

Applying Audience Development Programs in Museums for Raising Community Awareness towards Cultural Heritage Preservation: A Case Study of Alexandria National Museum

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Abstract—Museums play a significant role in their communities with respect to culture, history, environment, and social development. They are considered as important sites for families, tourists, school groups, cultural visitors and individuals, looking to enjoy, learn and expand their horizons. Aim of audience development programs is to support individuals and organizations to work together to deliver messages that will raise museums' profile for both existing and potential visitors. They recognize the particular role that museums play for communities, the audiences they seek to reach, the experience they seek to offer and the extent and nature of their collections. This study aims at using both the qualitative and quantitative approach to explore the important role that audience development programs in museums can play in raising awareness in their communities concerning cultural heritage preservation and tourism. The Alexandria National Museum is considered as a valuable case study. In depth interviews with museum managers and staff was conducted as well as an online questionnaire. The study also includes suggestions and guidelines for applying audience development programs in Egyptian museums.

Keywords—Cultural heritage, tourism and preservation awareness, audience development programs, Alexandria National Museum.

I. INTRODUCTION

ANY community is considered as an important stakeholder of its museums. Their participation in the decision making of museum's programs and activities is considered vital. Community participation can be an important tool to bridge the gap between museums and communities, building a sense of heritage awareness and a sense of identity [2].

According to the RLICC¹ community participation should be included in the heritage conservation process. Conservation efforts are incomplete if they do not involve and lead to the enhancement of public awareness of the cultural heritage preservation. The quality of life of the local community can be improved through preservation of heritage. The 4 Cs (principles) adopted by the UNESCO WH Committee² in 2002 were: Credibility, Conservation, Capacity-building, Communication but then it added the 5th C which is

Community participation [1].

This study is an attempt to shed light on the importance of community participation and developing programs in museums. It explores the real role that a museum should play towards the community it serves and not just being window displays for objects. The study further discusses both audience development programs and volunteer programs and their relation to each other.

The study aims to put guidelines for Egyptian museums to enhance their roles towards the community they are serving. It will discuss the relation between raising awareness of cultural heritage, its preservation and tourism. The Alexandria National Museum was considered as a valuable case study.

II. ROLE OF MUSEUMS TOWARDS COMMUNITY

A museum can be defined as "*an institution that cares for (conserve) a collection of artifacts and other objects of artistic, cultural, historical or scientific importance and some public museums makes them available for public viewing through exhibits that may be permanent or temporary*" [3].

According to ICOM³, "*A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment*" [19]. Moreover, "*museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artifacts and specimens, which they hold in trust for society*" [7].

In general, a museum should be charged with researching, collecting, preserving and exhibiting material [5].

The museum sector in Wales, UK, defines its strategy as follows [4]: "*Museums promote the cultural life of our nation, they encourage active participation in culture, protect our heritage, help expand our international profile and contribute to our tourism industry. At a local level, museums have a role in delivering vital learning and community services.*"

Accordingly, any museum should be closely involved with the community it is serving. It can be said that museums are organizations that are made by the people and for the people. They are the treasurers of cultural heritage. Thus, museums

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¹ Raymond Lemaire International Centre for Conservation

² World Heritage Committee

³ International Council Of Museums

should have strong links with the community it serves. Through feedbacks, ideas, views new insights and relevance, they can eagerly contribute in solving some of the socioeconomic problems of the local community. This can be achieved through heritage conservation and management programs as well as other audience development and volunteering programs [2].

Museums should be aiming to increase the number of visitors seek to promote the quality of what they can offer and raise cultural awareness and socioeconomic benefits [4], [5].

On one hand, community awareness and their sense of identity raise their commitment and engagement in cultural heritage preservation. Locals will have an active role in refreshing the heritage of the city and hence, attracting more tourists. On the other hand, the museum can, for examples, offer them an opportunity to distribute their local products and hence achieve some socioeconomic benefits.

III. RAISING AWARENESS OF CULTURAL HERITAGE FOR PRESERVATION AND TOURISM DEVELOPMENT

"Cultural heritage consists of tangible and intangible, natural and cultural, movable and immovable assets inherited from the past. It is of extremely high value for the present and the future of a country. Access, preservation, and education around cultural heritage are essential for the evolution of people and their culture" [15].

The preservation and restoration of cultural heritage has always been a priority for IFLA⁴ and UNESCO "WHO" World Heritage Organization.

Cultural heritage preservation is related to a number of factors, above which is the level of public knowledge, awareness and commitment to heritage [18].

A well-preserved heritage enables communities to learn about their cultural in order to conserve, use, develop and sustain its values and significance.

Indeed, this will lead to sustainable development of Cultural /heritage tourism. This kind of tourism focuses on communities who have unique customs, unique form of art and different social practices.

As cultural tourists spend substantially more than standard one, it is expected that cultural tourism brings increased revenue to the heritage sites and to the community and country that hosts them and can be an engine of economic growth. However, as heritage resources are not replaceable, smart heritage management is needed, where education, entertainment and the enjoyment of heritage attractions are used to develop conservation awareness [16], [18].

All stakeholders, including museums should cooperate in making conservation initiatives, fostering civic pride and sharing knowledge and risks in cultural heritage tourism development [18]

Museums, especially the local ones, can function as intermediate between local communities and public culture, and accordingly, they consider at the end safeguarding local

interests of people in living heritage. Therefore, they can play a major role in making both tangible and intangible heritage visible, leading to raising awareness in different levels. The museum can record or represent living heritage of the community it serves. On site performances or presentations of community intangible heritage will assist significantly in drawing attention to it and the need for its preservation. This can lead to the generation of income, where tradition bearers can get access to and benefit from their own cultures. As a result, living standards of the local community will be improved and the local socio-economy will be enhanced [17].

IV. AUDIENCE DEVELOPMENT PROGRAMS VS. VOLUNTEER PROGRAMS

A. Museum Audience

Museum audience can be defined as *being the people who make up the Museum's various publics including all consumers or users of its products, such as visitors, researchers, volunteers, media, institution, donors and sponsors* [5]. Accordingly, these can range between the following:

- Visitors; whether from the local community or from other communities
- Domestic and international tourists
- Researchers, educators or students or post students; whether in the scholastic phase or University phase
- Online visitors; whether onsite or virtual ones
- Volunteers
- Media
- Institutions; especially educational ones
- Donors
- Sponsors
- Friends
- Potential audience

B. Audience Development Programs

There are several advantages when museums involve the community in its heritage conservation programs. Involved audience from the local community will be aware of the importance and value of its culture. They will spread the philosophy of preserving its cultural heritage among others. This will guarantee the sustainability of such programs. Also these programs can play major roles in building capacity of local people for example how to deal with tourists. They can reduce poverty and empower locals economically [2]. However, it should be noted that communities as well as other internal and external stakeholders should be involved from the planning stage of any museum activities and not to come in as substitute [10].

Various programs should be developed to serve all kind of audiences with different levels of age, education, social standard, health condition; physical or mental ability like blind or mental retarded people.

Activities can vary between attending lectures or courses or films shows whether at the museum or in schools and colleges. Attending certain exhibitions and live events, using certain facilities or participate in drama, dances, poetry recital,

⁴ "IFLA" International Federation of Library Associations and Institutions

handicrafts can also be included [2], [10].

Museums have a mission to educate the public as well as build audience and revenue. Therefore, they are giving special importance to marketing and adopting advanced and up to date promotional tools like direct mail, telemarketing, targeted advertising campaigns and both word-of-mouth and e-word-of-mouth promotion [13].

Some of the approaches that can be used to increase and/or change the audience are listed below [10]:

- Developing new exhibitions and/or enhancing current ones
- Developing live events
- Extending the opening hours e.g. late night opening for adults
- Running programs of outreach activities in local schools and communities to promote the museum
- Changing brand, logo, slogan of museum
- Using social media in marketing the museum, its new programs and events
- Changing pricing structure

Moreover, these programs should have the following objectives [2], [5]:

- Increasing the number of visitors, including online and virtual visitors or working as volunteers
- Increasing levels of satisfaction and enjoyment
- Developing and enhancing access to museum's exhibitions, programs and services
- Reflecting the cultural diversity in collections and programs
- Assisting audiences to understand the museum role and to access its resources
- Encouraging existing and potential audiences to use museum's facilities and programs
- Overcoming any barriers that prevent positive communication with audiences
- Strengthening volunteers' contributions in running and promoting the museum to existing and potential visitors and volunteers
- Building relations with tourism

Museum strategies should meet community needs and issues of interest and reflect the following [4]:

- Museum's role in caring for and preserving national and local heritage
- Their strategies are relevant and continuously updated in sense of community needs
- Their role in supporting local people's engagement with their heritage and their sense of place
- Their educational role with creative experiences
- Encouraging participative practice (e.g. co-curation of exhibition) and working with community groups and volunteers to develop their skills and confidence
- Support the tourism economy

When planning an audience development program many steps should be taken. A SWOT⁵ analysis should first be undertaken, make a description of the goals and importance of

this program, the strategy, action plan and its various detailed activities and finally how this program will be evaluated [10]

Any audience development strategy needs detailed information about the current audience and their motivations. For example, data about the annual and monthly number of visitors as well as an analysis of changes in these numbers. Audience's demographic information is also important; age, socio-economic status, ethnicity, etc. one should know their preferences concerning your museum – exhibitions, live events, shop, café etc. Audience profile and satisfaction survey can be obtained through interviews, questionnaires, focus groups etc. Audiences should accordingly be categorized but visitors to website need to be classified differently based on their motivation of website visit [10].

Secondly, audiences' motivations, preferences and expectations should be met with the museum's aims, objectives and structure of its audience development program. Special care should be given so that there would not be conflicts between needs and wants among different audience groups.

C. Using Virtual Programs and "Gamification" in Audience Development Programs

As a result of the increasing development of ICTs, Information and Communication technologies, museum made advantage of it to overcome problems related to lack of exhibition space and the fragility of some artifacts. Virtual museums made its collections more accessible to wider audiences. These can be an extension to a physical museum or only in a digital form. They offer different points of access and links for additional information to its virtual visitors, depending on their age, background and knowledge. After navigation, the virtual visitor can play some games or solve some quizzes to test the educational effectiveness of the virtual tour [8].

The aim of the virtual museum is to make the virtual visitor come back and establish a long term personal relationship. With this same aspect, the museum can take advantage of ICTs and offer interesting audience development programs with gamification online. Hence, they can make use of the global reach and personalized services. Moreover, the National Gallery London has developed an app for smart phones to structure new relationships with their audiences allowing more collaborative and strong interactions. Apps and the mobile web can make museums and other cultural organizations take their artifacts beyond the walls and to position them within new social contexts with their audiences. This can be done while meeting organizational measures of quality, relevance and sustainability [9].

D. Volunteer Programs

"Volunteers and volunteering refer to individuals and the work or action they undertake to the benefit of others or the community (outside the immediate family) undertaken by free choice and not directly in return for wages" [7].

Volunteers can be one of the pillars of running any

⁵ "Strength, Weakness, Opportunities, Threat's analysis

museum. They are often older people with years of experience. However, it is also useful to seek younger volunteers seeking work experiences or to enrich their CVs [2].

According to [6], "*volunteers can be a museum's most effective asset when it comes to marketing, fundraising and community support.*" Some of the Museums even owe their existence to Volunteers [7]. They can be useful as extra manpower especially at events, with programs and on other occasions where staff do not have the time nor needed skills to accomplish a task.

By volunteering, they seek socializing, learning something new, making professional connections or satisfying their religious and moral obligations. They wish to feel that they are achieving something useful [6], [7]. Hence, museums should have a strong volunteer program and promote the benefits of volunteering, maximize the opportunities for volunteers to share in customer satisfaction, marketing initiatives and strengthening community engagement [4], [6]. This can be achieved through several steps like choosing among volunteers and interviewing them in advance. This will assure that they fit to the museum vision and mission and can apply its strategies successfully. Volunteers should be categorized in a way that each is charged with the activity that matches its background, skills and interest.

Volunteering involves various positions like greeters and docents, these are general positions. Specific volunteers' positions include curatorial and exhibit assistants, children area, café host, grounds guild, tour guide, etc. [6], [7].

There are two types of volunteers, skilled ones like doctors, lawyers, teachers, web designers, carpenter etc. or general ones who can do simple tasks like answering the phone or greeting visitors etc. They also vary between long term volunteers who wish to make a permanent commitment and short term ones who wish to accomplish only certain eventual tasks [6].

Activities of Volunteers should be evaluated continuously. Training should be offered to them before starting their volunteer work and also on regular basis. These are some of the duties of a *Volunteer Manager* at the museum (in some museum this is handled through the curator, chairman or outreach officer [7]). They should be motivated, empowered and offered some incentives whether tangible (other than wages and financial rewards) or intangible. For example, they can be offered free entry tickets to their families or special discounts for purchases from the gift shop or free coffee breaks or social celebrations or gatherings. In other words, internal marketing should also be applied on volunteers aiming at raising their levels of satisfaction and performance.

V. METHODOLOGY

As little researches have been conducted concerning audience development programs in Egyptian museums, this study is an attempt to answer the following research question: "*What is the role that Egyptian museums can play through its audience development programs in raising awareness concerning preservation of cultural heritage and tourism?*"

In order to achieve the aim of the research, the study considered the Alexandria National Museum as a valuable case study.

The Alexandria National Museum (ANM) was inaugurated the 31 December 2003 by former Egyptian President Mubarak. It is located in a former Italianate mansion and used to be the former home of a rich wood salesman. The Italian style palace used to be the United State Consulate [11], [12]. It is a unique building and a masterpiece by itself. From the inside one can still find the ancient precious decorations with wooden floors and walls, paintings, curtains and furnishing. It also has a garden and a storehouse that can be used for running activities and events. It contains about 1,800 artifacts that narrate the story of Alexandria and Egypt. Most of these pieces came from other Egyptian museums. The museum mainly focuses on three collections: Ancient Egyptian, Coptic and Islamic era. The museum also includes works from the Greco-Roman period. Alexandria modern history is also included in the collection, including objects from the 20th century. The museum has a collection of clothes, jewelry, weapons, statuary, numismatics, pieces of ancient ruins and glassware [11], [12].

The study adopted both the qualitative and quantitative approach. Firstly, the study used the qualitative approach in order to explore the concept and aspects of museum's audience development programs and volunteer programs among Egyptians. An online questionnaire was chosen as the survey instrument. Surveys are a good way of collecting data about the opinions and behavior of large numbers of people [14]. A self-administered web-based survey was distributed during May and June among Egyptians. Data was analyzed statistically using SPSS version 18. The sample size was 134 completed questionnaires.

Contingency test was conducted in order to ascertain whether a connection between the reasons a museum should seek the help of volunteers and the causes influencing respondents to agree to be a volunteer.

Secondly, in-depth interview questions were formed in order to further deeply discuss answers and results from the online questionnaire. Interviews were made with management staff and curators of the case study. The case study strategy has considerable ability to answer "why?" "What?" and "how?" questions. Therefore, a case study approach is suitable for both explanatory and exploratory researches [14]. In this study, a single case has been employed. This provides an opportunity to observe and analyze audience development programs within one of the most important museum as well as defining the actual case Alexandria National Museum. The data collection techniques within the case were combination of interviews (semi-structured), documentary analysis and review of museum and websites.

VI. RESULTS AND DISCUSSIONS

A. Questionnaire

The questionnaire consisted of 12 questions of which 7 to be answered using LIKERT scale from one "strongly agree" to

five" strongly disagree". Questions were put to collect information about the concept of marketing a museum; attracting and retaining audiences and volunteers as well as questions related to its role and programs offered to community.

Most of the respondents (90.8%) agreed that a museum should market itself and try to attract visitors. Most of them (76.25 %) considered that the way to accomplish this is by marketing using websites and social media followed by traditional media (50.2%).

Most of the respondents (71.9%) agreed that a museum should try to retain its visitors. Fig. 1 shows that the respondents strongly agree that the museum should *organize new events regularly* (23%), increase their promotional efforts and try to make special offers and discounts (15%) followed by making loyalty programs like the frequent visitor programs (13%).

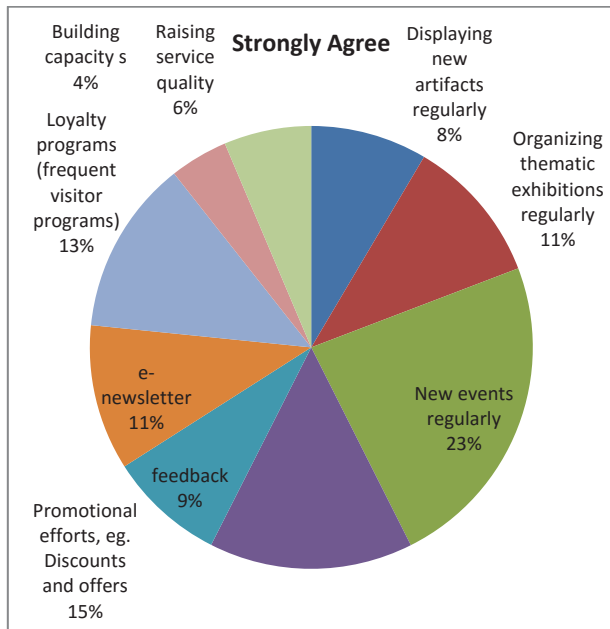


Fig. 1 How a Museum Should Retain Visitors

Most of the respondents (82.46%) agreed that the museum should seek the help of volunteers. According to Fig. 2, the respondents strongly agreed that the reasons for a museum to have volunteers is to *attract visitors from friends and relatives* followed by *spread information about it and about cultural heritage* followed by *linking museum with the community*.

The respondents considered that the most important role of a museum is its educational role followed by organizing social activities and events and then eventually being a window display of objects. This proves that the museum is much more important to the community than just being a safeguard of objects.

They strongly agreed that the museum should develop its program mainly to the youth followed by families, then kids and last senior citizens. This can be explained by the fact that a large proportion of the respondents (about 40%) were youth between the age of 16 and 21.

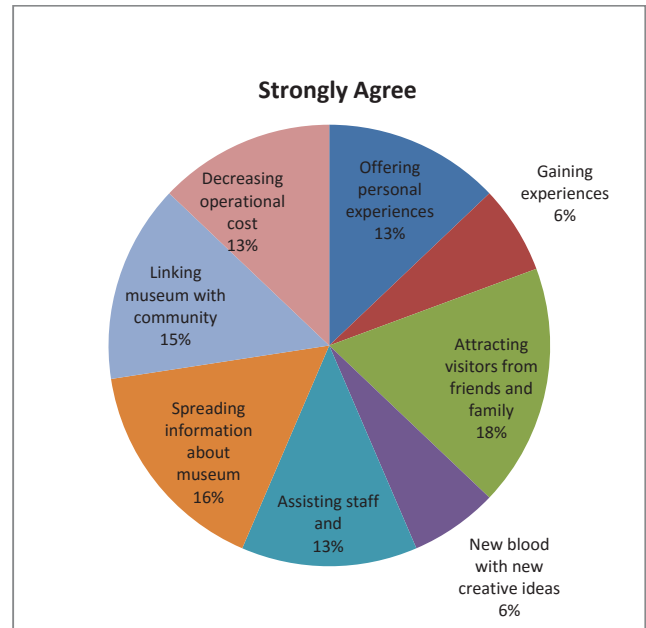


Fig. 2 Reasons for a Museum of Having Volunteers

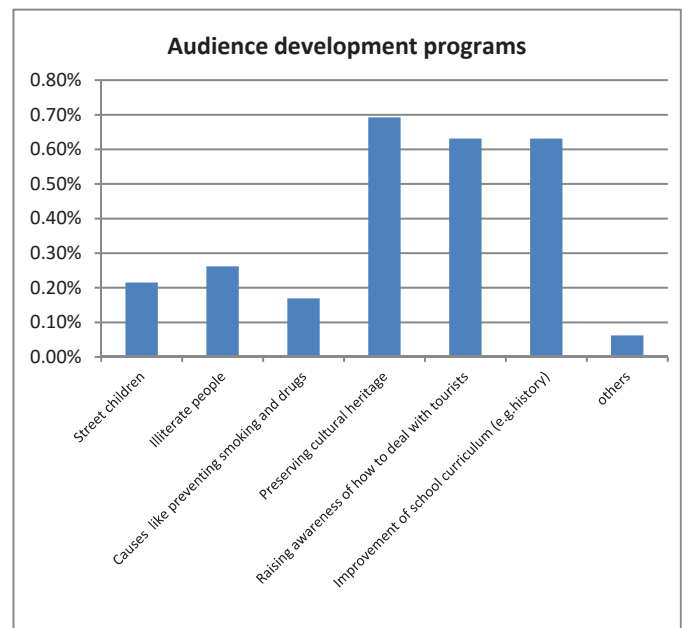


Fig. 3 Museum's Audience Development Programs

Fig. 3 shows that most of the respondents believe that the museum's audience development programs should be concerned mainly with preserving cultural heritage, followed by both reasons; raising awareness of dealing with tourists and improving school curriculum of subjects related to their field like history. Other answers included developing audience programs concerned with important causes like street children and illiterate people or preventing smoking and drugs, however the respondents preferred that the museum develop audience programs related to its field and specialty.

Most of the respondents (67.7%) agreed to work as volunteers in museums. Fig. 4 shows that respondents were

mainly motivated to volunteer in museums in order to help in the tourism development followed by sharing in raising awareness of cultural heritage and serving community respectively.

Contingency test was conducted in order to ascertain whether a connection between the reasons a museum should seek the help of volunteers and the causes influencing respondents to agree to be a volunteer. Chi-square $X^2=62.43$ is greater than chi-square with 42 degrees of freedom and 0.05 significance level ($X_{42,0.05}^2= 58.305$). Then we can reject the hypothesis that there is no association between the reasons a museum should seek the help of volunteers and the causes influencing respondents to agree to be a volunteer at 0.05 significance level.

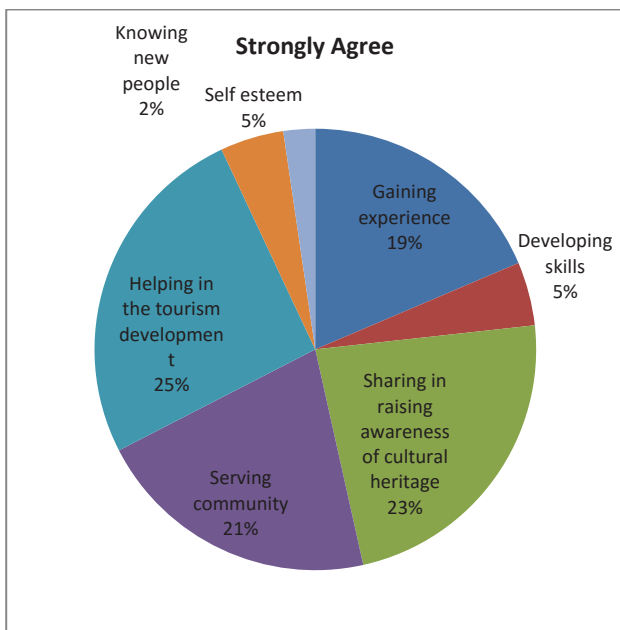


Fig. 4 Motivations for Volunteering

B. Interview

Interviews were conducted with managers of ANM as well as curators working there.

1. ANM's Audience

When they were asked about their role as a museum and their audiences, they stated that they believe that the museum has an educational, cultural and social role besides being a show room for artifacts. They believe that the museum should try to attract new visitors and develop its audiences. However, all related efforts were limited to using traditional ways like sending postal invitations. However, the NMA should seek more creative ideas to attract audiences and get all the advantages offered by internet and the social media as well as making an agenda of attractive and creative audience development programs addressed to all categories, types and ages of audiences.

2. ANM's Audience development programs

When asked about museum education and audience

development programs, the interviewees stated that the ANM offer museum education, where a scientific curriculum is taught in a creative way during half year- and summer-vacation and is addressed to school students. They stated that most of their activities are organized for kids between September and December and only 5% of their activities are for senior citizens.

There is also the "Junior Archeologist" Program for kids over 5 years of age, where they enjoy guided tours, courses for learning ancient Egyptian "hieroglyphic" writing as well as the Hellenistic and Latin writing. They make art workshops where they can make figurines from clay or mosaic. Other workshops are for making accessories and fashion of ancient Egyptian, Greco-Roman and Islamic periods. They make a simulation of excavations by hiding duplicate figurines of some museum objects in boxes filled with sand and mud and then kids learn the steps of digging and finding them.

There are 35 frequent participants in these programs but others join occasionally.

The ANM organizes cultural events by showing films about history archeology and heritage. They make workshops and training courses on how to preserve archeological objects and sites and others to raise awareness of how to treat tourists. These are usually addressed to school students but sometimes also to the public.

The interviewees shared an example of special activities of the museum, where in 2015, on the occasion of opening the New Suez Canal, the museum's marketing section developed a special poster for the occasion and printed 2000 copy of it that were distributed in social- and sports- clubs which had a significant effect and encouraged Alexandrian youth to share and have a positive tangible participation in that event.

The ANM also has formed a musical team and a theatre team that perform every now and then. These teams share in national and cultural events and competitions. They were awarded with the second prize among other Egyptian museums by the ICOM⁶. The selection is made yearly and prizes are distributed every October.

Other special events also include musical concerts, theatre plays, and celebrations for special occasions like Ramadan the world museum day or 6th of October military celebration⁷.

Sometimes the ANM together with the Bibliotheca Alexandrina arrange joint workshops or lectures. For example, in the field of medical awareness, the ANM supported the event with lecturers about the ancient Egyptian medicine compared to modern one. These events are announced using traditional ways of media.

The ANM also arrange training courses to students of the Faculty of Tourism and Hotels; Tour Guiding Department and Faculty of Archeology. They give them courses about museology; how to manage and organize a museum, museum departments and structure, laws, facilities of a museum; exhibition halls, library, show rooms, lecturing rooms, garden...etc. The museum management intends to make

⁶ International Council of Museums

⁷6th of October War between Egypt and Israel in1973; Sinai was liberated

regular occasional exhibitions of objects from the Greco-Roman museum. All these services and facilities are offered to students for free. Only if they are doing field trips outside Alexandria to other museums or archeological sites then they pay the cost of transportation. When they were asked about products sold at the gift shop of the museum, whether they are handmade or machine made, interviewees stated that they are all handmade but not by Alexandrian. All souvenirs come, according to instructions of the Egyptian Ministry of Archeology, from a certain governmental supplier. However, the museum is suffering from lack of resources and financial problems. They need creative ideas for fund raising and away from all bureaucratic procedures. For example, when organizing their events, they can seek the help of sponsors from NGOs. In addition, local community can get some economic benefits if they are taught to produce handicrafts and souvenirs and be sold at the museum's gift shop. Also the museum lacks having a small café or cafeteria that can be placed in its garden in order to bring some income to museum and it can be rented to locals to run it and then a win-win situation is reached. They have to believe in the concept that they are running a business organization that needs to achieve profit in order to be able to survive and continue in their educational and social role towards the community.

3. Virtual Museum

When the interviewees were asked, whether the museum has an official site on the internet, they stated that it is still under construction but there is an official site of the museum on face book. Most of the people (about 80%) interacting with the site are people with professional interest of the museum; either archeologist or tour guides or under-and post- students related with this area. They said that they sometimes upload photos of some of the Greco-Roman museum's objects in Alexandria as it has been closed for restoration for over 10years.

The administration of the museum is in the process of digitalizing all its data and building a strong database concerning the objects as well as other data related museum management, organization, structure, human resources, strategies, etc. Accordingly, the official site of the museum will soon be launched soon. However, when they were asked about their opinions concerning virtual/e-museums, they do not agree with its concept, justifying that the audience would then lack the sense of the stating that people sometimes stand for more than half an hour in front of an object.

As a result, ANM staff is partly taking advantage of the internet and social media. They make online exhibitions without admitting the concept of virtual/e-museum.

ANM has a great opportunity to develop its audiences when they launch their official website. They should make it as attractive and useful as possible and take advantage of all the new technologies in marketing and facilitating the museum. Attractive online events, exhibitions and games, for some fees in exchange, can be a way to attract more audiences and make revenue at the same time.

4. Volunteer Program

An association for Alexandria National Museum lovers is in process (like the association of Bibliotheca Alexandrina lovers) in order to help in marketing the museum as well as helping in special events and spreading information about the museum. Meanwhile, there are about 30 volunteers helping the museum in an unofficial way. Most of them are college students and none from senior citizens.

ANM should seek the help of volunteers of all ages. Senior citizens can offer their experiences in every field that serves the museum. They can be a part of solving the museum financial problems as they will offer their services with passion at no cost.

The volunteer program should be well organized and managed in order to get the maximum benefits out of it.

VII. CONCLUSION AND RECOMMENDATIONS

Egyptian museums have a very important role towards the community they serve. This role is not limited to just safeguard objects and be window displays for them. Museums should be like a lighthouse that guide local community and attract them. Various audience development programs should be conducted and addressed to all kind of audiences. Concerned Stakeholders and particularly the local community should share in planning and developing strategies for these programs. Themes of these audience development programs should concentrate on raising awareness of the local communities with their tangible and intangible cultural heritage. This will guarantee their preservation to future generations and the sustainable development of cultural heritage tourism. An important approach for that is the organization of regular events and exhibitions at extended working hours; where the museum should seek the help of Sponsors. In addition, Egyptian museums should take advantage of the new technologies when developing their marketing strategies and audience development programs. They should all have distinguished and attractive websites that are connected through a network together. Cooperation, coordination and communication between Egyptian museums will certainly lead to their success. Egyptian museums can make online exhibitions or games in exchange of fees as a way of increasing museums' revenues. Online exhibitions can also be the solution for artifacts that are fragile and not to be disposed to public for conservational reasons. Online exhibitions can also be the solutions for objects that are stuffed in warehouses and no enough place in museums to display them; like the warehouses of *The Egyptian Museums* and in other archeological sites. Moreover, networking between Egyptian museums and other international ones can lead to mutual benefits by exchanging not only objects but also knowledge concerning management and strategies, etc.

Egyptian museums should also seek the help of volunteers of all ages and develop successful volunteer programs. These programs aim to raise awareness of cultural heritage, attract visitors and tourists and serve the community. These previously mentioned recommendations can also be applied on

other museums.

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