egyptian Foundation for Rescue of Heritage in collaboration with ICOM, ICCROM, Ministry of Antiquities in Egypt, and UNESCO in Cairo in 2014.

THE MUSEUM AND SOCIETY

Archaeology:
It is a multidisciplinary field of research that encompasses humanities and sciences. Archaeology focuses on enhancing social understanding and highlights aspects of history, geography, society and psychology. The management of the tangible and intangible cultural heritage can enrich people's life now and in the future

Cultural heritage is considered a national "capital," as it can play a role in creating job opportunities and increase revenues. While societies are diverse, all argue for the right to own their own culture what makes them different and stand out, and what expresses their way of life, beliefs and sets of values that are passed from a generation to the other. These are centers for research and reflection on heritage and culture.

Museums:
These institutions cannot exist in silos as they are connected closely to the present social issues. Museums are not old institutions. The definition of museums evolved in the last two decades. Today, museums have turned into "nonprofit permanent institutions serving the society and working for its development. They are open to the public and carry tangible proof of the lives of inhabitants and their environments, which can education and entertainment."

The preserved heritage in museums is a communication tool between nations that aim to achieve a shared international outlook and achieve cultural development. The latter will differ in nature and form according to the historic and cultural frameworks governing the interactions between culture and nature there is a great focus on sciences, biology and technology. Museums work towards the development of communities and express their cultural aspirations.

This article discusses two types of museums the open museum and museum on site. It looks at the interaction between museums and communities, particularly marginalized ones. It highlights the intangible culture of crafts and popular arts.

It notes how social and cultural changes help in defining who we are and recognizes diversity in an everchanging world.

Open Museum:
A city that comprises a collection of immovable archaeological architectural remains, where each independent monument represents different historical eras, in addition to the traditional crafts that represent the heritage of the city.

Museum on Site:
A museum based in an archaeological site (on a hill) exhibiting a collection of heavy artifacts that are difficult to transport and represent a specific event in time, in addition to the immovable archaeological discoveries that can be seen on the site. Surveys and excavations are usually carried out to make the museum more aesthetically pleasing.

My First Experience:
Before attracting the interest of marginalized groups to visit museums in general (and museums on site in particular), I was assigned to work as a trainee with the English expedition of Durham University and the Egypt Exploration Society (EES), which I joined later as a member. I was assigned to reach out to marginalized groups living in the neighborhood of archaeological hill sites to talk to them about how artifacts are discovered and about the great heritage of our forefathers. I explained how hills are surveyed to reveal what they are hiding their bellies. I described how discovered artifacts are recorded in writing and through photography, drawings and all other modern technological means to help in the restoration of the pieces before they are transported for storage. Then I discussed the issue of picking the right piece to be put on display and how to display it. The issue of time is also important as to how long it would be displayed before it is replaced by another piece. It is really a complex process! People started to ask for their children to join the surveys. They wanted to also speak more about the surveys during breaks. Children were interested in visiting the museum especially that they were witnesses to the discovery of the artifacts, which they wanted to see where they were going to be displayed.

Lectures were also held in different schools in the cities and villages targeting students from different age groups (ranging from 6 to 17) in which presentations were made while discussions ensured the meaning of the tangible and intangible heritage was explained, and the importance of preserving this environment that tells stories about how our forefathers had lived was understood. The students were encouraged to visit the museum with their parents. Incentives were given to the children in the form of memorabilia for those interacting in the sessions. Most of the sessions targeted schools in marginalized villages close to the archaeological hill sites.

Lectures were also held in youth centers and were received favorably. I met with school and university students from various age groups and encouraged them to visit the museum. I would emphasize the importance of learning about their heritage and history. I would also encourage them once they visit to return with their families and friends to discuss new ideas that would develop the site.

My Second Experience:
The first time I worked on outreach programs to understand the heritage, crafts and popular arts was when I visited a village in the suburbs of my city Fowa. I met an 84 years old man who was a farmer and a sculptor. He was a simple and culturally illiterate man in the area of sculpting. His name was Mohammed Abu Al-Naja Salam. We first started talking about his passion for sculpting, which he learned by himself. He recalled his childhood when he started by playing with mud in the agriculture land where his family used to work. He used to sculpt the car of the landlord. Once, the landlord left his car parked next to the farming land, so he sculpted it. The landlord liked what he saw and encouraged him to keep at it. However, he had to work the land with his father. No one in his humble family paid attention to his skill, but it was a hobby of his. This simple and spontaneous farmer produced many works including figurines of renowned scholars such as Sheikh Mutwali Al-Sha'arawi, artists such as Um Kulthum, and presidents such as Jamal Abdul Nasser and Anwar Al-Sadat. He also sculpted figurines that imitated old Egyptian statues, gunships, planes, and the beautiful Egyptian suburbs. He also sculpted old tools that were no longer in use such as the old Egyptian plow, outdated tractors, and already began to work on model of a coalpowered train that he used to see but has not finished.

All of his work was made using simple and primitive tools, and he used to exert a lot of efforts in cutting stones and different materials. He was a marginalized human being. I tried to work with him and with officials to highlight his work by holding an exhibition even if at the entrance of this city, which is classified as a museum on site, but to no avail. However, I spoke about him in a media interview and I classified his work on display in a room in his house using basic numbers. He had participated in the past in 1999 in a competition for amateur sculptors and showcased some of his work. However, he was forgotten. I spoke to all popular heritage collectors whether during school lecture or visits to civil societies. I also wrote about him on social media and encouraged heritage collectors to visit him and provide support. This farmer cum spontaneous and amateur sculptor as he liked to call himself also possessed another cultural gift, which is music. He knows how to play old music instruments which he owns and makes. He remains until today playing his music despite the difficult conditions he lives in. He tells me that one day the world will come to know his work but after his death. This begs the question: Why can we not make use of the work of this simple farmer and sculptor while he is still alive, and display it in a museum or a cultural exhibition? He can also sell some of his work as souvenirs and make money to help him meet life demands. Through this journal, I want to shed some light on him and provide him as an example of a marginalized segment of the society that was able to preserve our heritage

My Third Experience:
My third experience was through working on the open museum in my city Fowa, which houses many aspects of the tangible heritage such as fixed architectural monuments of Islamic nature, mosques, domes and almshouses, civil monuments such as houses, commercial buildings, and industrial monuments such as cotton gins and the gates of a fez factory that was built in the era of Mohamed Ali Pasha, in addition to aspects of intangible heritage. I worked on encouraging marginalized craftsmen at the open museum of my city to keep their surroundings clean, teach their children traditional handicrafts seek education to communicate with the world and attract domestic and foreign tourism to the city. I urged them to preserve the heritage, which has become an important area of knowledge taught in international universities, which is vital for communities to progress. This is a field that provides services and job opportunities for their children, and helps all parties in the community to communicate with one another and with officials to determine the appropriate branding that needs to be adopted to market this heritage in ways that would bring about revenues for individuals and society. My city is part of an open museum and is considered the third Islamic city in Egypt after Fatimid Cairo and Rashid City to attract foreign missions, which I worked with. These missions included many foreign students from different nationalities, who were interested in heritage, visiting open museums and encouraging marginalized craftsmen by buying from them and supporting them.
Note: All photographs were taken by this author.





Image 1
Encouraging marginalized populations to observe the archaeological survey at the site. University students visited the site and attended a number of introductory lectures on heritage and were encouraged to visit the museum



Image 2: Mohammed Abu Al-naja Salam a farmer cum simple sculptor
Some of his sculptures include: the old Egyptian plow, a farming tractor, planes gunships, statues of Sheikh Mutwali Al-Sha'rawi, Um Kulthum, Anwar Al-Sadat, statue of peace, and a mosque. He can also play music.



Image 3:
Fowa welcoming foreign expeditions and heritage buffs to the Museum on site, and encourages marginalized segments of the society and those working in heritage to interact with them and explain their craft.

Ayah Younis

Brief about the author

Ayah Younis is a children's literature author, specialized in science drama. She served as Director of Education and Programs at the Children Museum in Jordan, designing interactive programs in science, art, literature and technology for both children and adolescents. She directed several scientific plays and designed a number of programs to enhance the skills of museums facilitators. She authored: Trash Monster (2016), How Wonderful (2017), Cloud (2017), and Nothing Nothing (2017), Wisham (2017). She also wrote the research paper Shadows of War in Syria and Children's Literature in Jordan (2018).

A SPACE FULL OF LAUGHTER, SCIENCE AND HOPE

THE CHILDREN MUSEUM IN JORDAN

After 2011, the Syrian refugee crisis grew to become one of the biggest refugee crises in the world. More than 6.3 million refugees of whom 48 percent were children lived in Jordan. As a result, the conflict and refugee challenges presented a new context that required action to address it, especially in light of the needs for children tailored programs in NGOs including museums and cultural centers.

The project "Outside Museum Walls" tried to address these issues by targeting refugee children and those who have chronic diseases. The project focused on producing short science plays applying what is known as "science communication". This is a mobile project produced by the Children Museum in Jordan. It produced six science plays introducing basics of science using comedy. The six plays targeted refugee children between the ages of 6 and 18 and travelled to refugee camps and hosting communities in Jordan and in hospitals. Between April 2017 and March 2018, around 83 plays were presented to children with the generous support of the Children's Heart Foundation in Germany.

The objective of the play was simple and clear bringing joy to the hearts of children and encouraging them to seek knowledge by turning their private spaces whether inside hospital rooms or caravans in the refugee camps into spaces filled with laughter, science and hope.

The project focused on refugee and sick children. The team focused on choosing cience plays that would engage children intellectually and emotionally without the need for any need for any physical efforts. The science theatre, which adopted a science communication approach, can be defined as plays with plots and characters that present scientific experiments with a clear scientific message in a dramatic manner on stage using clear and familiar language avoiding complicated terminology. The characters in the play interact with one another and with the results of the experiments.

The plays did not allude to the refugee crisis or illness; however the children's experience with conflict and illness dictated what phrases to use and the experiments to implement. The author of the plays avoided the use of surprising and loud bangs and noises because it reminded the children of the shelling and explosions. It was also noted that the use of fire in the plays was not appropriate due to the images it may conjure of burned flesh or blood, or reminders of sickness such as vomiting.

Despite the scientific content, the scripts were simple and focused on creating funny disagreements between you main characters to add a comedic flavor to bring joy to the children. The museum team picked six scientific subjects and built the plays around them, each play lasting for half an hour.

In the play "Once upon a bite", the hungry trainer Shorouq comes across a burger that calls itself "Humam". Humam tries its best to convince her not to eat it, while she tries to convince it otherwise by explaining how her digestive system works. Shorouq says: "first of all, I turn you into small pieces by biting into you with my front teeth. I will then chew on you using my back teeth then swallow you after turning you right and left using my tongue." The character goes on to details what happens at every step in the digestive system as she hold models of teeth, tongue, intestines, stomach and different parts of the body. The story ends with the model of the body discarding of the food by using colorful material along with whooping sounds that made the children laugh. The child enjoys the comedy and at the same time absorbs the scientific material easily.

The narrative helps in creating a sympathetic relationship between the child and one of the characters in the play, which would make them sincerely interested in what is going to happen next. For example, they would be interested to know what will happen next to Humam. In one attempt, Humam tries to disguise itself as a lamp. It says: "I am not a burger, I am a lamp and of course you will not eat a lamp." Some children try to tell on Humam, while others try to help it escape. The play exhibits models of that show the anatomy of the human body, which take both the children and the burger in a journey inside Shorqouq's digestive system.

As for the play, "Gas, Liquid, Solid!" it presented to the children the different states of matter. The excitement starts when Aisha comes on stage and she is excited to visit her nosey friend Mr. Why. She starts by preparing a cup of tea for him and she forgets the pot on the oven and the water inside it evaporates. Aisha is confused and wants to know where the water went. This is where Aisha's kitchen into a lab and Mr. Why starts answering Aisha's questions about matter. To help the children imagine what happens, Mr. Why and Aisha shrink to the size of an atom. They declare: "we are now going to shrink to the size of an atom… 3…2…1… tadaaa! Great! We are not in a solid state. The atoms in a solid state are close to one another and with low energy that is why they move very slowly. This is how water turns into ice!"



The children watch the experiments directly turning water into ice using liquid nitrogen (boiling temperature is -196), and they witness the liquid turning into vapor filling a balloon. As a result, the children see first hand how matter changing until a cloud forms above their heads at the end of the show to add to the excitement.

Science theatre is a new phenomenon in the Arab world. The Children Museum in Jordan is a pioneer in this type of crossgenre adding more importance to the "Outside Museum Walls" project. The production was brought information close to children and met their need in an authentic way bridging the gap between the refugee and sick children and knowledge especially that they were not going to school.

Unofficial education during times of crises "can carry out a development and humanitarian duty that not only meets basic educational needs, but also can contribute to resilience." This sheds light on the importance of unofficial education and its ability to support children and help them understand themselves and the events around them in inspiring ways that expand their horizons and help them become independent. Museums are pioneering institutions of unofficial education present innovative ways that excite children and encourage them to seek knowledge without a care for exams, grades or memorization. This excitement is sometimes enough to enhance the children's selfconfidence and trust their decisions even at a young age. Museums, especially children museums and those targeting them, can add another layer to its roles by putting strategies that develop displays and designs programs inside and outside its premises to shape the education of Arab children and by that enhance their role as effective cultural institutions.



About the Museum of Children in Jordan

The Children's Museum Jordan is a nonprofit educational institution launched by Her Majesty Queen Rania Al Abdallah in 2007. The Museum received more than three million children with their families or schools through its mobile museums that travels across Jordan. The museum adopts an interactive educational approach according to which it organizes its exhibitions and designs its programs that aim to provide children and adults with learning opportunities using their sense and satisfy their
curiosity in a motivating, happy, diverse and safe space. More than 187 pieces are on display in 11 main halls in the museum. It also has eight educational programs that organize storytelling activities, technical workshops, scientific experiments and exciting performances.

TITLE	SUMMARY
Street 306 Bone	Shorouq is a gym trainer full of energy. She loves sports and knows everything related to the human body. She tries with her friend, the skeleton Saeed, to introduce Humam, her new trainee, to the muscles in the body to become as strong as her
Once upon a bite	Shorouq is a gym trainer who loves sports and food! She left her house one day without having breakfast. Luckily, she found a cheese burger called Humam. Humam does not want Shorouq to eat it, and she explains the story of the digestive system to it.
Gas, Liquid, Solid!	Mr. Why and Aisha are close friends. Aisha invited him once for tea but she was surprised when found that the water had evaporated after she left the tea pot on the oven. She asked Mr. Why about what happened to the water, so Mr. Why takes her on a journey to explain the different states of matter.
Ready, set, interact	Aisha always dreamt of becoming a witch and to travel everywhere. She tries to convince Mr. Why one of her oldest friends that she can do magic tricks, which in reality are chemical reactions.
Up in the air	Mohammed has a new strange hobby breathing. Actually, it is playing with air. Mohammed dares his smart friend Lamees using all the knowledge he has about air and its pressure. But, Lamees is smart and learns fast.
A journey into space	Shorouq and Mr. Why are close friends. Shorouq known everything about the human body but does not know anything else. She likes to go on a trip to outer space and thinks she can do that by jumping. Mr. Why explains to Shorouq the meaning of gravity and that leaving planet earth can only be done on a rocket.

Mahmoud Amer Ahmed
Brief about the author

Mahmoud Amer Ahmed is an Archaeologist at the Ministry of Antiquities (Office of the Minister of Antiquities office). He has Masters in Cultural Heritage Management from the French University in Egypt offered in partnership with the Université Française d'Egypte and the University of Paris 1 Panthéon Sorbonne (November 2015). He also has Masters in Coptic Languages from Sohag University (December 2015), where he researched "Unpublished Coptic Ostraca from the Magazine of Coptic museum in Cairo (Analytical study for the texts)". He is currently a PhD Fellow at Sapienza University of Rome, Italy.

THE MUSEUM A TOOL FOR RAISING AWARENESS IN LOCAL MUSEUMS AND COMMUNITIES: A CASE STUDY OF THE NATIONAL MUSEUM OF SOHAG

Introduction

Museums host art galleries, display artifacts, and are considered centers of education for all segments of society, and research centers of cultural value. Museums have also grown to become a place of attraction for many visitors. In the United Kingdom, the number of visitors to its 1716 museums exceeded 80 million people in 1996.

Definitions and History of Museums

In Arabic, the word museum means the place of the antiques and acquisitions. In English, however, a museum is places to showcase the culture of people, their riches and antiques. These definitions omitted the role of the museums as an education center. New definitions also omitted the role of the museum in entertainment. Accordingly, this paper will look at the function of the museum and its development.

The definition of “museum” changed throughout history.

The International Committee Organization of Museums (ICOM) adopted a limited definition at first of the museum, but it later expanded on the definition to encompass its educational role in 1946. ICOM defined museums in the 21st Century General Conference held in 2007 as nonprofit, permanent, and open to the public organizations in service of the society and its developed. They acquire, conserve, research, communicate and exhibit the tangible and intangible heritage of humanity for the purposes of education and entertainment.

Museums and the Community

Museums have been accumulating the human experience of the various world civilizations along with universities and research institutions; becoming a valuable source of information. Museums have turned into institutions that tell the story of humanity. They highlight the different environments humans lived in, and the threats they have survived up until our modern day. Museums carry the cultural soul of nations and function in light of the status the high status they have acquired, making them a representation of the cultural conscience of nations. However, a look at the historical view of museums in developing countries shows that they were seen as places to store unwanted objects or those that are associated with idolatry and religious beliefs. Such negative views still exist in some of third world countries.Terms such as “inclusive community” and “community” have become buzzwords in the arts and museum sectors. “Community” replaced “visitors”, “public”, and “audiences” as it was seen to be more comprehensive, welcoming, and representative of the relevant services it was created to provide. The aim is to make museums more relevant to the community by focusing on social policy issues that look at building a cohesive social fabric and integration of segments of the society people from urban and rural areas come together to explore their history and heritage. The relationship that has started to bloom between the community and the museum is a result of the latter’s efforts to engage better with community groups in cultural activities, and the former becoming interested in what the museums have to offer. This encourages an investigation into the meaning and consequences of this relationship, and how it would inform the role of museums today.

The Museum as a Tool for Raising Awareness in Local Communities: the Link between Community Studies and Museum Studies

A key area of concern in museum studies is the question of identity, which is directly connected to people, representation and the social responsibility of museums. These are themes that are usually investigated in Community Studies. The literature on “community” is usually related to the areas of social and cultural anthropology, cultural studies, development studies and public policy. However, for the purposes of this paper, the two areas have been separated. First, community studies focus on understanding the dynamics of a community, which will bring greater understanding of the formation of identity, the creation of relationships and definitions of belonging. This area of community studies clearly links with museums, which aim to explore the meanings behind their collections, which in turn express identity and culture in societies.

Second, the area of community studies, which is of relevance to this work, is the use of community in public policy. This area focuses on how policy has been integrated in the notion of community.
The latter is used as tool by local and national governments.

Local and national government museums have organized exhibitions and opened museums, as well as employed outreach and education officers and acquired educational collections to change the discourse in national museums and acknowledge the historic role of communities.

The continuous use of the term "community" in all sectors has come under scrutiny especially that it is "sprayed on to any progressive and sympathetic cachet; thus we have community policing, community care, community relations, community development, among others." This raises concerns and questions not only about using this term by policy makers, but also about turning communities into tools that create political change and push towards democracy. The latter approach links to activities that are considered to belong to the "unofficial heritage sector", where the work of community groups, heritage, and museum activities are used for protesting purposes and becoming an integral part of political and social campaigns. The participation of the community within this context creates new "circles of power" and sustainable community networks that promote access and inclusion, which are the same principles underpinning debates in museum studies concerning democracy, social responsibility, and equity.

The points of views offered by research in community studies are invaluable for those working in the museum sector in the first place. The meaning of the term "community" and what that entails required research to better understand how much it is used in the arts and museums sectors, and also learn about the formation of identity, its symbols, and practices. Further, understanding the elements that go into putting community development policies will inform our research on the contributions of the arts, museums and heritage.

Understanding the Community

The concept of "community" is prevalent in museum policy and planning. It is, however, used almost indiscriminately since defining this concept is considered one of the main challenges facing researchers in Community Studies. G.A. Hillery is often quoted in many of the research work carried in social studies in the 1950s as having identified 55 definitions for the term. It is noteworthy that it is useful to have multiple definitions for the term rather than be limited to one since these reflect the multitude of characteristics of the community.

Museums and the Construction of a Community Identity
Community can be constructed at the local, national and global levels. For example, the formation of states was based on the concept of a humanity divide that led to the creation of groups and communities each having their own distinctive characteristics. The idea of the "imaged community" (Anderson, 1991) has been invoked to express the idea that all despite the absence of a direct contact between the members of a nation or group, they are still aware of each other's existence and their belonging to a common entity.

A national community was created on the basis of a shared history that is represented in museums, history books, the national memory and all cultural symbols such as memorials. The history of the development of European museums in the 19th century is linked directly to nation creation. Although communities can be politically manipulated for national ends, they should not be thought of purely as a tool, but a part of the human process to create collective identity and sense of belonging. This means that we should be critical and ready to research the role given to museums and heritage in expressing the political and social values of the community, and the potential of museums in taking part in building the community.

Museums and Community Development It is through the realization of the potential contribution of museum and heritage activities to community empowerment that the cultural sector joined the efforts in the last decade to develop the community. These activities became tools to achieve development goals such engaging excluded and marginalized communities, and the promotion of greater social equality. The reasons for the changes that have arisen are complex and draw on a number of areas such as community development, the popularization of the implementation of community development ideals since midlast century, and the recent approaches to community development. Consideration of this history is a means to explaining the many connections made between museum projects and community issues, which have become key areas of concerns for the museums in the last decades. Engagement with history also emphasizes the importance of continued critique of the community development process and the involvement of the museum and heritage sector in creating sustainable communities.

Case Study: National Museum of Sohag
President Abdul Fattah Al Sisi inaugurated on 18 August 2018 the National Museum of Sohag.



Sohag National Museum



Display of collection at the museum

Since its opening in 1993, museum stopped working as a result of several technical issues and interior design and exhibitions disagreements. However, it resumed its work after the revolution of 25 January 2016.

The museum was designed to look like an ancient Egyptian temple. It is a two storied building overlooking the Nile, port and beautiful landscapes and water channels. At the entrance of the auditorium are five lions, while the Goddess Sekhmet greets museum visitors from the center of a fountain.

The National Museum of Sohag is not only a regional museum inaugurated by the Ministry of Antiquities in Upper Egypt, but also part of the country's strategy to highlight the governorates of Upper Egypt and its resources. Sohag is rich with archaeological sites that date back to ancient Egyptian times that go as far the Graeco Roman, Ptolemaic, Coptic and Islamic empires. The governor visited many historical and archaeological sites to encourage tourism and hasten the work of the Ministry of Antiquities. The museum is meant to illustrate part of the history of Egypt. A comprehensive development plan for the archaeological sites in Sohag was launched to turn it into a tourist destination, and protect the collections on display in its museum, which amount to 945 artifacts.



Visitors' statistics for the months of September, October, November and December 2018

Museum Activities:



Linking the curriculum to the museum



Drawing Workshop



Community Participation in the International Day of the Elderly



World Teacher Day



Workshop about The Hijri and Coptic year