# Developing Innovative Marketing Plan to Augment the Visitation of Egyptian World Heritage Sites: A Case Study on Saladin Citadel

1 author:

# Developing Innovative Marketing Plan to Augment the Visitation of Egyptian World Heritage Sites:

## A Case Study on Saladin Citadel

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## AFFIDAVIT

I hereby declare that all information disclosed in this master's thesis is a product of my original and individual work. Neither this work in its complete form, nor any of its parts have been submitted to any university other than Brandenburg University of Technology Cottbus-Senftenberg and Helwan University for the award of any academic degree. Furthermore, I confirm that all sources other than my own have been duly acknowledged.


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(date)                                                                                              (signature)

*"To My Mother with Love"*

*"Culture and heritage are powerful tools for dialogue and social cohesion"*

**UNESCO Director-General Irina Bokova**

## Abstract:

This dissertation consists of four chapters. The first chapter is an introduction reviewing the research problem that Egyptian World Heritage Sites (WHSs) aren't well promoted internationally as there isn't a clear marketing plan for these sites. It also includes the research significance, objectives, scope and limitation of the research study, and finally the research methodology. The author methodologically used the qualitative and quantitative research tools to collect in-depth information of the research topic and its case study.

The second chapter reviews the previous studies and literature which discussed the nature of heritage marketing and the steps of developing a marketing plan for heritage attractions. Also, it showed the methods which heritage marketing-related authors, like Philip Kotler, Shashi Misiura, Uzi Baram, York Rowan and Hyung Yu Park, used to market WHSs as well as to solve the main problem of a case study augmenting the visitation of Egyptian WHS.

The third chapter is used to address the main objective of this dissertation. The author develops a model of a heritage marketing plan selecting "Saladin Citadel" as one of the components of the Egyptian WHS "Historic Cairo". To start with, this chapter introduces the site history and site attributes. Then, the marketing plan is developed and steps are taken to analyze the current situation of the site characteristics included SWOT analysis, marketing mix, and target customer. Next the vision, mission, identification of the site's staff values, and the estimated time, and budget are presented. Finally, the plan is viewed its strategies, marketing goals and objectives. The plan identifies an objective, its outcome, its activities, time frame, cost in Egyptian pound (L.E.), a responsibility, and lastly, its Key Performance Indicators (KPIs).

The fourth chapter is a conclusion introducing some recommendations. There are some recommendations which enhance the site management such as "Creating partnerships" as well as others support financially the heritage site such as to develop facilities and services, and to create multiple financial resources.

**Keywords:** Cultural Heritage – Heritage Marketing - Heritage Marketing Planning – Heritage Management – Egyptian World Heritage Sites

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# Chapter One

# Introduction

## 1.1. Statement of Problem

According to the UNESCO World Heritage Center, "*a site's inscription on the World Heritage List often coincides with a boost in visitation rates*" (Pedersen, 2002, p. 11). Although there are Egyptian heritage sites which are inscribed in World Heritage List, these sites apparently are not well promoted. So, the absence of planned marketing techniques resulted in not only the decreased market position of Egyptian WHSs but their overall image as well. Consequently, the number of visitors becomes a great challenge as the site could suffer acute decrease in revenues necessary for both its preservation and sustainability.

The decline of visitors to Egyptian WHSs after the revolution of 25th January 2011 is considered a major concern in Egypt. This problem is clearly apparent through the comparison between the number of visitors to Saladin Citadel in 2010 and 2013 declared by the annual reports of the Supreme Council of Antiquities (SCA). In 2010, the site was visited by about 331.050 international visitors while in 2013, the visitation rate dropped down to 53.573 visitors (Saladin Citadel, Collecting Administration, Ministry of Antiquities, 2010; Saladin Citadel, Collecting Administration, Ministry of Antiquities, 2013).

## 1.2. Research Significance

The research study has an appropriate significance with the problem of low demand during the off-peak seasons. Through the literature review, it attempts to display the concept of cultural heritage from the perspectives of heritage marketing specialists and shows how to tackle the problem of low demand to visit Egyptian WHSs. The research focuses on developing a marketing plan for one of the Egyptian WHSs. As one component of the Egyptian WHS "Historic Cairo", Saladin Citadel was selected as a case study which may be a prototype applicable to other Egyptian heritage sites.

The heritage site "Saladin Citadel" is very remarkable since it embraces unique attributes of both tangible and intangible heritage values. An architectural planning coupled with fascinating the flourished arts, with the tale of each building, are associated with a common historical figure, for instance, the previous owners of a citadel Sultan Salah el-Din, Mohamed Ali Pasha, Sultan Mohamed Ibn Qalawun as well as Soliman Pasha.

Furthermore, Saladin Citadel had various functions in military, and administrative capacities, and also as a place of residence for rulers. The site has a range of spaces suitable for numerous marketing activities which could enhance the visitor experience without causing any risks to the heritage buildings.

The site contains three types of architecture. The military architecture is represented in the enclosure walls, towers, and fortified gates such as Bab Al 'Azab and Muqattam Tower. The religious architecture appears in the mosques of Al Nasir Mohamed Ibn Qalawun, Mohamed Ali Pasha, and Soliman Pasha. Finally, civil architecture is embodied in the features of the royal palaces, justice house "Dar al-Qada'", as well as coins house "Dar al-Darb".

The heritage destination was mainly used in a military context especially during war against the Crusaders campaigns. It was also a defended shield of the Middle East and Arabian countries, specifically al-Sham and el-Hijaz in the Islamic era. Moreover, it has a great historical significance. It embodies a long timeline, starting with its foundation during the Ayyubid dynasty and continuing to the modern period, especially the reign of Egyptian president Gamal Abd El Naser. The site is considered a theatre for political events such as appointments of Sultans and Walis on the Egyptian throne, as well as for exile or assassination by their enemies, especially in the period of Mamluks.

This research is probably among the first attempts to address the marketing planning of Egyptian WHSs. While there is no published research in relation to the this specific topic, within the last decade, there have been some authors who have written about heritage marketing and its methods in general, for example: Misiura (2006); Kotler, Kotler, and Kotler (2008); and Park (2014).

This developed marketing plan has an appropriate significance as it promotes the site's culture significance augmenting the visitation rate especially during off-peak times, and managing international demand, and at the same time, avoiding adverse impacts on the site. In addition, the research suggests some recommendations which are in relation to create financial resources generating income to cover the site expenses.

## 1.3. Objectives

- To identify the steps of developing a heritage marketing plan.

- To create heritage marketing methods augmenting the visitation level or managing demand in heritage sites.

- To develop a marketing plan for the Egyptian World Heritage Site "Saladin Citadel".

- To establish conclusion and recommendations for policy makers in the Citadel clarifying some issues in relation to the public policy, and what can be improved long-term.

## 1.4. Scope and Limitation

The main concern of the active study, by selecting the case study "Saladin Citadel", is to use the applications of heritage marketing planning to promote Egyptian WHSs through developing a marketing plan aiming at boosting the visitation rate, especially during the off-peak seasons, as well as managing the demand for preserving the site from the consequences of overloading.

This dissertation is limited by various circumstances such as time, and the lack of governmental data. The research process for this dissertation covered a four-month duration. It had numerous obstacles in relation to obtaining governmental data, such as the statistics of visitor number, via official means, or to allow doing a questionnaire with visitors and employees on-site.

For the location of a case study, the research focuses on the southern side of the Citadel which is open to the public, including Mohamed Ali Mosque, el-Naser Mohamed Mosque and Yusef Well, along with some museums such as the National Police Museum, the National Military Museum and the Royal Carriage Museum. Due to the unique features of the site, the customized marketing plan, might not be applicable yet, but could be useful for those who wish to develop marketing plans for other Egyptian heritage sites.

## 1.5. Research Methodology

Methodologically, a research study starts with the theoretical aspect of reviewing references, including books, articles, research papers, and reports of famous organization, that focus on such topics as marketing concepts and their relation with cultural heritage, and the principles of heritage marketing. Moreover, the research includes developing a set of heritage marketing plan and methods of implementing the marketing objectives in relation to augmenting the visitation levels in order to satisfy the visitors' expectations and to manage the demand.

The e-referencing program "Zotero" was used as a referencing engine to prepare in-text citations and the final bibliography according to the standards of the American Psychological Association (APA), 6th edition.

According to Robert Yin's book "*Case Study Research: Design and Methods*" (2011), the case study as a comprehensive research strategy is a suitable method to my phenomenon of study. It conducted and wrote with the simple presentation of individual case. In fact, there are few literatures which collect data in documentary and archival sources by communicative and observational means. (Yin, 2011, pp. 13 – 15, 84)

The author collects the evidences of a case study via applying both qualitative and quantitative methodologies including the tools of supporting textbooks, doing online questionnaires, one to one semi-structured interviews, document analyses of national statistics, and conducting direct observation.

Yin asserted that the interviews are essential source for case studies rather than the queries. However the author probably follows a consistent inquiry, his actual stream of questions in a case study interview could be deliquescent. An open-ended interview is a relevant type of interviews with the nature of policy makers and employees in the Egyptian heritage sites, consequently an interviewer shall be satisfying the inquiry's needs and at the same time, putting forth "friendly" and "nonthreatening" questions. (Yin, 2011, pp. 89, 90)

By doing a field trip to the site of a case study, the author has an opportunity for direct observation assessing some contextual conditions which are available for observation providing by the additional information about the studied issues (Yin, 2011, pp. 92, 93).

## Chapter Two

## Theoretical Framework and Review of Literature

Within the review of literature, chapter two fulfills the research objective of this dissertation that clarifying the steps of developing a heritage marketing plan. Consequently, it seeks to identify the features of cultural heritage from the perspectives of heritage marketing- related authors. Also, it debates the meanings of heritage marketing and its relevance to the main question of this research that how to use the marketing planning in order to augment the visitation rate or manage the visitors' demands at Egyptian World Heritage Sites (WHSs).

Moreover, through this chapter, the author clarifies, using the previous studies, the techniques which contribute in reformatting goals and objectives of the heritage marketing plan. The concept of heritage branding which has high significance for promoting the heritage site's image will be also discussed.

### 2.1. Cultural Heritage

Through reviewing the following literatures, this section explains the heritage marketing-related author's perspectives for cultural heritage. Consequently, the author can ask question "Do they consider the cultural heritage in its rigid form as antiquities?" or "Do they observe it as a comprehensive word included a tangible and intangible heritage?" Additionally, it clarifies how they viewed it for heritage visitors.

From marketing perspective, Gregory Ashworth and Peter Howard interpreted heritage as a tool for conserving the inherited past which forms the present (Ashworth & Howard, 1999; Misiura, 2006, p. 9). Then, Laurajane Smith confirmed their words (Smith, 2006, p. 44) and added that the heritage site contributes particularly in reforming the identity into the framework of our current socio-cultural needs (Smith, 2015, p. 460). Hyung Yu Park concurs that the word "heritage" contributes, as a socio-cultural factor, to promoting the image of a heritage site. (Park, 2014, p. 134)

In contrast of the previous authors, Uzi Baram agreed with the theory of John L. Comaroff and Jean Comaroff that heritage is a great term which uses the past, through a group of inherited customs, traditions, history, and actions as well as antiquities, in the present time in order to develop a future vision. (Baram, 2014, pp. 4674 – 4676; Comaroff & Comaroff, 2009)

Regarding constructed heritage, Myra Shackley focused on the necessity of preserving heritage into the distance future for the new generations (Misiura, 2006, p. 161; Shackley, 1998). Then, Yaniv Poria, Richard W. Butler, and David Airey concurred, using their direct observation, that heritage sites, as well as museums, are the places where the people can realize the past and communicate with the heritage area emotionally (Poria, Butler, & Airey, 2003; Smith, 2015, p. 459).

Shashi Misiura illustrated that cultural heritage has a high significance in the lives of the majority of people and they have a great willingness to preserve it (Misiura, 2006, p. 9). Then, he identified the heritage site, based on the quotation by the British Tourist Authority (2000) in *Travel and Tourism Analyst*, as a constant picnic area and something which is considered a tool of entertaining the public and communicating with them in educational way. He asserted that the heritage site should be open for visitors without pre-booking and suggested offering free admission for the local community groups or individuals. For instance, the heritage attractions could put on their calendars, something called "*Heritage Open Days*", which would seek to raise the local community involvement, allowing visitors to enhance their heritage experience. (Misiura, 2006, pp. 146 – 148) He continued by mentioning that cultural heritage, representing in the national history and local folklore, is considered one of the cultural attractions which supports the tourism industry within the heritage framework. Moreover, he placed a great emphasis on the significance of heritage sites giving the example of visiting "*Open Air Museums*" which aim to raise an awareness of the individuals of the community. (Misiura, 2006, p. 156)

Using the cultural heritage as source of creating marketing programmes, Mahamudul Hasan and Md. Imrul Jobaid stated that the historical activities and their owners are prime components forming the culture heritage at architectural and archaeological sites (Hasan & Jobaid, 2014, p. 41).

Connecting beyond the approaches of Ashworth and Howard; Shackley; Smith and Misiura, the author can estimate the effects of the inherited past, in both tangible and intangible form, on the audience's behaviors. Consequently, he can use the concept of cultural heritage to create actions and programmes assisting the heritage marketing process.

## 2.2. Heritage Tourism

Although the main question of this research is related to apply the concept of heritage marketing, the research would like to display the origins of formatting the concept of heritage marketing. Subsequently, the research views briefly the previous studies which focus on a cultural heritage from tourism perspective.

However cultural tourism and heritage tourism tend to be intertwined when visiting heritage sites and museums, there are some scholars who defined them separately. The United Nation World Tourism Organization (UNWTO) and Lamson Lertkulprayad were identified cultural tourism by illuminating the cultural motivations of tourists who travel to experience the cultures around the globe, including their tangible and intangible heritages (Lertkulprayad, 2007, p. 31; UNWTO, 1985). Gerg Richards defined cultural tourism, from another perspective, as the tourists' locomotion from their home countries to visit cultural places in order to reinforce their cultural experiences (Jaafar, Tambi, Sa'adin, & Husain, 2014, p. 50; Richards, 1997).

In contrast, Michael Hall and Heather Zeppel, and Evangelos Christou reconcile between the definitions of cultural tourism and heritage tourism. Regarding an experiential perspective, they combined their definitions that can be used to show visitors around the preferred heritage places and at the same time, strengthen the visitors' emotions in their memories of the site (Baram, 2014, p. 4673; Christou, 2006; Hall & Zeppel, 1990; Jaafar et al., 2014, p. 50).

For heritage tourism, Alf H. Walle; Emma J. Stewart, Bronwyn M. Hayward and Patrick J. Devlin; Lina Anastassova; Hasan and Jobaid; and the National Trust for Historic Preservation (NTHP) agreed on defining it as a visit by a foreign person, who is interested in seeking heritage to gain a cultural experience or to spend leisure time, to another destination away from his residential area. They clarify that heritage tourism invests the existing heritage assets in order to "[look] *to the past for a sustainable future*". (Anastassova, 2007; Baram, 2014, p. 4673; Hasan & Jobaid, 2014, pp. 40, 41; National Trust for Historic Preservation, n.d.; Richards, 2005, p. 48; Stewart, Hayward, & Devlin, 1998; Walle, 1996)

Regarding the significance of heritage tourism, Kumar and Baram state  that it financially supports heritage sites with conservation and interpretation projects, as well as in the promotion of heritage assets (Baram, 2014, p. 4673; Kumar, 2009, p. 200),  while Park writes about its significance from another perspective. Heritage tourism assists international tourists in gaining diversified experiences as a result of witnessing quick socio-cultural changes. When tourists

visit the heritage destinations, they can consolidate their experiences and knowledge regarding the international cultural identities. (Park, 2014, p. 32)

After reviewing the authors' approaches, this section was concluded that heritage tourism has a great significance for preserving heritage destinations as well as its effects on tourists' behavior; especially a case study targets the global segment. These two point due to create this new concept "heritage marketing".

## 2.3. Heritage Marketing

In this section, as a kind of boot, the author reviews the definition of marketing concept in general that is the origin of the research topic "heritage marketing". Marketing promotes profitably the commercial products while this new perspective is dealing with the heritage destinations and art organizations as non-profitable entities.

For the definition of marketing, American Marketing Association (AMA) and Philip Kotler identify it as "*the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual (customer) and organizational objectives*" ("Definition of Marketing and Management," n.d.; P. Kotler, 1984, p. 92). Regarding the previous definition, Ruth Rentschier deemed that the term marketing is not an appropriate word in the context of cultural heritage and arts in general as it is a profitable expression, while heritage sites are often non-profit organizations (Rentschier, 2007, p. 354).

Kotler indicates the interaction between the marketing concept and the customer that marketing acts as a tool to assist the public "*exchange something of value for something they need or want*" (Genoways & Ireland, 2003, p. 247; P. Kotler, 1999, p. 6). According to this definition, heritage destinations and visitors are utilized together by the marketing operation because they simultaneously exchange their needs and wants. Consequently, Lertkulprayad confined the definition of heritage marketing as an operation of strengthening the visitor's satisfaction, within the appropriate offered programs, via selecting the exact target audience (Lertkulprayad, 2007, p. 31).

Then, Uzi Baram and Yorke Rowan clarify the interaction between heritage and marketing and the relationship between them. The marketing of archaeological and heritage assets generates income and financially supports the economic situation of the heritage site. Moreover,

marketing anthropologically connects the past representations with the present attracting who like cultural heritage. (Baram, 2014, p. 4674; Rowan & Baram, 2004, p. 5)

Completing the previous approach, Park interpreted the factors *value for money* and *edutainment*[8], which through, marketing deals with heritage sites that visitors are paying an admission fees and are expecting be provided with an experience. Consequently, heritage marketing is seeking to utilise commercial approaches with heritage destination. (Park, 2014, p. 143)

Regarding the significance of marketing for heritage destinations, Tobelem demonstrated, by asserting the perspective of Misiura, that marketing plays a great role, with heritage assets helping to analyze the market in order to determine the audience they would like to attract and to be taken into consideration during the preparation of marketing programs (Misiura, 2006, p. 1; Tobelem, 2007, p. 301). Also, Baram observed the effects of marketing on heritage at the end of the 20th century. Heritage marketing has contributed to preserving the sustainability of cultural heritage (Baram, 2014, p. 4674).

In sum, through displaying the theories of authors, there are no high verifications between the marketing concept in the business field and the field of cultural heritage. Heritage marketing dominants the relationship between heritage attractions and visitors exchanging something of value for something they need or want. Moreover, this part highlighted the importance of marketing concept for Egyptian World Heritage Sites especially during the current time that the decline of visitation rate.

## 2.4. The Function of Heritage Marketing

In this section, the researcher reviews the perspectives of authors in the main role of marketing in heritage destinations either archaeological sites or museums. As well as the author attempts answering a question "Does heritage marketing be the suitable method with the current research problem of Egyptian WHSs or not?"

Deepak Chhabra explained the function of marketing of heritage by stating that it creates promotional planning "*for selected and suggested target markets*" (Chhabra, 2009, p. 307; Park, 2014, p. 138). In contrast, Peter Fraser, Finola Kerrigan and Mustafa Özbilgin estimate the heritage marketing task in the frame of realizing the visitors needs and wants and their

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[8] The term *edutainment* combines the words "education" and "entertainment" (Park, 2014, p. 143).

relationship with the heritage site. They articulate that the actual assignment of the marketer is to prepare the marketing activities, advertising publications and ticket sales. (Fraser, Kerrigan, & Özbilgin, 2004, p. 195)

Misiura highlights the necessity for marketing in the promotion of cultural heritage, not only for unearthing the needs and wants of visitors but also, for learning how to control the site, via marketing objectives, in order to preserve the heritage site for future generations and at the same time, to satisfy the visitors' demands and expectations providing them with the suitable services (Misiura, 2006, p. 2). In terms of commercialization, he noted that there are some international heritage associations which are exploring the concepts of heritage marketing in order to increase their generated income and support themselves financially by appealing to the visitors' demands (Misiura, 2006, p. 6).

Also, Rentschier mentioned that the function of heritage marketing is consolidating the experience of a heritage visitor, enhancing the portfolio of a heritage product and evaluating the marketing environment of a heritage destination (Rentschier, 2007, p. 354). Additionally, Kotler et al. articulated that the main aim of marketing is adding value, for heritage visitors, which covers their visit costs. Marketing assists heritage sites and museums with boosting their heritage visitors and communicating with heritage stakeholders in a professional way, while simultaneously increasing site revenues. Furthermore, marketing determines the visitor desires and satisfies some of these by applying heritage marketing objectives which offer various services, programs and activities in order to enhance the visitor experience. (N. G. Kotler, Kotler, & Kotler, 2008, pp. 21 – 23 ; 30, 31)

Regarding the nature of WHSs, Kapil Kumar interpreted that the main role of marketing is development. Marketing is a mixing process between the offered services and the heritage visitors with the heritage sites from various perspectives (Kumar, 2014, p. 15).

In conclusion, heritage marketing has a great role in the promotion process of heritage attractions. Agree with Misiura, it assists to satisfy the visitor's desires through the site's services and facilities as well as control the site by the generated income persevering it for future generation. After reviewing the previous literature, the research asserts that the heritage marketing is a suitable method of solving the current problem of Egyptian WHSs as well as the research problem. As well as this section pushes the author to review the perspective of heritage marketing planning in order to manage these factors together.

## 2.5. Heritage Marketing Planning

Although there are no published references, books or articles which explain and clarify exactly the steps of marketing plan in practical way, the author, through using some features which mentioned in some of heritage marketing's literatures, structures the steps of developing a heritage marketing plan fulfilling the research objective.

The marketing planning has a great significance for the heritage destinations. Hugh H. Genoways and Lynne M. Ireland; and Kotler et al. illustrate that the marketing plans contribute to clarifying the key marketing issues, the marketing actions and the budget. Moreover, creating a marketing plan spells out the potential diversifications, illogical issues, helps to set a time schedule for fulfilling the marketing objectives, and controls its performance regarding the target audience.(Genoways & Ireland, 2003, p. 253; N. G. Kotler et al., 2008, pp. 24, 31, 185)

Susan Horner and John Swarbrooke stated the meaning of a marketing plan in general as

> *A written statement of the marketing aims of a company, including a statement of the products, targets for sales, market shares and profits, promotional and advertising strategies, pricing policies, distribution channels etc. with precise specification of time scales, individual responsibilities etc.* (Horner & Swarbrooke, 2004, p. 150)

Kotler et al. focus on using a marketing plan as a tool for achieving missions and goals of heritage attractions. This plan consists of a group of actions controlling the target visitors, offering *added-value* service to the visitors of the target markets, and helping heritage attractions to assess their current situation. (N. G. Kotler et al., 2008, pp. 27, 28, 31, 32, 45, 324, 325)

For developing a marketing plan, Horner and Swarbrooke; and Fredrick M. Collison and Daniel L. Spears point out theoretically general stages of accomplishing a marketing plan. These stages are: to do a situation analysis; to write the mission statement; to determine the marketing strategies, goals and objectives; to establish a framework; and finally, the audition. (Collison & Spears, 2010, p. 133; Horner & Swarbrooke, 2004, pp. 150, 164, 165)

Additionally, R.A. Strang and J. Gutman; Genoways and Ireland; P.D. Searles; and Kotler et al. attempt to clarify the steps of developing a marketing plan. To begin, the heritage marketer assesses the current marketing situation, analysing its context by scanning the macro and micro environment. Analysis could also be performed by doing a SWOT analysis (Strength, Weaknesses, Opportunities, and Threats), or creating a marketing mix including the 4Ps

(Product, Place "Distribution Channels", Price and Promotion), to assess the competition situation and the target segmentation of the heritage site visitors.  Second, they identify the marketing strategies, which a heritage attraction should follow regarding "its product portfolio", as well as its goals, objectives and actions for estimating the plan's aim, regarding the target visitors' desires, in an effort to increase visitation or for maximizing generated income. Third, he clarifies the needed budget to fulfill the plan and expect the expenses.  Finally, he monitors or audits the plan's outcomes and its implementation. (Genoways & Ireland, 2003, pp. 253 – 256; Misiura, 2006, p. 157; Searles, 1980, p. 67; Strang & Gutman, 1980, pp. 226, 227)

Guidance by the former approach, the author sets in depth the form of developing a heritage marketing plan as the following:

## 2.5.1. Situation Analysis

### A. SWOT Analysis

The research adopted SWOT analysis to assess the status qua of the heritage site identifying the micro and macro environments of the heritage attraction.  A micro environmental scan assesses the internal factors including strengths and weaknesses (see table 3.9 *SWOT analysis template for internal factors* [N. G. Kotler et al., 2008, p. 66]).  While a macro environmental scan analyses the external factors including opportunities and threats.  Kotler *et. al.* and Morrison recommend to observe the PESTLE items (**P**olitical, **E**conomic, **S**ocial, **T**echnological, **L**egislative and **E**nvironmental) within the macro environmental scan. (N. G. Kotler et al., 2008, pp. 47, 50; N. Kotler & Kotler, 2007, p. 328; Morrison, 2013, p. 82)

### B. Marketing Mix                                                    (see plate III)

Kotler defined a marketing mix as "*the mixture of controllable marketing variables that the firm uses to pursue the sought level of sales in the target market*" (P. Kotler, 1984, p. 92; Park, 2014, p. 133).  Moreover, E. Jerome McCarthy; Boyd and Timoth; and Kotler et al. indicate that there are principle tools in order for the marketing mix to accomplish its task, which are known as the *traditional 4Ps* including product, place "Distribution channels", price and promotion.  Alastair M. Morrison added extra elements such as "*packaging, programming, partnership, and people*". (Boyd & Timothy, 2006, p. 61; Fraser et al., 2004, p. 195; N. G. Kotler et al., 2008, p. 29; N. Kotler & Kotler, 2007, p. 328; McCarthy, 1981; Morrison, 2010, 2013, p. 72)

Kotler et al. clarify the element of *people* that is relevant to the heritage attraction staff who are dealing with visitors and stakeholders. They supposed that their behaviors are a prime factor in attracting and encouraging the heritage visitors or repel them. Consequently, they must be "*welcoming, courteous, and informative*" providing the site's products and services. (N. G. Kotler et al., 2008, pp. 28, 289)

Although the element of people is so important with the heritage sites but the author in his research can't estimate this factor that the staff in Egyptian heritage sites aren't more interaction with visitors than tour guide. Consequently, the research clarifies the features of traditional 4Ps as the following:

## B.1. Product

Although there are authors, like Rentschier, who perceives that marketing isn't an appropriate word in the context of cultural heritage, there are others who use the concept of marketing with the cultural heritage and consider it as a product which has a life cycle.

Misiura and Kotler et al. had identified the features of a cultural heritage product. Cultural heritage is both a *physical* and *symbolic* product represented in a heritage site or museum collection and has the *function* which is to enhance its visitors' experience. (N. G. Kotler et al., 2008, pp. 28, 29; Misiura, 2006, pp. 16, 131)

From a marketing perspective, a cultural heritage product or service has a life cycle. This cycle is the main factor of reformatting a heritage product through numerous steps. R.W. Butler had seven levels for the life cycle of a heritage destination: "*exploration, involvement, development, consolidation, stagnation, decline and rejuvenation*" (see Plate I) (Butler, 1980; Morrison, 2013, p. 70). Additionally, Morrison logically explains this life cycle, by stating that the cycle "*goes through the four stages of introduction, growth, maturity and decline*" (Morrison, 2013, p. 70).

On the other hand, Misiura and Kotler et al. alter the form of this life cycle into three levels. First, the *core* level identifies the heritage product as either tangible (a museum or heritage site) or intangible (inherited customs or traditions) as well as the exchange process between the site and its visitors, who need to satisfy their expectations and motivations. Second, the *actual* level describes the characteristics of the heritage product, its facilities and offerings such as its architectural design, restaurants, events, or souvenir kiosks. Finally, the *augmented* level is the branding level where the heritage marketer improves the site programmes and increases added-

value services, e.g., memberships. (N. G. Kotler et al., 2008, pp. 28, 29; Kumar, 2014, pp. 14, 15; Misiura, 2006, pp. 16, 131)                                                        (See Plate II)

For *product* as a marketing mix element, there are some authors who stated that it is "*what is actually delivered to the consumer and the benefits that a consumer can gain to suit their needs and wants*," including product planning, branding and packaging.  So, for heritage, the heritage sites, the museum objects and also intangible heritage are considered the heritage products that visitors desire. (Boyd & Timothy, 2006, pp. 61, 62; N. G. Kotler et al., 2008, p. 28; Misiura, 2006, p. 130)

Substantially, the heritage as a product plays a great role for the heritage visitor enhancing his experience.  Moreover, through the literature review of this section, the heritage product like any product has a logic cycle that it is introduced for the market place and then through the marketing plans, it grows and becomes maturity and goes through the decline level, so it will be needed for the rejuvenation process in order to come back to its market place.

**B.2. Place "Distribution Channels"**

From marketing perspective, the concept of "*place*" means the distribution channels of the heritage product.  There are two kinds of these distribution channels that the heritage sites or museums promote their property: either *directly* to visitors, eliminating the barriers via direct mail offerings, telemarketing, and e-commerce offerings or *indirectly* through intermediaries by wholesalers, retailers, and advertisements to motivate potential visitors to visit the site and enjoy its services and facilities. (Boyd & Timothy, 2006, p. 62; N. G. Kotler et al., 2008, pp. 28, 324; Morrison, 2013, p. 96)

**B.3. Price**

The *price* is the cost of the heritage visit administrating the relationship between the visitors and the economic objectives of the heritage sites or museums.  The marketing mix element of *price* has both negative and positive aspect, and can at the same time attract or repel certain target groups. (Boyd & Timothy, 2006, p. 62; Fraser et al., 2004, p. 196)

To give one example, when the team of National Organization for Urban Harmony (NOUH) done a questionnaire that targeted Saladin Citadel visitors, they could estimate *"the tourists willingness to pay a higher visitation fees to the Citadel for a much richer historical and cultural tourism product"*.  The majority of site visitors (80 %) agreed while there are many visitors

(20 %) who stated that "*it would depend on the amount of the increase*". (El-Barmelgy, 2013, p. 168)

There are some countries worldwide which allow the visitor to enter heritage attractions free of charge, for instance, the British Museum. As Kotler attested *"Hoggard highlighted the efforts of a whole range of UK arts institutions to provide cheaper ticket prices. Many accept that price represents a serious barrier to arts attendance."* (N. G. Kotler et al., 2008, p. 28)

### B.4. Promotion

The element of *promotion* is considered one of the main actions of a heritage destination marketing operation, which displays the added-value benefits of heritage attractions for heritage visitors through multi-variables such as advertising, using digital and IT marketing techniques, sales or direct marketing, and public relations. Some countries around the world even use being a World Heritage Site as a brand to market their activities, offers, and projects related to sites on the World Heritage List. (Boyd & Timothy, 2006, p. 62; N. G. Kotler et al., 2008, p. 28; Morrison, 2013, p. 96)

### C. Competition Analysis

In contrast to the business fields, heritage sites and museums do not consider other heritage attractions competition. These heritage attractions need more information about their competitors attract the public's attention and participation in various forms such as "*patrons, members, visitors, and volunteers.*" Currently, these attractions have started to use various market research tools and information technology techniques in order to assess the current situation of heritage competitors. (N. G. Kotler et al., 2008, pp. 55, 116)

### D. Marketing Segmentation

Kotler et al. translated the definition of marketing segmentation from a French book by Mario Beaulac, Francois Colbert, and Carole Duhaime, "*Le marketing en milieu museal: une recherché explorattoire*", where they defined a marketing segmentation as "*the action of regrouping the units making up a market of sub-groups in such a way that each group is characterized by homogenous needs and that the different groups are separated from each other by virtue of their differing requirements*". Moreover, they identified the possible target customer segmentations of the heritage destinations and pinpointed the needs of these segments (see plate IV). Young people, for instance, probably want spending leisure-time for enhancing their recreational

experiences while the segments of families seek educational activities for their children. (Beaulac, Colbert, & Duhaime, 1991; N. G. Kotler et al., 2008, p. 24)

For the significance of marketing segmentation for a marketing plan, Kotler et al. and Park indicate that it estimates, through marketing strategies, which market will be the target segment, "*to attract and develop additional groups that might not come at all or might be less involved than desired in museum activities*" and satisfy the heritage visitors' needs. (N. G. Kotler et al., 2008, pp. 116, 117, 129; Park, 2014, p. 138)

The segmentation process may be verified via (N. G. Kotler et al., 2008, pp. 119 – 127):

- Geographically (local visitors, short-distance visitors, long-distance visitors, and international visitors),

- Demographically (age, sex, family size, family income, education, occupation, religion, race, and ethnicity),

- Psychographically (social class, lifestyle, and personality characteristics), behaviorally (activities, opinions, values, interests, and attitudes),

- Occasionally (occasions, happenings, and special events),

- Loyally (hard-core loyalists, soft-core loyalists, shifting loyalists, and switchers),

- Organisationally (organisational affairs such as promotion or membership programs),

- Socio-economically, and culturally.

Kotler et al. identified some features or factors for measuring the effectiveness of target segmentation such as measurability, substantiality, mutual exclusivity, exhaustiveness, accessibility, and differential responsiveness. (N. G. Kotler et al., 2008, pp. 127 – 130)

### 2.5.2. Vision for Heritage Site

The vision statement draws the long-term marketing concept of the heritage attractions going through the following steps: "*(1) envisioning an image of the desired future destination state, which (2) when effectively communicated to those responsible, (3) serves to empower those people so they can enact the vision*". (Morrison, 2013, pp. 73, 74)

### 2.5.3. Mission for Heritage Site

The mission statement is strategically focused on which direction the heritage site or museum hope to orient and it identifies the heritage destination's borders. Moreover, it is considered the communication tool used with visitor groups to express how the heritage attraction can serve and satisfy the visitor's needs and wants through its facilities, services, its collections, activities, and programmes. (Horner & Swarbrooke, 2004, p. 167; N. G. Kotler et al., 2008, pp. 88, 90)

### 2.5.4. Marketing Goals, Objectives and their Relevance to Strategies

Marketing goals are general statements identifying the ways of achieving the marketing strategies. These goals in long term shall be most effective serving the marketing strategic plan. (N. G. Kotler et al., 2008, p. 91; Morrison, 2013, p. 75)

Horner and Swarbrooke spelled out that the marketing objective is usually considered "*not to increase the number of visitors, but rather to manage demand, so that the attraction is not damaged by overuse*". Furthermore, he indicated that if this objective is related to the national attractions, it predominantly consists of boosting the available leisure services for the local society, and employing museums as a communication tool with the segment of children to interpret their historical roots and strengthen the brand icon with international visitors. (Horner & Swarbrooke, 2004, p. 193)

Marketing objectives should be formulated according to the *SMART* framework, encompassing the characteristics of being **S**pecific, **M**easurable, **A**ttainable, **R**elevant, and **T**ime-bound, in order to achieve marketing strategies and goals. "*Marketing objectives are often set as part of the annual process of developing a marketing plan.*" "*They are more effective when derived from a long-term visioning process and goal setting.*" Usually, the heritage and cultural attractions' objectives are concerned with authenticity, conservation of the heritage resources, preserving the heritage sites in a sustainable direction, and finding a suitable relationship between the local community and heritage tourism. (Anastassova, 2007; Morrison, 2013, p. 76; The Manitoba Electrical Museum & Education Centre, 2014, p. 8)

### 2.5.5. Auditing

After applying the marketing plan, the auditing process helps, "*as a comprehensive, systematic, independent, and periodic examination*", the heritage manger to assess, and improve the site performance by identifying problems and opportunities and introducing some suggestions to

develop the performance of marketing plan. In particular, auditing is used to monitor, review, and evaluate the site's weaknesses for balancing the capacity of the heritage attraction with the needs and wants of heritage visitors. There are eleven criteria to discover the weaknesses and strengths of heritage attraction performance:

> "*Quality of experience, Fulfillment of educational mandate, Institutional reputation, Management priorities and achievements, Caliber and diversity of staff, Standards of governance, Scope and quality of collection, Contributions to scholarship, Contributions to art conservation, Quality of exhibitions, Facilities' contribution to core mission*". (Horner & Swarbrooke, 2004, pp. 181, 182; N. G. Kotler et al., 2008, pp. 69, 73, 448, 449)

In sum, the previous section defines the features of developing a heritage marketing plan included the step of auditing which can be processed after applying the marketing plan and estimating its results. The author identifies the characteristics of each step. From marketing perspective, marketer isn't obligated to fulfill all of these characteristics. For instance, marketing objectives should be formulated according to the *SMART* framework, so marketer can, according to the case, consider one or two of these criteria not all.

## 2.6. Heritage Branding

Regarding Egyptian WHSs and its right of putting the WHS icon, this section defines the meaning of heritage branding and its characteristics in the frame of marketing as well as its function which is to support the image of the heritage attraction and its relation with the audience.

Branding is related to the final level of marketing *Augmentation*. Heritage branding is a defensive tool in the competitive marketplace which creates loyalty via developing a direct emotional rapport with the visitors, and charges a suitable price. As well as, it is considered a messaging process. When communicating with the target visitors, the brand message must be "*simple, consistent and reinforced by experience*" catching the audience's eye and their imagination. It requires name, term, sign, symbol, logo[9], slogans / straplines, taglines, design, advertising, public relations or a collection of these which enhance the recombination of pleasurable memorial experiences of the heritage attraction and sell the site services. (Park,

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[9] "*Logo appears on all museum correspondence, promotional and marketing material, and related information, plus the community website and travel brochures.*" (The Manitoba Electrical Museum & Education Centre, 2014, p. 16)

2014, pp. 135, 136; Renbarger, n.d., pp. 7, 8; The Manitoba Electrical Museum & Education Centre, 2014, p. 17)

The main function of heritage branding is to illustrate the main characteristics of the heritage destination and to develop the site identity and image overtime in the minds of visitors and other stakeholders. Consequently, "*visitors experience the promoted brand values and feel the authenticity of a unique place*". Subsequently, the World Heritage icon can play a great role in supporting the brand image of the heritage destination. (N. G. Kotler et al., 2008, pp. 138 – 142; Misiura, 2006, pp. 168 – 170, 243; Morrison, 2013, p. 91; Kumar, 2014, p. 15)

## 2.7. Managing Demand in Heritage Sites

This section is contributed to answer, with the following section, the second part of the main question of this dissertation. The author reviews the perspectives of previous studies in order to answer this question. These studies review the heritage visitors and their appreciation towards the heritage attractions; and the motivations behind the visit. In addition, they also provide some techniques to manage the demand of the heritage visitors as well as using the heritage marketing for augmenting the visitation of the heritage sites.

Internationally, there are some missions for heritage attractions, which are focused on heritage visitors and their experiences. Silverman shows a description, in an authoritative interpretation way, for an idea of "*enriching existing views*". He recommends that heritage visitors should get involved in ideological, innovative, and passionate procedures encouraging conversation and managing a discussion beyond various views. The heritage site components and the objects of the museums' collections are hence a great entity in their life. This entity is used to spread history and heritage experience through the storytelling process. (Doering, 2007, p. 338; Silverman, 1993, 1995)

Regarding the significance of the heritage visitor, Kotler et al. state that they considered "*the lifeblood of museums*" and heritage sites. The visitor is one of the principal components for the sustainability of heritage destinations. They and also, Misiura referred to that heritage sites should construct strong bridges with visitors, transforming them from single-time visitors to regular visitors or in other form, to be members by consolidating their heritage experiences. (Misiura, 2006, pp. 81, 87; N. G. Kotler et al., 2008, pp. 153, 154) .

Regarding the heritage visitors' motivations, in an informal way, visitors are often planning their trip or visits based on word-of-mouth communication, therefore "*formal communication can play a significant role*" (N. G. Kotler et al., 2008, p. 173). Mihalyi Csikszentmihalyi indicates that visitors of museums and heritage sites have high expectations when leaving behind the routine of daily life in exchange for leisure-time during visits to heritage destinations (Csikszentmihalyi, 1991, pp. 125, 126; N. G. Kotler et al., 2008, p. 85). Moreover, Horner and Swarbrooke; Leader-Elliott; and also Park argue that there is much diversification among visitors' motivations and behaviors in regard to visiting heritage destinations. Some people visit heritage sites in order to learn new knowledge about a specific cultural heritage and enhance their experience, while others may only visit for entertainment and to have a nice time with their relatives and friends. (Horner & Swarbrooke, 2004, p. 193; Leader-Elliott, 2014, p. 3339; Park, 2014, p. 32) The previous viewpoint was also confirmed by the results of a national survey of Americans by Smithsonian Institute as well as Kolter et al. and Misiura (N. G. Kotler et al., 2008, pp. 160, 161; Misiura, 2006, p. 87; Ostrower, 2005; Smithsonian Institution, 2004).

Regarding the identification of the motivations of the heritage visitors, Park recommends that heritage marketer must take into consideration the demographic factors, which form the visitor's motivations, as these demographics can assist in answering the question of the target market and help improve the marketing strategy (Park, 2014, p. 32).

For visitor demand in terms of marketing, Kotler et al. link this notion to museums and heritage sites. Museums or heritage sites regulate high or low demand though the selling of tickets and setting the allowed entry time for visitors. They recommend that sites in low demand reduce the entrance fees, grant discounts for groups, or cancel admission fees on low demand days. Additionally, they suggest some ideas in order to raise the demand, for example, to create social events and celebration programmes in relation to the cultural and historical significance on weekends, holidays, and off-peak seasons, and to renew tour programmes especially with group tours and school visits. (N. G. Kotler et al., 2008, p. 175)

For augmenting the visitation of the heritage sites, Tobelem points out that one of the aims of marketing is to augment visitor numbers through radically altering the believing attitude without depending only on the educational approach of museums or heritage sites (Tobelem, 2007, p. 302). Furthermore, Doering mentions some of promoting methods which assist in attracting heritage visitors such as "*advertising, outreach programs, and affordable membership programs*" as well as "*books, magazines, newspapers, and more recently, the expanding*

*electronic media,*" moreover, adding some facilities and services to museums or heritage site like "*restaurants, shops, and theaters*"(Doering, 2007, pp. 334, 337).

In addition, Kotler et al., agreed with Tobelem, indicated that the heritage marketer can, through studying the needs and wants of the heritage sites' visitors, develop the marketing policy using various media tools and public relations, creating a welcome office to receive the new visitors, and organizing new programmes and/ or numerous events. So, all of these assist in attracting international visitors who often form a significant rate of visitor numbers, as well as joining international partners in carrying out the sustainable development principle. (N. G. Kotler et al., 2008, pp. 34 – 36; Tobelem, 2007, pp. 304– 306)

In conclusion, the author finds out that the heritage visitors play a great role for the heritage destination acting the factor of sustainability. Those visitors have various motivations that are differentiated regarding the purpose of visit. Also Agree with the approach of Kotler et al., the heritage destinations can regulate the demand using two methods: selling tickets and setting the allowed entry time for visitors. Combining beyond the theories of Tobelem and Doering, the heritage site can market itself attracting a large scale of international visitors via numerous methods after studying their desires. So, the author reviews through various literatures the heritage marketing techniques which assist promoting the heritage site as well as augmenting the visitation rate.

## 2.8. Heritage Marketing Techniques

This section completes the answer of the aforementioned question regarding the ideas of literatures which show mainly the methods and techniques of heritage marketing attracting the heritage visitors.

Heritage visitors have expectations and motivations to which they aspire by connecting with the heritage entities, so the heritage marketer, as an ethnographer, should realize these motivations. There are some heritage marketers who invest tangibility, e.g. accessibility, and educational opportunities, and intangible insights, i.e. "*the appropriateness of using (modern / up-to-date) technology*", of the heritage attraction in order to boost the visitor numbers to the heritage destination. (Misiura, 2006, p. 15)

There are various tools which help heritage marketer promote the heritage sites. These marketing tools are not only short-term, like organising exhibitions, educational activities, creating

websites, social media, e-newsletters, brochures, and making advertisements (Hargrove, 2011, p. 9; Kumar, 2014, p. 21) but also, long-term such as public relations, media visits, creating publications, and organising festivals and events (Park, 2014, p. 139).

The heritage marketer can create new programmes including lectures, workshops, special exhibition openings, and gallery tours. These types of programmes target a large scale of various segments among adults, youth, and children; volunteers and non-governmental associations. On the other hand, there are some target segments which have some preferences like to attend concerts, to watch heritage and/or documentary films or to attend "*new exhibitions with opening-night events*". (N. G. Kotler et al., 2008, pp. 298 – 302)

Table 1: Marketing tools and methods

Source: Kotler, N. G., Kotler, P., & Kotler, W. I. (2008). *Museum Marketing and Strategy:*

*Designing Missions, Building Audiences, Generating Revenue and Resources* (2nd ed). San

Francisco: Jossey-Bass, p. 349, Table 11.1.

| Advertising | Sales Promotion | Direct Marketing | Public Relations |
|---|---|---|---|
| • Print ads: (magazines, journals, newspapers)<br>• Display advertising<br>• Television<br>• Packaging<br>• Direct mail<br>• Catalogues:(newsletter, brochures, booklets)<br>• Poster sites (for example, on buses, at airports)<br>• Posters and leaflets<br>• Directories<br>• Reprints of ads<br>• Billboards<br>• Display signs<br>• Point-of-purchase displays<br>• Audiovisual materials<br>• Symbols and logos<br>• Guidebooks<br>• Web sites, podcasts, blogs<br>• Web advertising:(text ads, interstitials, opt-in | • Gifts and premiums<br>• Exchange privileges<br>• Discounts<br>• Tickets<br>• Gift shop coupons<br>• Rebates<br>• Contests | • Direct mail (including magalogs)<br>• Database marketing<br>• Business–to-business marketing<br>• Web sites (including blogs)<br>• Targeted email marketing<br>• Drip marketing: sending multiples by e-mail and regular mail<br>• Direct-response TV: commercials and infomercials<br>• Direct – response radio<br>• Direct – response display ads<br>• Promotional videos,<br>• DVDs<br>• Mailing lists and e-mail lists<br>• Telemarketing | • Brand image: logo, tagline<br>• Radio<br>• Television<br>• Press kits<br>• Speeches<br>• Seminars<br>• Annual reports<br>• Sponsorships<br>• Publications<br>• Community relations<br>• Lobbying<br>• Media relations<br>• Public service advertising<br>• Publicity |

| | | • Viral marketing | |
|---|---|---|---|
| mailing) <br> • Ad partnerships | | • Integrated Direct Marketing | |

### 2.8.1. Public Relations (PR) of Heritage Sites

From a marketing perspective, there are some authors who defined public relations as "*the process of planning, executing and evaluating programs that encourage purchase and consumer satisfaction through credible communication of information and impressions that identify organizations and their products with the needs, wants, concerns, and interests of their publics*" (Harris, 1991, p. 12; N. G. Kotler et al., 2008, p. 385).

Public relations play a large role in marketing heritage attractions by delivering site news via press releases and media relations. Public relations publicises exhibitions and new services, which are developed and take place on-site, and gives guidance to the site management on issues that are related to public affairs and the site's image. Public relations can increase the scale of the target market by using press releases to raise awareness beyond the audience. This enforces positive perspectives of the heritage site and enhances the heritage site or museum image. (N. G. Kotler et al., 2008, pp. 384, 385; Misiura, 2006, pp. 110, 111)

### 2.8.2. Advertising of Heritage Sites

Advertising is the same as "*any paid form of*" organizational promotion adding value to the heritage site's services in various forms. In a long-term vision, it can establish the heritage destination's image, publish information about events or exhibitions and announce "*a new membership drive*". (N. G. Kotler et al., 2008, pp. 349, 350)

Advertising is one of the marketing and communications activities which heritage organisations and attractions connect with. It is divided, regarding the cost, into two kinds: expensive, like advertisements of newspapers, magazines, and TV; and cheap, like discount coupons, advertisements on websites, and e-newsletters. It encourages the marketing plan to reach its goals or objectives in qualitative and quantitative ways. An effective advertisement message should be designed according to *AIDA* criteria (**A**ttractive – **I**nteresting – **D**esire – **A**ctive). ("AIDA (Marketing)," 2015; N. G. Kotler et al., 2008, p. 357; Misiura, 2006, pp. 117, 143)

### 2.8.3. Information and Digital Technologies of Heritage Sites

Information and digital technologies are fundamental methods of marketing that assist the heritage marketer in communicating with visitors more easily than with the traditional marketing methods. To give one example, visual and interactive media, e.g. mobile applications and social media, are able to attract a high rate of children and young people. Moreover, there are some heritage destinations which enhance its fragile buildings and display rooms of site museums via "*interactive computer screens, audiotapes, and handheld audio-video guides*" presenting information enriching the heritage experience of the site visitor. (N. G. Kotler et al., 2008, p. 307; Park, 2014, p. 144)

A technology revolution is widely serving the sector of museums and heritage sites by enabling the heritage products and services to be shared with large audiences internationally, which also leads to an increased income. The internet generally increases the distribution channels and "*provides price sensitivity and customization opportunities*"; consequently websites[10] are providing a marketing exchange. For example, anywhere and anytime, the visitors can, via a website, request site brochures, read up on the activities at the heritage destination; buy books, catalogues, and souvenirs online from the museum shops; and virtually visit the heritage site, museums, and their exhibitions via multimedia applications. (N. G. Kotler et al., 2008, pp. 33, 34, 340; Misiura, 2006, pp. 110, 111; Rentschier, 2007, p. 352)

### 2.8.4. Exhibitions

The majority of heritage sites or museums develop temporary exhibition alongside the permanent topics or objects, or special exhibition by new monumental collection or new topics relevant to the historical background of the heritage site. Subsequently, heritage attraction can share the heritage product in order to attract new audience as well as enhance their heritage experience. High-visibility exhibitions increase the competition between heritage attractions internationally. Blockbuster exhibitions are considered live examples for augmenting the visitation level. (N. G. Kotler et al., 2008, p. 201; Misiura, 2006, p. 8)

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[10] "*Many websites allow visitors to design personalized gallery tours in advance. They can download way finding guides; information about exhibitions, programs, and services; and information about public transportation and parking. All these innovations add value to the museum-going experience*" (N. G. Kotler et al., 2008, p. 289).

### 2.8.5. Packaging

The tool of *packaging* has a lot of importance for heritage attractions in a marketing sense. It is used to boost, as well as to smooth out the visitor rates. The heritage site creates a package, composed of its attributes, depending on the visitor's motivations and desires. The content of the heritage package often consists of the heritage site or museum, an activity, and one of the appropriate communication methods like tour guides, posters, maps, handicrafts, performances by famous artists or musicians, or other free services which consolidate an added value to the heritage package. (Anastassova, 2007; Baram, 2014, p. 4676; Kumar, 2014, p. 20; Morrison, 2013, p. 96)

### 2.8.6. Festivals and Events

The main purpose of creating festivals and events is to connect between the cultural heritage site and the memory or experience of visitors, so they visit regularly the site when they come back to the city. These festivals use a mixture of tangible and intangible cultural heritage as a material for celebrating by exhibiting handicrafts, storytelling, music, and dance. (N. G. Kotler et al., 2008, p. 295)

The heritage attractions predominantly create events, such as public tours, art fairs, and competitions, which are prepared by global event management experts in order to connect with the target segments, or to accomplish marketing goals like entertainment and celebration goals, financial goals, and others. (Banda, 2011, p. 6; Canada Tourism Human Resource Council (CTHRC), 2009, p. 6; N. G. Kotler et al., 2008, p. 388)

There are main characteristics of events and festivals that have multiple functions, for instance, raising the cultural awareness, satisfying the basic needs of the local community, and delivering the heritage values. Also, these events and festivals add uniqueness, authenticity, tradition ("*a celebration of history or past ways of life*"), and symbolism. (Misiura, 2006, p. 160)

### 2.8.7. Publications

Heritage marketers invest in the tool of publications to increase the desire of the site visitors, especially those who like to take souvenirs from their heritage visits, and to increase the involvement of the site members. The main function of these publications is to distribute the site offerings. (N. G. Kotler et al., 2008, p. 337)

There are numerous types of publications (N. G. Kotler et al., 2008, pp. 338, 376, 394) such as:

1- Guide books for adults and children, describing the heritage site and its attributes, facilities, and events or a museum and its main collections and the halls of exhibition,

2- Exhibition catalogues[11] which are considered one of the most important educational resources having "*contextual information*" and labels with brief descriptions,

3- Coffee table books, which introduce a brief historical background and the site components or some museum masterpieces,

4- Newsletters for friends, members and partners; magazines, viewing the monthly programme calendar as well as raising revenue through "*advertisements from major corporate sponsors*",

5- Journals, which specialize in articles and papers about conservation and restoration, management, and historical research,

6- Card and board games, pamphlets and leaflets, brochures, and annual reports.

Finally, after reviewing these literatures, the research can conclude that there are numerous techniques which assist heritage marketer targeting various segments. Moreover, he can attract a large scale of visitors and connecting them with the heritage attraction after completing their visit on-site as well as enhancing their heritage experience.

Based on the previously outlined literature review, chapter two accomplishes its objectives by identifying the steps of developing a heritage marketing plan and creating the heritage marketing techniques which massively contribute in augmenting the visitation level throughout the year. Moreover, it recommends, for the heritage sites' policy makers, the auditing process that should be applied after implementing the marketing plan as well as the concept of branding improving the heritage marketing perspective.

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[11] "*Catalogues typically include biographical essays on artists, time lines, scholarly essays, memoirs, diary entries, artists' letters, photographs, and reproductions of works of art*". (N. G. Kotler et al., 2008, p. 337)

# Chapter Three

## A Case Study on Saladin Citadel

## The Marketing Plan

Going through chapter three, it is an application of the key steps of developing a heritage marketing plan. "Saladin Citadel" has been selected as a case study for implementing the third objective of this dissertation "to develop a marketing plan for the Egyptian WHS".

Initially, this chapter identifies the historical frame of the heritage site, its attractions that date back to different eras, then, applying the key steps to carry out the marketing plan for the site. The methodology used to conduct the marketing plan various between the assessment of the marketing environment of the heritage destination using the direct observation with the previous reports for SWOT analysis and the current visitor profile; doing online-questionnaire examining the visitors' motivations and their behaviors; as well as one to one semi structured interviews with the senior management of the heritage site discussing the current applications of marketing for the Citadel.

Then, the marketing plan applies the normal steps of any plans identifying vision, mission, timeframe, and the estimated budget of implementation process. Also, it identifies general marketing strategies which are subtitled to goals, and objectives.

### 3.1. Historical Background

Saladin or el-Gabal Citadel was founded in 1176 A.D. (Williams, 2008, p. 195). Saladin ordered his vizier prince Baha al-Din Qaraqush Al-Asady to construct a citadel on Muqattam Hill. Consequently, according to the mediaeval historians, he probably damaged some mosques, tombs, and numerous small pyramids at Giza plateau in order to use their stones in the construction of the Citadel. (AlSayyad, 2013, pp. 82, 83)

There are two interpretations for why Saladin selected Muqattam Hill to be the location of his citadel. Some historians state that during Medieval Ages in Syria, where Saladin born, the construction of fortifications and citadels on hills was common (Yeomans, 2006, p. 104). While other scholars, like al- Maqrizi, have narrated a story that Saladin ordered numerous pieces of meat to be hung in various locations, and according to this experiment, it was found out the air of

Muqattam Hill is regularly more fresh than the other areas, consequently he selected for his Citadel. (Abouseif, 1993, p. 78; Yeomans, 2006, p. 105)

Starting in the periods of Ayyubid Kings El Kamel and el-Adel, more modifications took place in the Citadel. King El Kamel had particularly changed the internal design of some towers and fortresses. He also took the Citadel as a royal residence where he constructed a mosque, an audience hall, private palaces, and a library. (Abouseif, 1993, p. 109; Williams, 2008, p. 197)

The era of Mamluks is considered an illustrious era. Islamic architecture had flourished. Sultan el-Zaher Babers had constructed the justice palace. Sultan Al-Nasir Mohamed Ibn Qalawun built his great mosque, "the Green Mosque", as well as other buildings (Abouseif, 1993, p. 82). Unfortunately, in order to do that, he deconstructed more constructions of Ayyubid King El Kamel (Williams, 2008, p. 197).

During the period of Mamluk Sultan el-Zaher Babers, the Citadel played a great role as an administration center of the Islamic world. As a result of Mongol movements, al-Mustansir escaped to Egypt; on the other hand, Sultan el-Zaher Babers has invested this situation by proclaiming him as Islamic world caliph. Consequently, the region of Hijaz became one of the Mamluk Sultanate states in order to safeguard the Islamic pilgrimage and the Holy Places. (Yeomans, 2006, p. 127)

The Ottoman period is distinguished in the Citadel by the mosque of Mohamed Ali Pasha and Gawhara Palace (Abouseif, 1993, p. 84). The Citadel was the location of an important event during the reign of Mohamed Ali Pasha which is known as the "*Mamluks Massacre*". Mohamed Ali was appointed the ruler and a deputy of the Ottoman Sultan in 1805. He wanted to hold the power in his hand while Mamluk *Beys* were still dominating Egypt. In 1811, he decided to dispose of them. Mohamed Ali Pasha invited them to a great celebration at the Citadel. When the celebrations were over and everyone was leaving, Albanian soldiers shot them down on the narrow Bad Al 'Azab road (Williams, 2008, p. 198). Saladin Citadel remained a residence of Egyptian government until the reign of Khedive Ismail, when the power was transferred to Abdeen Palace (Abouseif, 1993, p. 78).

## 3.2. The Site Attributes                                                  (see Plate V)

The Citadel has two wings; the northern wing is the military wing which includes gates, towers, and fortifications while the southern wing is the civil wing where the royal palaces, library,

mosques and the administration offices are located. It was a fortress of the Islamic world throughout many periods: the Ayyubid era (12$^{th}$ century), the Mamluk era (14$^{th}$ century), and the Ottoman period (19$^{th}$ century). Also, it remained a station of a military installation until 1983, when the site was first opened for visitors under the supervision of Egyptian Antiquities Organization. (Williams, 2008, p. 197)

## 1. Mohamed Ali Pasha Mosque (see Plate VI)

This mosque was built under the supervision of the Greek master designer, Yusuf Bushnaq, between 1833 and 1857. It was designed in the traditional Ottoman style of Istanbul. The open court *Sahn* is surrounded by domed arches. In its center, there is an ablutions fountain. At the far end of the court there is an ornate brass clock tower given to Mohamed Ali Pasha by French King Louis Philippe in exchange for an Egyptian obelisk. The clock was broken when it arrived in Cairo in 1845 and has never been repaired. The inner prayer hall is covered by a high central dome which is surrounded by four semi-domes and four little corner domes which are held up by four gigantic piers. These domes are covered externally by lead sheets. Beneath these, there are six large medallions with the name of Allah, the prophet Mohamed and the first four orthodox caliphs Abu Bakr, Omar, Othman, and Ali. To the right of the main entrance, there is the marble grave of Mohamed Ali Pasha. On the other side, there are two pulpits *minbars*. The largest one is made of wood and painted in golden and green colors that date back to the reign of Mohamed Ali Pasha, while the other *minbar* King Farouk had constructed in 1939 next to the prayer niche. (Supreme Council of Antiquities, Ministry of Culture, 1998, p. 8; Williams, 2008, pp. 199 – 201)

## 2. Mosque of al-Nasir Mohamed Ibn Qalawun (see Plate VII)

This mosque was constructed between 1318 and 1335 A.D. It is distinguished by its green tiled dome and *minaret*, which has "*fluted bulbous finials and glazed faience on the sides*"; moreover, its arcades which were designed in the double-storied style using *ablaq* masonry. Columns were collected from Ptolemaic and Roman temples, and ruins of Christian churches and monasteries. (Supreme Council of Antiquities, Ministry of Culture, 1998, p. 10; Williams, 2008, p. 201)

### 3. Yusuf Well                                                    (see Plate VIII)

The Well has been called by several names.  There are some people who called it "well of the snail - *Bir al-Halazun*", while others called it Yusuf, or Joseph Well.  Being that the Citadel was so near the old city *al-Fustat*, it was perfectly supported by the supply of Nile water via the aqueduct in which "*the water went by slightly sloping channels to the next set of waterwheels and finally to the numerous cisterns of the Citadel*". (Abouseif, 1993, p. 81)

In 1187, for defensive and military purposes, Saladin ordered his vizier, Qaraqush, to dig a deep well (90 m) to store the drink water as a protection measure for the army and soldiers during militarily siege.  The Well is located in the eastern corner of the Mamluk Sultan el-Naser Mohamed Mosque.  It contains two sections; the upper one has a spiral shape-staircase to provide access to water-carrying donkeys and an animal-powered wheel *Saqiyah*. (AlSayyad, 2013, p. 84; Supreme Council of Antiquities, Ministry of Culture, 1998, p. 11; Williams, 2008, p. 202; Yeomans, 2006, p. 108)

### 4. National Police Museum                                        (see Plate IX)

The National Police Museum was founded in 1986 thanks to a joint-effort between the Supreme Council of Antiquities (SCA), the Ministry of Culture and the Ministries of Tourism and the Interior.  An attachment to the building contains a real model of prison cells, which were constructed during the British occupation at the end of the 19th century.  Within its six exhibition halls it displays the development of the Egyptian Police through history until the reign of modern Egyptian president Gamal Abd el-Naser and even includes information on the crimes of the notorious Alexandrian sisters Raya and Sekina. (El-Aref, 2013; Supreme Council of Antiquities, Ministry of Culture, 2010)

### 5. National Military Museum                                       (see Plate X)

The National Military Museum was originally founded upon the ruins of Harim Palace[12].  It was established through a grant from the Democratic Republic of Korea between 1990 and 1993.  It has numerous exhibition halls displaying the military history of the Egyptian army, throughout history from the ancient Egyptian era up until modern day. (Williams, 2008, pp. 202, 203)

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[12] Harim Palace dates back to Mohamed Ali Pasha's reign.  It was constructed near the northern enclosure and then, during World War II, it was transformed into a hospital. (Williams, 2008, p. 202)

**6. Royal Carriage Museum** (see Plate XI)

The Royal Carriage Museum was founded by SCA for displaying the royal carriages with the history of Mohamed Ali Pasha's family. It contains human size-statues expressing the nature and official form of individuals of Mohamed Ali Pasha's family. Moreover, there is a magnificent fresco that depicts the 1869 opening event ceremony of the Suze Canal. (Supreme Council of Antiquities, Ministry of Culture, 1998, p. 20)

**7. Antiquities Garden Museum "*Mahka el-Qal'a*"** (see Plate XII)

In front of the Royal Carriage Museum, there is a great open air museum which was founded on the ruins of an old garden. It displays numerous and varied Islamic objects such as columns, capitals of columns, pottery, and heads of *minar*ts that date back to the Ayyubid, Mamluk, and Ottoman eras. The majority of these objects are decorated with Kufic inscription and ordinary Arabic writing. (Supreme Council of Antiquities, Ministry of Culture, 1998, pp. 20, 21)

**3.3. The Marketing Plan**

**3.3.1. Situation Analysis**

**1. Online Questionnaire Survey**

Research was developed using an online questionnaire, which included both close-ended and open-ended questions, in order to examine the visitors' demands, motivations and their behaviors regarding the cultural significance of the heritage attractions. Online questionnaires were used to manage the surveys internationally. One hundred questionnaires were delivered internationally via email and social media accounts between 20 August and 10 September 2015. There were 70 completed questionnaire responses.

The questionnaire was divided into six sections. The initial part consists of personal and demographic information including basic questions, for example, nationality, age, education level and marital status. Other sections were designed to mix multiple-choice questions concerning the opinions of visitor regarding the internal and external factors of the heritage site.

In sum, the demographic analysis of the questionnaire is to ensure the balanced participation. The majority of site visitors are adults between 25 and 35 years old (48.6 %). After tallying the responses, the questionnaire clearly shows that local residents from Egypt visit the site more than foreign visitors. Consequently, this fact is considered a great challenge to the site as World

Heritage Site. Regarding the category of education level, there are a high number of both local residents and international visitors (64.3 %) who have a master's or doctoral degree. Their visit might be in relation to their studies or for personal leisure-time. Regarding the variable of marital status, it can be ascertained that the majority of site visitors are single (62.90 %). Consequently, this factor encourages the marketing plan to create activities targeting the family groups depending on the answers of question no.10 which indicates that the highest percentage of visits to the site was group visits (32.90 %).

The percentages of responses, regarding information resources about the Citadel, encourage the marketing plan to increase the distribution channels promoting the heritage significance as well as its programmes and activities. According to the answers of question no. 7, guide books are in the second place (42.90 %) as information resources. This is considered the main reason why people arrange tours of the heritage destination themselves (64.30 %). The answers of questions no. 8 and 9 indicate that the site is very attractive, as there are high numbers of people who have repeatedly visited more than four times. Consequently, the site has the potential to enlarge its target audience.

In fact, word-of-mouth has a great impact on the international public and their decision-making. According to the questionnaire results, there are some people who decided to visit the heritage site as a result of their friends' and relatives' recommendations (50 %). By the responses of question no. 13, it can be explained that the main motive for visiting the heritage destination is to enhance the visitors' knowledge about the site's historical background and its cultural sides.

In the past decade, internet devices and social media have been widely used as advertising tools because of their unique characteristics and ability to quickly communicate with large segments of target groups. Consequently, the answers of question no. 14 reinforced this fact, as the answer "Internet and Social Media" had the high number of responses (71.40 %).

Regarding the answers of questions no. 15 and 16 about the site facilities, more than 40 % of local and international visitors perceive that the quality of such facilities is neutral. Regarding their preferences, there are more than 50 % who recommended developing the food facilities like cafeteria.

Through the answers of questions no. 17, 18, 19, and 20, the participants indicated that their main interest during visits lay with two attractions on-site, Mohamed Ali Pasha Mosque (90 %) and el-Nasr Mohamed Mosque (35.70 %), even though there are other attractions which are

opened to public. Interestingly, the majority of visitors (31.40 %) who rated the Citadel as a WHS responded between "Excellent" and "Very Good". Moreover, more than 90 % indicated they would repeat their visit and recommend to their families, relatives, friends, and colleagues to visit the site.

There were some respondents who refused to recommend the heritage site to their friends and families for various reasons, from their points of view, such as

1. The lack of tours on-site.

2. Negative interactions with souvenir vendors, which prevented the site visitors from appreciating and enjoying their experiences.

3. Lack of interpretation: the visitors needed better maps and brochures to know what they should visit inside Saladin Citadel.

4. Lack of facilities for elderly or disabled people.

## 2. Results of one to one semi-structured interviews

The researcher conducted one to one semi-structured interviews with the senior management of the heritage site, to discuss the current marketing efforts to promote the heritage site, excerpts of which can found below:

Mr. el-Hawary, the director of Saladin Citadel, recommended activating the corporation between the Ministries of Education; Tourism; Transportation; national media partners and the Ministry of Antiquities in preparing package programmes for Egyptian civilians. This cooperation contributes attracting the local residents. Additionally, he suggested creating a ticket office, at the airport, which would promote the heritage attractions to the incoming travellers. (Mr. Gamal el-Hawary, 2015)

Mr. Moustafa, the Cultural Development Fund delegator, spoke about international cultural events which take place at the Citadel and are often jointly coordinated by the Cultural Development Fund, the Ministries of Culture; Youth and Sport; Tourism; and Antiquities. Furthermore, He mentioned that there are national projects taking place in Saladin Citadel for developing the heritage destination such as a project re-using the coins house "*Dar el-Darb*" for exhibitions. As well as, he illustrated that there is available space for hosting activities, events, and parties by members of the public or private sectors. (Mr. Gamal Moustafa, 2015)

Mr. Abd el-Halim, previous general manager in the site, referred to some negative aspects of the site which are repelling the visitors as well as the lack of investment in the site's characteristics. (Mr. Moustafa Abd el-Halim, 2015)

**3. Direct observation** process, which occurred during a trip to the case study location, is very important in making an environmental scan in order to get an understanding of the strengths, weaknesses, opportunities, and threat factors, in addition to identifying the site components and the significance of cultural identity. Consequently, the author use this tool creating the SWOT analysis as well as identifying the visitor profile.

**4. SWOT Analysis**

**4.1. Internal Factor**

**4.1.1. Strengths**

**A. Picnic area.** The heritage site is a suitable place for visitors to enjoy leisure-time with their families and friends, enhancing their edutainment experience.

**B. Well-known,** that the Citadel is considered a landmark. (See Plate XIII)

**C. High authentic value.** The site is authentic and unique. It consists of historical layers which express its historical background and timeline. Also, it embodies great historical links with various civilizations of other states, especially in the Middle East and Europe.

**D. Moderate climate.** Muqqattam hill is the highest point in the whole of Cairo, so its air is regularly fresh and healthy. Visitors will able to spend an enjoyable time.

**E. Free public parking.** In front of the main entrance the site offers free public parking, which has availability to park an appropriate number of private cars and tourist buses.

**G. Convenient location.** The heritage destination has a centralised location close to other components of the WHS Historic Cairo, as well as to various Cairo districts, and centers. (See Plate XIV)

**H. Architectural value.** The site is a collection of the architectural forms of the heritage buildings throughout Islamic history (Ayyubid, Mamluk, and Ottoman eras).

**J. Panorama.** The site has a magnificent panorama view of the Egyptian capital Cairo as whole, especially Ahmed Ibn Tulun Mosque, al-Rifa'i Mosque, Sultan Hassan Mosque, other antiquities of Fatimid Cairo, and on the horizon the WHS Giza Pyramids.    (see Plate XV)

**K. High Carrying Capacity.** According to an interview with Mr. Gamal Moustafa, the site can carry a suitable number of visitors especially during festivals and events (Mr. Gamal Moustafa, 2015).

**L. Safety and Security.** The site is highly secured by the police and armed forces. There is a police officer on-site from Tourism and Antiquities Police.

**M. Great attraction for cosmopolitan cultures.** The historical timeline puts the site at a distinct global position.

**4.1.2. Weaknesses**

**A. Lack of heritage promotion.** The site, as a heritage product, isn't well promoted internationally and doesn't utilise new promotion techniques. According to interviews with senior management of the heritage site, there aren't any marketing strategies, either on the domestic or global level.

**B. Governmental routine and conflict.** The site is subjected to the pressures of governmental routine and conflicts beyond controls.

**C. Lack of services and facilities.** During the 1980's, there was, at the Antiquities Garden Museum, a tourist cafeteria and restaurant which was designed in the Islamic style and which served the culture tourism perfectly. There was also a center which sold high quality monument models. For site infrastructure, according to SCA, there were wooden pergolas and stone seats; moreover, the internal streets were paved a brown color to be consistent with the heritage buildings. (Supreme Council of Antiquities, Ministry of Culture, 1998, pp. 21, 26) Unfortunately, the site currently doesn't offer a variety of facilities or services on-site.

**D. Lack of interpretation** (see Plate XVI). The site has insufficient interpretation tools such as signage, banners, giving concise historical and archaeological knowledge, and guidance arrows with which people can determine their visitation on-site.

**E. Lack of tourism data.** The site records the visitor numbers only via tickets sold while it doesn't have enough data or statistics regarding to the visitor profile. This lack is considered a great obstacle to marketing research and the site management process.

## 4.2. External Factor

### 4.2.1. Opportunities

**A. Adequate road network and accessibility** (see Plate XIV)**.** The site has a prominent location that is situated in the core of Old Cairo and so near to tourism facilities and amenities like restaurants, cafes, hotels, and hostels. Moreover, the site is located on one of the main roads in Cairo, Salah Salem, which connects to Cairo International Airport.

**B. Self-financed entity.** The site has the capability to reach the level of non-profit organization (NGO). Also, Saladin Citadel has a great image attracting an international fund for Egyptian heritage sites.

**C. Possibility of partnership with provincial and federal agencies.** The site characteristics support it creating a partnership with provincial and international agencies in relation to archaeological excavation and assessment, architectural conservation, restoration, site management and heritage marketing research. Furthermore, Saladin Citadel is not considered the only citadel in the Middle East that's design is inspired by castles along the Mediterranean coast. This step could create vertical integration and the Citadel could share a cultural agenda with Arabian countries and their neighbor states in the Middle East.

**D. Adequate site for hosting an international agenda of conferences, exhibitions, festivals and events.** The site has already hosted some international festivals and events like "The International Festival for Drums and Traditional Arts", "Cairo International Biennial of The Arabic Calligraphy Art", and "Egyptian National Theatre Festival".

**E. An attraction for package tours.** The site could facilitate coordinating with travel agencies and tour companies to include it as part of package tours.

### 4.2.2. Threats

**A. The continuing of the reduction of international visitation rate**. Egyptian heritage sites are financially dependent on the revenues from ticket sales. Therefore, as a result of the

declining tourism rate in Egypt, the Ministry of Antiquities has an insufficient budget to complete the conservation and site management processes.

**B. Environmental Impacts.** Saladin Citadel was originally constructed on a geologically transformed area Muqqattam Mountain that was transformed in ancient times from a marine environment to a wilderness environment. There are some heritage buildings like Mohamed Ali Mosque and el-Nasir Mohamed Mosque which have been affected by earthquake vibrations causing some cracks.

**C. Illegal Urban Development and Visual Pollution** (see Plate XVII)

During the last two decades, the amount of illegal urban development and encroachment has increased as a result of a lack of local community awareness and the weak application of laws. Due to the unorganized, visually unappealing buildings and satellite dishes, this threat might, over the years, generate visual pollution and destroy the magnificent panorama.

**D. Intensified Irrigation water** (see Plate XVIII)**.** During the 1990's, SCA developed the Citadel gardens[13]. These gardens "*have under pavement in plates of aluminum to prevent the infiltration of the water to the buildings*" (Supreme Council of Antiquities, Ministry of Culture, 1998, p. 26). The heritage site is currently affected by the impacts of intensified irrigation without arranging any mitigation methods for sewage water. This sewage water slowly destroys the foundations of the Citadel structures, especially considering the nature of Muqqattam Hill. (El-Barmelgy, 2013, p. 166)

**E. Seasonality** (see Plate XIX)**.** Egyptian heritage sites usually receive high numbers of international visitors during the winter rather than summer season, while during the summer season, the "over-day" tour programmes focus on them. For the Citadel, these tour programmes concentrate their visits on Mohamed Ali Mosque, and its panorama, and el-Nasir Mohamed Mosque. So, the conservation state of these components is probably affected.

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[13] The Citadel gardens were designed according to the historical plans from the reign of Mohamed Ali Pasha (Supreme Council of Antiquities, Ministry of Culture, 1998, p. 26).

## 5. Marketing Mix

### A. Product                                                    (see Plate XX)

Saladin Citadel is a tangible culture heritage site. It is one of the components of the WHS "Historic Cairo", which was inscribed on the World Heritage List in 1979 according to the following criteria:

> "(I) *to represent a masterpiece of human creative genius*; (V) *to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change*; and (VI) *to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. The Committee considers that this criterion should preferably be used in conjunction with other criteria"* (UNESCO, 1979).

### B. Place - *Distribution Channels*

There are numerous authorities which play the role of distribution channels for Saladin Citadel such as:

1. **SCA[14], Ministry of Antiquities** including two sectors; the Islamic and Coptic Antiquities Sector and the Museum Sector;

2. **General Department of Historic Cairo[15]** or the Historic Cairo Project Administration Unit (HCPAU)

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[14] SCA is generally responsible for documenting, conserving, restoring, maintaining, and protecting, the core zone and the buffer zone of, the heritage constructions and the museum objects. According to Article 26 of law 117, "*the Organization shall make a record of all the environmental and architectural data and other factors affecting every archaeological site, in accordance with their respective importance*"(El-Gamal, 2007, p. 74).

[15] This unit is responsible for accomplishing governmental heritage projects. It is committed to improving the monumental map of Islamic Cairo (El-Gamal, 2007, p. 75). According to an issued Law no. 1352 in 1998, studies of Historic Cairo unit mainly contribute in the heritage management process and prepare a great database using technological tools like the Geographical Information Systems (GISs). Moreover, this unit supervises the socio-economic development projects and urban rehabilitation and conservation projects. (El-Gamal, 2007, p. 76) Additionally, This unit participated with the UNESCO World Heritage Center preparing a sustainable development-related project in the area of Bab Al 'Azab that proposed to increase the amount of new facilities, such as opening

3. **Ministry of Interior** that supervises the "National Police Museum",

4. **Ministry of Defense and Military Production (Military association–Army)** that supervises the "National Military Museum"

5. **Ministry of Culture - Cultural Development Fund**

6. **Ministry of Culture - National Organization of Urban Harmony (NOUH)**[16]

7. **Ministry of Tourism - Tourism Promotion Authority**

8. **Tourism Companies – Tour operators & Whole Sales**

9. **Organizational Channels**

**C. Price**                                                                  (see Plate XXI)

SCA identified the admission fees for visitors as:

- 5 Egyptian pounds (L.E.) for Egyptian residents and Arabian visitors

- 2.5 L.E for Egyptian and Arabian students

- 60 L.E. for foreign visitors

- 30 L.E. for foreign students

Table no. 2 is, according to translated SCA regulations, the specific fees which are imposed on professional photographers for shooting film or digital photography or videography at the national heritage sites and Egyptian museums.

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new access to Bab Al 'Azab, preparing a center of expressionist arts (theater and cinema houses), music center, conference center and bazaars (For more details, please read "*Valorization and Adaptive Reuse Plan for the Area of Bab Al-'Azab Area the Citadel, Historic Cairo. Final Report*") (Ibrahim, 2014**).**

[16] In 2009, there were some renovation projects, of Saladin Citadel under the supervision of the Department for Preservation of Culture and Historical Sites and Buildings in NOUH, such as to propose a visitor management plan and to create a Sustainable Culture Tourism plan. (El-Barmelgy, 2013, p. 162)

Table 2: The fees for professional photography and hiring the Citadel courts

Source: (Finance Sector, Supreme Council of Antiquities, Ministry of Culture, 2002)

| Activity | Fees/per day | | Specifications | Article |
|---|---|---|---|---|
| Party | 15.000 L.E. | | The number of attendees is no more than 200 person | 1/5 |
| | 200 L.E. | | Using the electricity resources which are followed to Supreme Council of Antiquities (SCA) on-site. | 1/8 |
| | 3000 L.E. | | In case, an event will act during **the non-official working days**, the site takes these extra fees; beside the primary fees. | 1/9 |
| | 500 L.E. | | For SCA employees who will work during non-official working hours | 1/11 |
| **Photographing using Video Camera** | | | | |
| | **Egyptian** | **Foreigner** | | |
| Video, Cinema, and TV photographing | 1.500 L.E. | 1000 US $ | Making documentary movies on the new excavations at the national heritage sites | 2/1 |
| | 3000 L.E. | 5000 L.E. | Making feature films and commercial movies | 2/2 |
| Commercial Promotion photographing | 1000 L.E. | 3000 L.E. | | 2/9 |
| Commercial Advertisements on Products or Services | 7000 L.E. | 7000 L.E. | | 2/10 |
| **Photographing using Digital Camera at Heritage Sites** | | | | |
| | **Egyptian** | **Foreigner** | | |
| Photographing using Digital Camera at **Heritage Site** | 10 L.E. | 20 L.E. | Using a tripod | 3/A/3 |
| | 500 L.E. | 1000 L.E. | Photographing the new excavations | 3/A/5 |
| Photographing using Digital Camera at **Museums** | 175 L.E. | | In case, **photographer** does not open the preserved case of museum object. | 3/B |
| | 350 L.E. | | In case, **photographer** will open the preserved case of museum object. | |
| | | 80 L.E. | In case, **foreign student** would like to photograph the museum object outside the | 3/B/1 |

| | | | | |
|---|---|---|---|---|
| | | | preserved case. | |
| | | 50 L.E. | In case, **foreign student** would like photographing the museum object outside the preserved case. | 3/B/2 |

**Notifications:**

1. Article (1) & (6): The SCA Director, or his delegators, can give free permission for photographing purposes or a discount reaching only 50 % of the stated fees for hosting parties or private events.

2. Article (12): The SCA Director can give a free permission for photographing purposes in a digital documentation way or a full exemption for national tourism festivals.

3. Article (2/7): Egyptian Television Association can take media photos for free.

4. Article (2/11 & 15) and (3/A/2 & 8): The public visitors can take memorial photos or record videos for free via their normal video or photo camera without flash or tripod at the open air sites or at museums.

### D. Promotion

The site is currently promoted throughout the publicity and activities of the Cultural Development Fund at the Citadel theaters (Mr. Gamal Moustafa, 2015), as well as TV programmes, movies, international artistic competitions and websites like the "*Egyptian Tourism Promotion Authority*" website (Egyptian Tourism Promotion Authority, Ministry of Tourism, n.d.). The Citadel is used as advertisement material in the promotion processes of some commercial product and services.

### 6. Competition Analysis

### A. Direct:

On the national level, there are other WHSs, like "Memphis and its Necropolis" at Giza and "Ancient Thebes with its Necropolis" at Luxor, which compete with Saladin Citadel. On the other hand, the site also has heavy competition internationally with its counterpart, the Iraq WHS "Erbil Citadel" in Kurdistan (UNESCO, 2014).

### B. Indirect:

There are other heritage attractions which compete with the Citadel as an open air site, for instance, Manial Palace Museum, Abdeen Palace, the Agriculture Museum, Giza Zoo, and the Aquarium Grotto Garden. Moreover, the Citadel might not be as preferred for some visitors as

other tourist destinations in Hurgada, or Sharm el-Shakh, and other international tourist attractions.

## 7. Target Customer

In general, the Citadel targets all segments of visitors regardless of age (children, young people, or elderly people), sex (male or female), nationalities (European, the Middle Eastern, Far Eastern, American or visitors of Arabian countries) as well as the local residents.

According to direct observation, online questionnaire and SCA statistics, the site needs a marketing plan to target the international visitors especially during the current off-peak times.

## 8. Visitor Profile

According an interview with an employee from the Egyptian Tourism Promotion Authority[17], before the revolution of 25th January 2011, the majority of visitors to the site came from European countries such as Spain, France, and Germany; Far Eastern countries or Asian states for example Japan, Pakistan, and India; and from North America especially United States of America. In contrast, after the Egyptian revolution, it could be directly observed that the nationalities of visitors altered radically. The site now receives visitors from Russia, Malaysia, Indonesia, Azerbaijan, Uzbekistan, and Kazakhstan.

Research notices, by statistics of Supreme Council of Antiquities (table no. 3), a steady fall in the number of foreign visitors between 2010 and 2013. In 2010, the rate of international visitors reached 331.050, while the number of foreign student visitors reached 65.954. Unfortunately, in 2013, as a result of political instability, the visitation rate from international countries radically declined to 53.573 visitors and only 19.447 foreign students.

Table 3: The Number of Visitors at Saladin Citadel in 2010 and 2013 regarding the sold tickets

Source: (Saladin Citadel, Collecting Administration, Ministry of Antiquities, 2010; Saladin Citadel, Collecting Administration, Ministry of Antiquities, 2013)

| Year | Foreigners | Foreign Student | Arabian & Egyptian Visitors | Egyptian Students |
|------|-----------|-----------------|-----------------------------|-------------------|
| 2010 | 331.050 | 65.954 | 372.393 | 346.554 |
| 2013 | 53.573 | 19.447 | 313.261 | 77.277 |

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[17] This interviewee had requested his name not be mentioned in the research.

### 3.3.2. Vision:

Saladin Citadel is the best preserved medieval site of Islamic architecture in Egypt. It is the most visited internationally and is classified as the most significant global cultural heritage site of its type.

### 3.3.3. Mission:

The site gains its historical significance through its unique attributes and transmits the developments of architecture beyond military and civil architecture; moreover, it hosts collections of modern and contemporary arts. The heritage site displays its attributes in-situ and through the use of multimedia tools. The site offers its services to international and local visitors. The site promotes itself through using numerous methodologies of marketing.

**3.3.4. Values:** Responsiveness, Communications practices, Teamwork, Professionalism, Exceeding expectations, and Results-oriented

**3.3.5. Time:** The developed heritage marketing plan can be applied over the duration of three years.

**3.3.6. Budget**: The plan suggests that the implementing agency allocate a budget of about 5.660.000 Egyptian pound (L.E.).[18]

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[18] The amount of money, to be mentioned within the marketing plan, is considered an estimated figure and non-real.

### 3.4.7. Marketing Strategies "Marketing Plan Structure"



**Marketing Plan**

**S 1. Promoting the heritage site**

**G I:** Creating categorised publications to promote the site attractions
- Obj 1: Creating informative Publications
- Obj 2: Issuing advertisment publications
- Obj 3: Creating heritage-inspired games for children
- Obj 4: Contributing to wide-spread international newspapers
- Obj 5: Putting heritage site's theme as a brand icon

**G II:** Using I.T. techniques
- Obj 1: Creating professional website
- Obj 2: Establishing various social media pages
- Obj 3: Creating virtual activities on-site
- Obj 4: Designing 3D printed models

**G III:** Using media tools to promote the ignored attractions at the Citadel
- Obj 1: Creating "film-induced tourism"
- Obj 2: Creating familiarization trips

**S 2. Manage the visitor demand**

**G I:** Creating monthly program calendar
- Obj 1: Offering "Culturama" show
- Obj 2: Offering monthly heritage-related activities

**G II:** Entering the heritage site "Saladin Citadel" in special tourism itineraries.
- Obj 1: Creating international heritage campaign
- Obj 2: Creating package tickets
- Obj 3: Enhancing the site visitation number throughout the year via various activities

**Strategy no. 1: Promoting the heritage site**

**Goal I:** Creating categorised publications to promote the site attractions

| | Objective | Outcome | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| 1 | Creating Informative Publications | 1. Guide book for children and adult visitors with attractive title, i.e. "Saladin Citadel and its Secrets".<br><br>2. Pamphlets interpreting the site history, and mentioning the main site attractions and some objects of the site museums.<br><br>3. Catalogues describing the exhibitions which have taken place at the heritage site. | Looking for famous qualified international authors in the field of Islamic heritage | Three months | -------- | Site crew | List of candidate authors |
| | | | Selecting authors to sign contracts with site manager | Two months | 100.000 | | Approved contracts |
| | | | Preparing informative content for publication | Six months | -------- | Authors | Informative publications' content |
| | | | Looking for qualified multilingual editors | Three months | --------- | Site crew | A list of editor candidates |
| | | | - Signing contracts between multilingual editors | Two months | 100.000 | | - Approved contracts<br>- A list of |

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| | | | | | | |
|---|---|---|---|---|---|---|
| | | 4. Annual Reports clarifying the conservation status, announcing the new sustainable development-related projects and delivering the annual statistics about site visitors and their satisfaction. | and site managers<br>- Looking for qualified designers and outlets. | | | | designers and outlet candidates |
| | | | - Coordinating two sessions between authors and editors,<br>- Signing contracts between qualified designers and outlets and the site manager | One month | -------- | | - Sessions held<br>- Approved contracts. |
| | | | Beginning the editing process, preparing the informative publications' cover pages and suggesting internal pages' form. | Three months | -------- | Editors & Designers | - The corrected documents<br>- Cover pages' designs<br>- The suggested forms of internal pages |
| | | | Completing printing process according to | Two months | 100.000 | Publishing | Informative |

| | | | professional standards | | | company | publications' drafts |
| | | | Issuing and delivering the publications to the potential international distribution locations | Two months | | | The publications |
| | **Objective** | **Outcome** | **Activity** | **Time Frame** | **Cost (L.E.)** | **Responsibility** | **KPIs** |
|---|---|---|---|---|---|---|---|
| **2** | Issuing advertisement publications | 1. Leaflets showing attractive photos and brief descriptions about heritage site attractions, site's location and how to communicate with the site.<br>2. Brochures introducing a brief about history of the site, showing its attractive points, services and facilities.<br>3. Innovative posters which site crew can distribute in | Appointing experts in the field of advertising publications. | One month | 30.000 | Site crew | Approved contracts |
| | | | Designing and printing the publications | Two months | 30.000 | Publishing company | Published Advertisement |
| | | | Hiring the advertising space in international public transportation networks and delivering the advertisements | Two months | 40.000 | Site crew | Installing the posters in advertising spaces located in international transportation networks |

| | Objective | Outcome | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| | | | major transportation hubs like metros and bus networks. | | | | |
| 3 | Creating heritage-inspired games for children | 1. Physical games such as constructing puzzles or models of mosques, palaces or antique military equipment.<br>2. Video games like Playstation that children can, for instance, use to design their own citadel or palace | Collecting creative suggestions | Three months | -------- | Site crew | Suggestion list |
| | | | Selecting game creators and e-game designers | One month | 100.000 | | Approved contracts |
| | | | Studying site attractions and site museums' collections | Three months | -------- | Creator & designer | A study |
| | | | Drawing the models of heritage-inspired game | Three months | 70.000 | Creator & designer | Model drafts |
| | | | Producing real models of heritage-inspired games either in a physical or electronic way. | Two months | 30.000 | Creator & designer | Models |

| | Objective | Outcome | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| 4 | Contributing to wide-spread international magazines or newspapers | 1- Heritage newspapers discuss the historical origin of heritage buildings and the Citadel's rulers<br><br>2- Educational magazines define site attractions<br><br>3- Airline magazines encourage travelers to visit the heritage site and enhance their heritage experience<br><br>4- International public newspapers raise the heritage awareness of the international community | Looking for and selecting qualified scientific writing instructors | Two months | --------- | Site crew | Approved contracts |
| | | | - Implementing a scientific writing course for site employees<br>- Selecting some wide-spread international magazines or newspapers | Four months | 130.000 | Scientific writing instructors | - Qualified learners<br>- List of international magazines and newspapers |
| | | | Setting the regulations with these international magazines or newspapers | Two months | -------- | Site crew & the magazine administration offices | Regulation document |
| | | | Writing articles | Three months | -------- | Inspectors & curators | Articles |

| | | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|
| | | Editing the sent articles | Two months | --------- | Magazine and newspaper editors | The Corrected articles |
| | | Publishing articles in scientific, educational, and airlines magazines as well as heritage-related and international public newspapers. | One month | 100.000 | Magazines' crews | Published articles |

| | Objective | Outcome | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| **5** | Putting heritage site's logo and slogan, i.e. "Citadel, Secret of History", as a brand icon | Printing the heritage site theme (logo and slogan) on the following items:<br><br>1. Staff uniforms<br>2. Staff ID cards<br>3. Volunteers' T-shirts<br>4. PowerPoint Presentations<br>5. Covers of handicraft | Looking for slogan author, logo drawer, and clothes designer and signing the contracts with them. | Two months | 25.000 | Site crew | Approved contracts |
| | | | Creating logo and slogan | Three months | | Slogan author & logo drawer | Draft of logo and slogan |
| | | | Evaluating the draft and publishing the final | One month | | Site crew | Logo and slogan |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | products | version of logo and slogan. | | | | |

<br>

**Goal II:** Using various Information Technology (I.T.) techniques

| | Objective | Outcome | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| **1** | Creating professional website | Website for the Saladin Citadel heritage site and its attractions | Looking for qualified technical support companies | Three months | ------- | Site crew | A list of candidate companies |
| | | | - Coordinating regulations and rules of contracts, <br> - Signing the contracts <br> - Specializing two I.T. engineers for designing website. | Two months | 100.000 | Site crew & I.T. companies | - Regulation document <br> - Approved contracts <br> - Names of two I.T. engineers |
| | | | Designing website | Three months | | I.T. engineers | The drafted design of website |

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| | | | Training site employees who manage this website | Three months | | | Trained employees |
|---|---|---|---|---|---|---|---|
| | | | Assessing this website and launching it for audiences. | One month | | I.T. engineers & Site Crew | Launched website |

| | Objective | Outcome | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| 2 | Establishing various social media pages | 1- Facebook page<br>2- Tweeter page<br>3- Google + page<br>4- LinkedIn account<br>5- YouTube page<br>6- Flicker account<br>7- Instagram account<br>8- Vimeo page | - Buying three computers, their internet access, and a professional camera,<br>- Appointing qualified employees for being social media page administrators. | One month | 20.000 | Site crew | - Three computers,<br>- Internet access,<br>- Professional camera<br>- Approved contracts |
| | | | Preparing the published content on these pages | One month | | The pages' admins | The social media pages' content |

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| | Objective | Outcome | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| | | | Launching social media pages | One month | | | Social media pages |
| 3 | Creating virtual activities on-site by using the innovative CULTNAT[19] programs | Creating visits on-site by applying the following programs:<br><br>A- "Natural Interaction" on the fortification walls and towers (see Plate XXII – Fig. 1),<br>B- "Hologram" on the site museums' collections (see Plate XXII – Fig. 1, 2),<br>C- "Augmented Reality" on photos' exhibition (see Plate XXII – Fig. 4) | Studying site characteristics | Ten months | 450.000 | - Researchers,<br>- Documenters,<br>- Inspectors,<br>- Artists,<br>- Architectural engineers | The assessment of site characteristics. |
| | | | Preparing the virtual activities | Six months | | Designers & Animation specialists | The draft of virtual activities |
| | | | Recording studio interpretation material with a human voice | Three months | | Interpreters | Recordings |
| | | | Coordinating numerous meetings between the | Four months | | Site crew | The edited virtual activities |

[19] **CULTNAT**: Centre for Documentation of Cultural and Natural Heritage, Bibliotheca Alexandrina, Egypt (http://cultnat.org/General/Cultnat.aspx).

| | | | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| | | | project members to edit the prepared virtual activities | | | | |
| | | | Launching the produced virtual activities for audiences | One month | | The project manager | The virtual activities |

| | Objective | Outcome | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| 4 | Designing 3D printed models of site attractions (see Plate XXII – Fig. 5, 6) | Putting two models:<br>1. In the frontal area of the heritage site<br>2. In the court of the arrivals terminal at Cairo International Airport (CIA) | Taking some distinguished photos of the site attractions and creating these via 3D printing program | Four months | 70.000 | - Photographers,<br>- Artists,<br>- Animation specialists | - Photos<br>- Drawings of 3D-printed models |
| | | | - Printing two 3D-printed models<br>- Selecting an attractive area in the arrivals terminal<br>- Transporting 3D-printed model to CIA | Two months | | 3D printing company & administration office of CIA | - 3D models<br>- Identifying specific place to display 3D-printed model<br>- Displaying 3D-printed model in |

| | | | | an arrival terminal's court |
|---|---|---|---|---|

**Goal III:** Using media tools to promote the ignored attractions at the Citadel

| | Objective | Outcome | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| **1** | Creating "film-induced tourism" (episodes or programmes) with interdisciplinary internationally recognized TV channels or radio stations about the site's history and its attractions | Showcasing site attractions via the following media outlets:<br><br>1. General channels or stations<br><br>2. Cultural channels or stations<br><br>3. Scientific channels or stations | - Looking for three interdisciplinary internationally recognized TV channels or radio stations<br>- Setting regulations with their administration offices. | Three months | 300.000 | Site crew | - A list of channel or station candidates<br>- Regulation document<br>- Approved contracts |
| | | | - Selecting qualified companies to create mobile studios according to | One month | | | - List of mobile studios-related companies<br>- Approved |

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| # | Objective | Outcome | Activity | Time Frame | Cost (L.E) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| | | | available space | | | | contracts |
| | | | Making mobile studios and evaluating them on-site | Three months | | Mobile studios-related company | Mobile studios |
| | | | Preparing content of first episodes with TV or radio programme cast | Three months | | Site crew | The 1$^{st}$ episodes' scripts |
| | | | Recording TV or radio episodes and editing them | Two months | | | Recordings of TV or radio episodes |
| | | | Launching these episodes on TV or radio. | One month | | International radio and TV channels | The broadcasted episodes |
| | **Objective** | **Outcome** | **Activity** | **Time Frame** | **Cost (L.E)** | **Responsibility** | **KPIs** |
| 2 | Creating FAM trips (familiarization trips) with international | International public figures are working in | Searching for and estimating the popularity criterion for | Four months | 150.000 | Site crew | The popularity criterion |

| public figures from various fields | the following fields: <br><br> 1. Political field <br> 2. Artistic field <br> 3. Sports field | selecting those public figures | | | | |
|---|---|---|---|---|---|---|
| | | Communicating with the representatives of those figures and making an appointment on their work schedule | Three months | | | An appointment on the public figure's work schedule |
| | | Obtaining confirmation | One month | | | Confirmation letters |
| | | Coordinating their flight tickets, internal transportation and hosting affairs | Three months | | | The flight tickets and hotel bookings |
| | | Hosting their visit to the heritage site. | One month | | | The public figures' visits |

**S.2: Manage the visitor demand**

**Goal I:** Creating monthly programme calendar

| | Objective | Outcome | Activity | Time Frame | Cost (L.E) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| **1** | Offering CULTNAT's innovative "Culturama" show once per month (see Plate XXIII) | The site management collaborates with CULTNAT and organises "Culturama" show about the Citadel (historical background and its attractions), integrating the tangible cultural heritage with an intangible heritage | Preparing the show content | Four months | 20.000 | Site crew & CULTNAT | The content of "Culturama" show |
| | | | Preparing "Culturama" show | Six months | | CULTNAT | "Culturama" show |
| | | | Installing a mobile room of "Culturama" show and examining the show on-site | One month | | | A mobile room of "Culturama" show |
| | | | Opening "Culturama" show for audiences | One month | | Site crew | Attending audience |

| | Objective | Outcome | Activity | Time Frame | Cost (L.E) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| 2 | Offering monthly heritage-related activities | 1. Artistic plays present the autobiography of Citadel rulers, 2. Storytelling events about based on historical timelines, memoirs, diary entries, rulers' letters, and memorial site photographs 3. Lectures about the architectural buildings, traditional art, history and archaeology 4. Educational museum and | - Selecting international actors and actresses to play historic roles<br>- Looking for international novels about historical events which took place at the Citadel | Three months | 300.000 | Site crew | - Approved contracts<br>- The list of selected novels |
| | | | - Studying the selected novels,<br>- Training the theatrical roles,<br>- Preparing topics of workshops, lectures and presentations for both | Six months | | Site crew, actors, actresses, and international lecturers | - Trained actors and actresses<br>- The list of prepared topics and the corresponding presentations |
| | | | Coordinating the | Two months | | Site crew | The draft of a |

| | | Outcome | Activity | Time Frame | Cost | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| | | conservation workshops | monthly schedule | | | | monthly schedule |
| | | 5. Awareness initiatives and tours for global children or new generations<br><br>6. Art-on-the-cart programme | - Announcing the monthly schedule with international partners<br>- Following through with the schedule events | One month | | | Monthly schedule |

**Goal II:** Including the heritage site "Saladin Citadel" in special tour itineraries.

| | Objective | Outcome | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| 1 | Creating an international heritage campaign encouraging visits to principle sites in the Egyptian WHS "Historic Cairo" | International heritage campaign should include the following places:<br><br>1. Saladin Citadel<br><br>2. el-Moa'z Street | Creating the campaign crew including the creators of a campaign logo and slogan, planners, supervisors and a jury for the campaign competition. | Four months | 50.000 | Site crew | Approved contracts |

| | | 3. Old Cairo (Religious Complex) | Preparing a campaign plan and its ideas, designing and printing campaign tools | Three months | 100.000 | | - The plan document<br>- Campaign tools like posters, flags, and uniform. |
|---|---|---|---|---|---|---|---|
| | | | - Inviting international participants and volunteers<br>- Publishing campaign announcement. | Three months | 50.000 | | - List of participant and volunteer names<br>- Confirmation letters |
| | | | Launching campaign around the globe | One month | --------- | | Announcement |
| | | | Starting the implementation of campaign action plan | One month | --------- | | Actions |

| | Objective | Outcome | Activity | Time Frame | Cost (L.E.) | Responsibility | KPIs |
|---|---|---|---|---|---|---|---|
| 2 | Creating 1000 package tickets for groups of five people or more | 1. 200 package tickets including heritage walk on-site and a free traditional Egyptian drink at the overlook cafe. | Creating a memorial design for package tickets | One month | 10.000 | Designers | Ticket designs |
| | | | Editing designs in tourism way | Three months | | Tourism editors | The corrected ticket designs |
| | | 2. 200 package tickets including a visit to Mohamed Ali Mosque, el-Nasir Mohamed Mosque, and a traditional Egyptian meal at the overlook cafe. | Printing the memorial designs of package tickets and its programs of each category. | Two months | 70.000 | Publishing company | The printings |
| | | 3. 600 package tickets including visiting three site museums and attending two events such as a theatrical | Coordinating with international tourism agencies and companies to deliver the package offers | Three months | -------- | Site crew | Confirmation letters |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | performance at Yusef Well theater or the "Culturama" show at the Citadel court (*Mahka el-Qala'a*) | | | | |
| | **Objective** | **Outcome** | **Activity** | **Time Frame** | **Cost (L.E)** | **Responsibility** | **KPIs** |
| **3** | Enhancing the site visitation numbers throughout the year via various activities | 1. Seasonal events such as national feasts, memorial events and so on<br><br>2. Reenactments of historical events related to the appointment and exile of rulers or sultans<br><br>3. Ethnographic exhibitions | Analysing the historical and ethnographical studies as well as international tourism fairs | Five months | 100.000 | Site crew | The documents of these studies |
| | | | - Coordinating the schedule,<br>- Preparing the content,<br>- Buying the equipment and tools,<br>- Training the staff who put on and | Five months | 400.000 | Site crew & event management trainees | - Activities schedule<br>- Equipment,<br>- Trained staff |

| | | presenting Egyptian cultural phenomena that display Egyptian folklore, traditions, habits and customs utilising the great databases of pictures, records, and information<br><br>4. International arts festivals presenting music, dance, storytelling, and craft demonstrations,<br><br>5. Scientific biennials and conferences<br><br>6. Light and sound | supervise the events, festivals, biennials, conferences, and fairs | | | | |
|---|---|---|---|---|---|---|---|
| | | | Sharing the schedule with international partners to promote it in their home countries. | Two months | --------- | | Confirmation letters |
| | | | Starting the schedule with its activities | One month | --------- | Site crew | Activities |

| | | events | | | | | |
|---|---|---|---|---|---|---|---|
| | | 7. One-time activities like "*Long Night of Museums*"[20] | | | | | |
| | | 8. Heritage music concerts | | | | | |
| | | 9. participating in international tourism fairs[21] | | | | | |

In sum, according to the literature review and supervisors' advices especially marketing professor, the author applies the steps of developing a heritage marketing plan in order to solve the problem of the dissertation "augmenting the visitation of Egyptian World Heritage Site".

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[20] The idea of the Berlin event "*Long Night of Museums*" (http://www.lange-nacht-der-museen.de/en/) was started in 1997. People can visit the museums from 6 p.m. to 2 a.m., enhancing their cultural experience. Within this duration, the museums present a wealth of events, initiating the visitors with the culture significance of the paintings and sculptures.

[21] International tourism fairs such as FITUR Madrid, BIT Milan, ITB Berlin, Holliday World Prague, MITT Moscow……etc.

# Chapter Four

## Conclusion and Recommendations

In conclusion, the research stated that the inherited past plays role in the present attracting the audience to the heritage product through participating in heritage-related activities. Moreover, the character, who like heritage either tangible or intangible, has ability to travel everywhere in order to enhance his edutainment experience. But, this kind of visitors needs to promotion in order to inform him as well as catch his desire to visit mainly this heritage site or to involve this event. Consequently, the author finds the heritage marketing as a tool of attracting who interested in heritage as well as the heritage marketing is as a bridge between the heritage site and its visitors exchanging something of value for something they need or want. The heritage marketing seeks to satisfy the visitors' expectations and motivations.

For the structure of a heritage marketing plan, however there are multiple approaches for marketing planning, the research often pursued the school of Strang and Gutman; Genoways and Ireland; Searles; and Kotler et al. in order to clarify the steps of developing a heritage marketing plan in relation to identify the marketing mix (4Ps).

Furthermore, the research formulated the auditing process, which has to be done after implementing the marketing plan, as well as the features of concept of heritage branding. Last but not least, it displayed multiple approaches which view the ways of managing demand in heritage sites as well as focused on the techniques of heritage marketing that assist the heritage marketer to augment the visitation level. Finally, the author has chosen one of Egyptian WHSs as a case study applying the steps of developing a heritage marketing plan viewing through the marketing objectives how to attract the visitors in direct or indirect ways.

After completing the research study, the author finds that there are numerous subjects which need to study. First of all, the author noticed some Egyptian WHSs have attraction as a brand icon or the site itself is a brand icon. Egyptian bank uses figures of these sites on some of banknotes. As well as, Egypt has about six cultural heritage sites which inscribed on the World Heritage List and have the right of putting the WHS icon. Consequently, the author can recommend the researchers answering how to use these advantages creating a branding plan in order to rise up these sites to the augmentation level.

Moreover, through numerous trips around the location of a case study, the author finds that the local community surrounding the heritage site doesn't appreciate the significance of the heritage site and the importance of its sustainable preservation. So, the author would like to encourage other scholars finding solutions using the heritage marketing in order to reorient an indigenous population to become mindful with the heritage site. Consequently, the research presents a question "can the Egyptian heritage sites target the local visitors only in a marketing plan?"

In addition, the research finds, through some interviews with senior management of the Citadel, that site managers separate between the affairs of site management and the marketing process of Egyptian heritage products, either heritage site or museum. In contrast, the author has an overview that in case, the marketing process involved in the site management, it makes great changes to the core product. It can assist the site management controlling the interaction of the site visitors with the heritage attractions. Moreover, heritage marketing can generate income for conserving a heritage attraction, managing the site, and determining the site carrying capacity with interpretation[22] suggestions as a result of market research. Consequently, these factors would relieve the pressures attracting visits to less famous sites as well as delivering the heritage resources' benefits.

Through a marketing plan in chapter three, the author mainly based on the heritage site attractions. So, the research suggests some recommendations, for policy makers of the Citadel, regarding the improvement of the site management and the heritage site facilities and services as added-value. These facilities and services broaden the scale of target segment in the future and also balance the visitation rate for the heritage attractions throughout the year. Also, he suggests some ideas to generate income in order to cover site expenses emphasizing the aspect of sustainability.

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[22] Association of Heritage Interpretation (AHI) identifies the concept of "*Interpretation*" as "*the art of helping people explore and appreciate our world*" (Association for Heritage Interpretation, 2004) while Misiura introduces in his book another definition as "*the art of explaining the past by bringing it to life, usually in thematic or story form.*" Therefore, a main function of interpretation is to raise the heritage visitor's awareness, especially in relation to "*value of an aspect of heritage*" in order to boost their satisfaction. (Misiura, 2006, pp. 156, 157)

If the site's policy makers apply the following recommendations, the site would probably have more characteristics supporting a marketing plan of the Citadel in the future:

## 4.1. Creating partnerships

Based on the marketing mix element of place, the heritage site doesn't have enough distribution channels. So, the Citadel, as a World Heritage Site, needs joining international or local partners. The idea of creating partnerships is very useful in allowing the site marketer to promote the heritage product for various target segments. Consequently, Saladin Citadel could create partnerships with numerous partners such as:

A- School systems, and media partners, which could then create and deliver the educational material in a digital publishing format as well as to partner with and communicate via TV channels like "Discovery",

B- International travel agencies or companies,

C- International tourism organisations (such as UNWTO),

D- International embassies,

E- International heritage conservation organisations like UNESCO, ICOMOS, and ICCROM,

F- International architectural associations, and

G- International heritage documentation centres.

## 4.2. Developing the site facilities and services

As the author has mentioned in the literature review that adding some facilities and services to museums or heritage site is one of promoting methods which assist in attracting heritage visitors. In contrast, through the case study, the Citadel needs to develop its facilities and services, such as souvenir kiosks and cafeteria[23]. In fact, if the site maintains and develops its services, it will have ability to target perfectly an international segment and satisfy the visitor's demands in qualified way. For example, the site infrastructure, e.g. bathrooms, need sustainable maintenance.

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[23] The Citadel has only one cafeteria which is located beside the National Police Museum.

For services, the heritage site needs create a multilingual welcome office at the main entrance, orienting visitors by providing free brief printed guides and maps, and offering paid services like tour guides or audio-guides. It can offer technological services facilitating the visiting process, such as using, for instance, electronic ticketing machines at the main visitor entrance or putting computer screens to show information about the site entirely as one of components of Egyptian WHS "Historic Cairo". Moreover, the site management shall add free internet Wi-Fi services inside the location and create special smart phone application allowing the visitor to become oriented and get to know attractive components on-site.

For facilities, although the heritage site has a cafeteria, it isn't attractive and does not have satisfactory services. The site management can develop food and drink service and improve the cafeteria or restaurant design to be modest and utilitarian for audience, while remaining appropriate and in harmony with Islamic heritage. Although the site has numerous souvenir shops outside the core zone, especially in front of the main entrance, the site can spread mobile wooden kiosks inside the location for selling scholarly books, memorial photos, and artifacts replicas.

**4.3. Developing the financial resources**                          (see Plate XXIV)

By a research, all of Egyptian heritage sites don't have its financial resources that the budget of these sites is only financed by the Ministry of Antiquities. In contrast, the marketing plan and its activities need high amount of money as well as the site expenses. This factor pushes the author to recommend some ways supporting financially the Citadel such as:

**A. Membership**

Membership is one of the ways of generating revenues for supplementing the site outflow. Membership has numerous benefits for members like free admission; obtaining discounts at events, external tours, and other site services; receiving free subscriptions; knowing up-to-date wall calendars; and receiving gifts and free permissions for member's guests.

**B. E-commerce**

E-commerce is a retail action which increases the site revenue and gives an added-value to the heritage site's website by allowing the international visitors as a target segment to know about the site and its attractions.

**C. License agreements**

Saladin Citadel can invite TV channels and advertising agencies to shoot at the heritage site, nonetheless requiring a license agreement, and obtaining a percentage of the outcome's revenue. Tourism magazines and journals also need photos for their articles and cover pages. As well, clothing manufacturers can put photos of the Citadel on t-shirts of use them as an icon on other products. The heritage site can therefore provide the photos of the attractions and collect money from their usage. In hence, the research would like to ask question "can the site manager think in heritage site from commercial perspective and at the same time, preserve it?"

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**Pl. I**
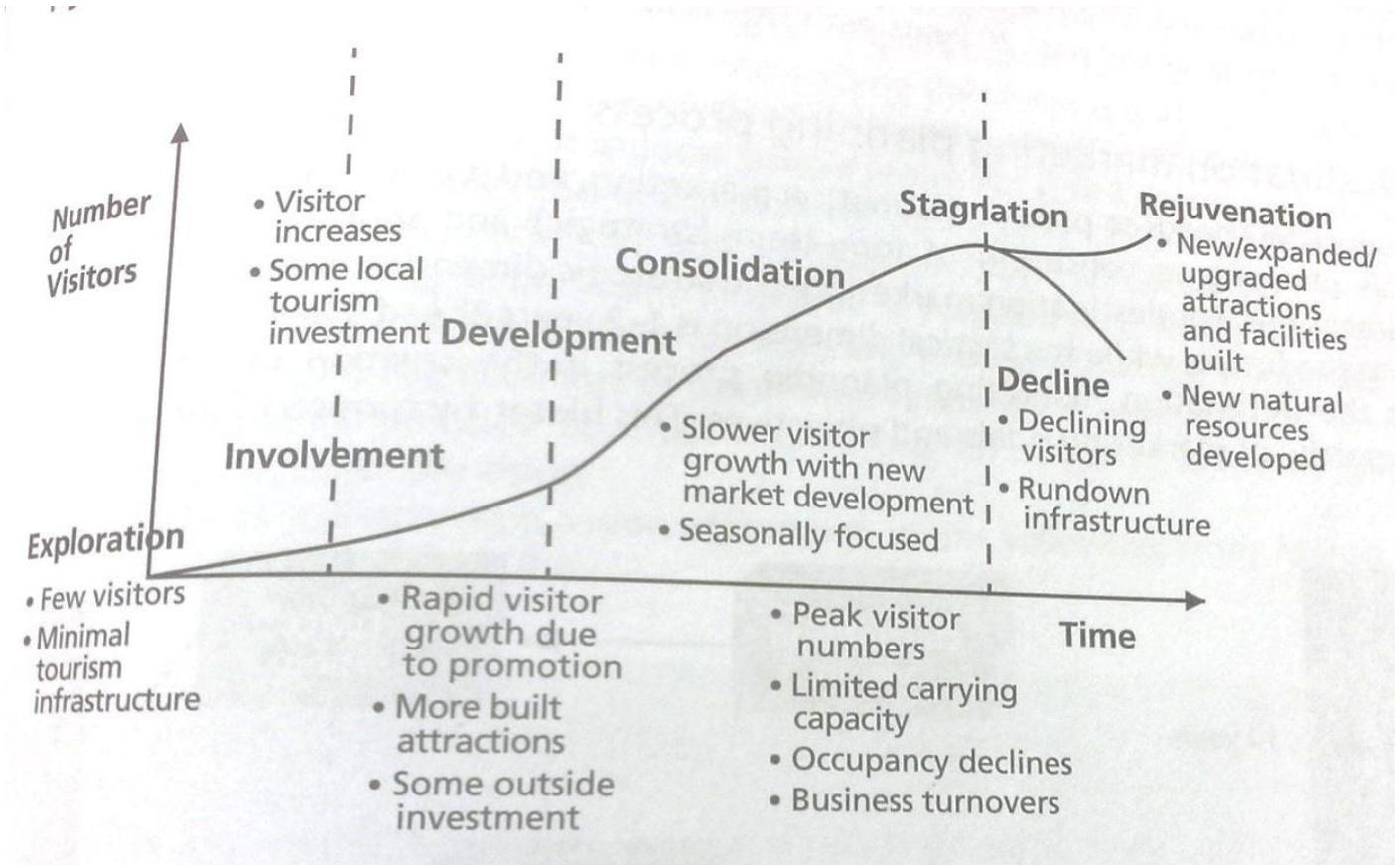


Life Cycle of Heritage Destination

Source: (Butler, 1980; Morrison, 2013, p. 71 , fig 3.2)

**Pl. II**



The Marketing Cycle

Source: (Morrison, 2013, p. 71, fig 3.1)

**Pl. III**



Marketing Mix "5Ps"

Source: (N. G. Kotler et al., 2008, p. 29 , fig 2.4)

**Pl. IV**



**What Consumers?**

Adults
Children
Young adults
Seniors
Single-time visitors
Repeat visitors
Tourists
Volunteers
Members
Community
Educators
Scholars
Families
Students
Donors
Government
Corporations
Foundations

**What Needs?**

Aesthetics
Curiosity
Learning
Sociability
Recreation
Participation
Remembrance
Unique experience
Visual/sensory experience
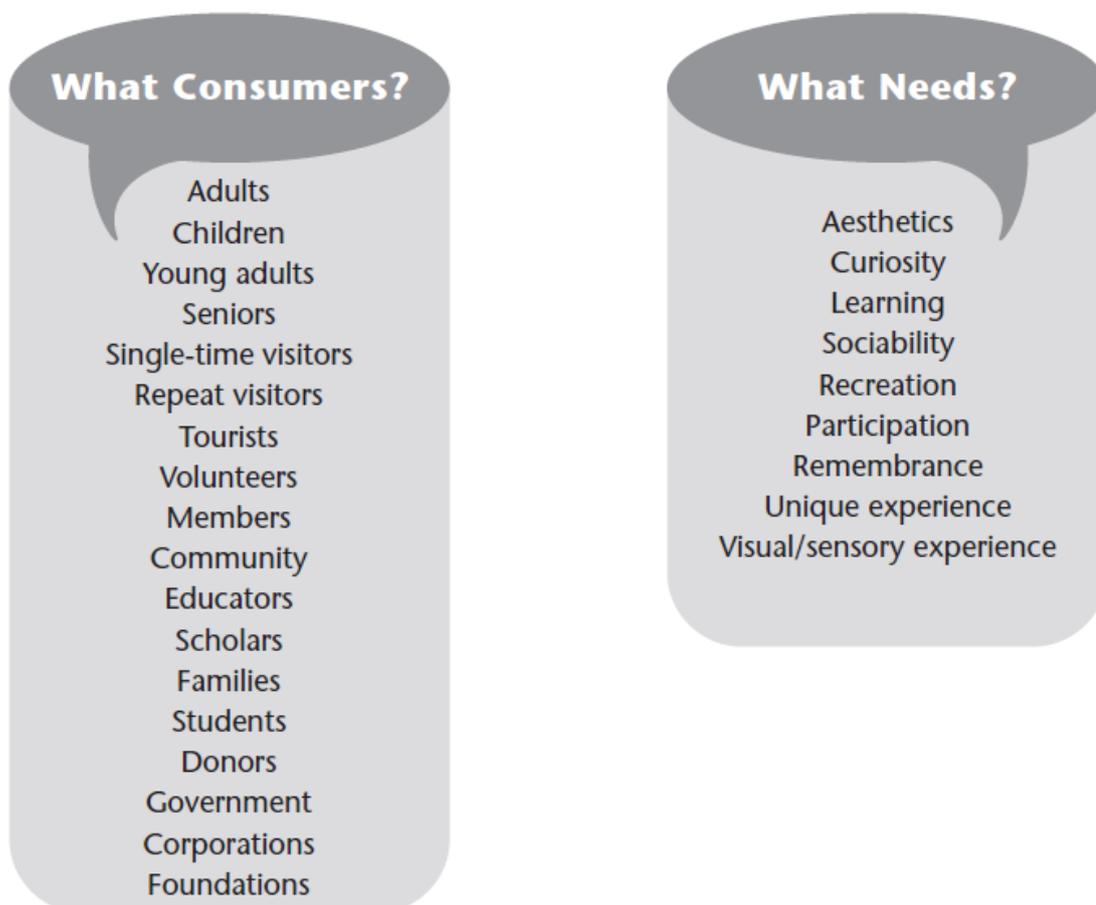
Target consumer segments with heritage destinations and their expected needs

Source: (Kotler, Kotler, & Kotler, 2008, p. 24, fig 2.2 )

**Pl. V**
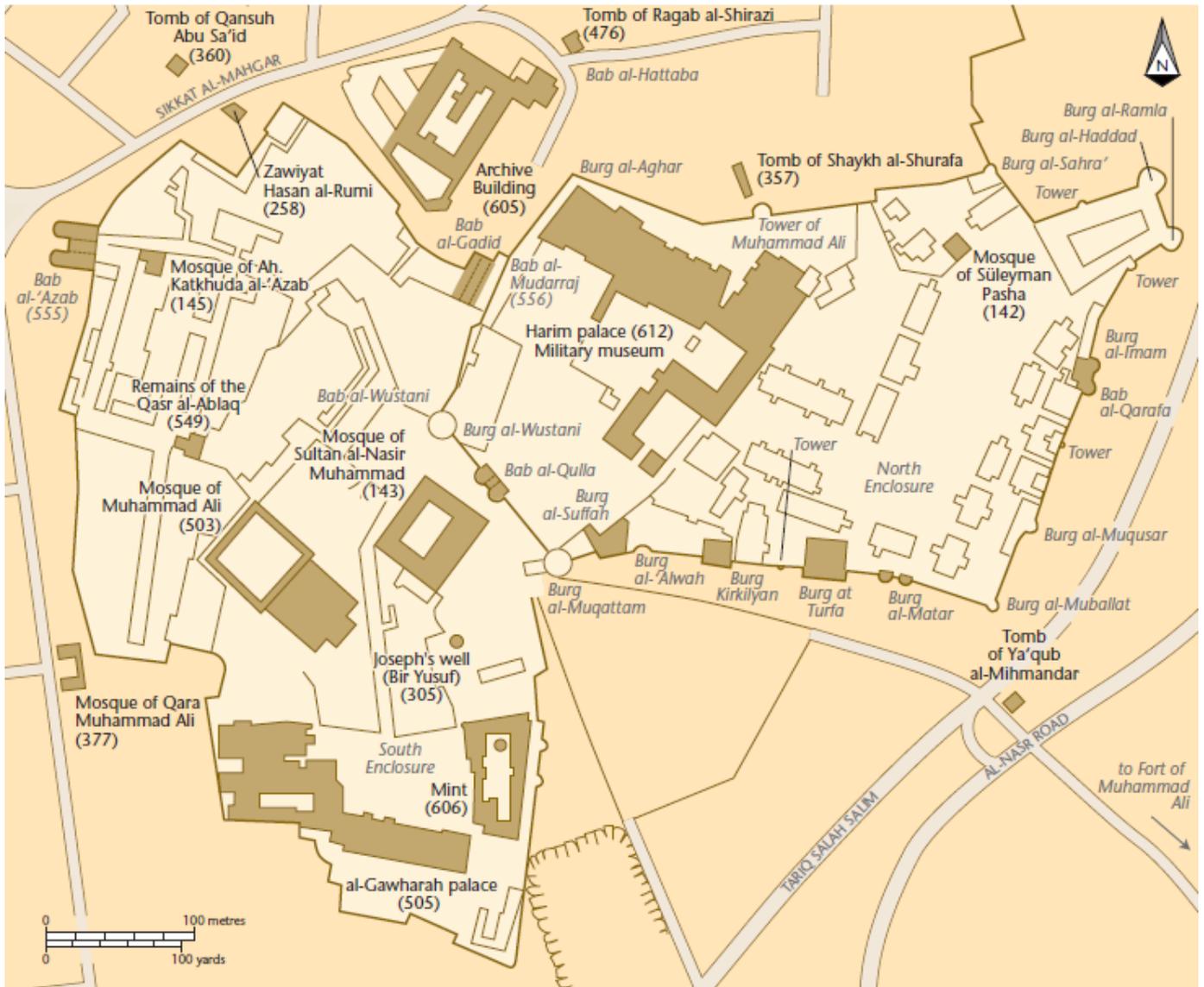


The Descriptive Map of Saladin Citadel

Source: (Yeomans, 2006, p. 106)

**Pl. VI**
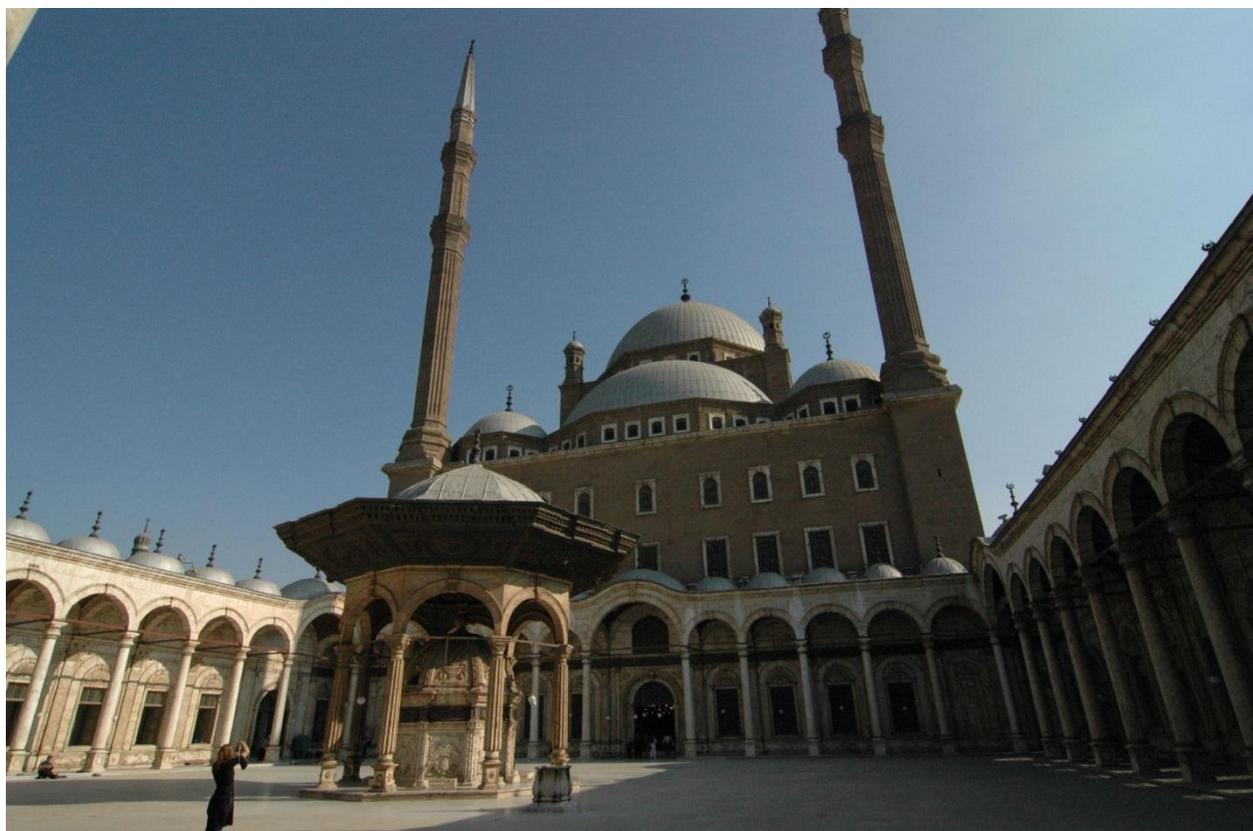


Mosque of Mohamed Ali Pasha

Source:https://commons.wikimedia.org/wiki/File:Flickr_-_Gaspa_-
_Cairo,_moschea_di_Muhammad_Ali_(8).jpg

**Pl. VII**



Figure 1: al-Nasir Mohamed Ibn Qalawun Mosque with its green dome

Source: https://scontent-cdg2-1.xx.fbcdn.net/hphotos-xpf1/v/t1.0-9/16915_472578916251619_159965089177585577_n.jpg?oh=ffe4381bac9deac9b5efcfbfa5f574de&oe=562F8793



Figure 2: The internal design (*ablaq*)

Source: https://de.wikipedia.org/wiki/Moschee_des_an-Nasir_Muhammad#/media/File:An-nasirmosque.jpg



Figure 3: *Minaret*

Source: https://upload.wikimedia.org/wikipedia/commons/a/ae/Caire_Al_Nasir_4.jpg

**Pl. VIII**



Figure 1: Yusef well

Source: © Mohamed Badry
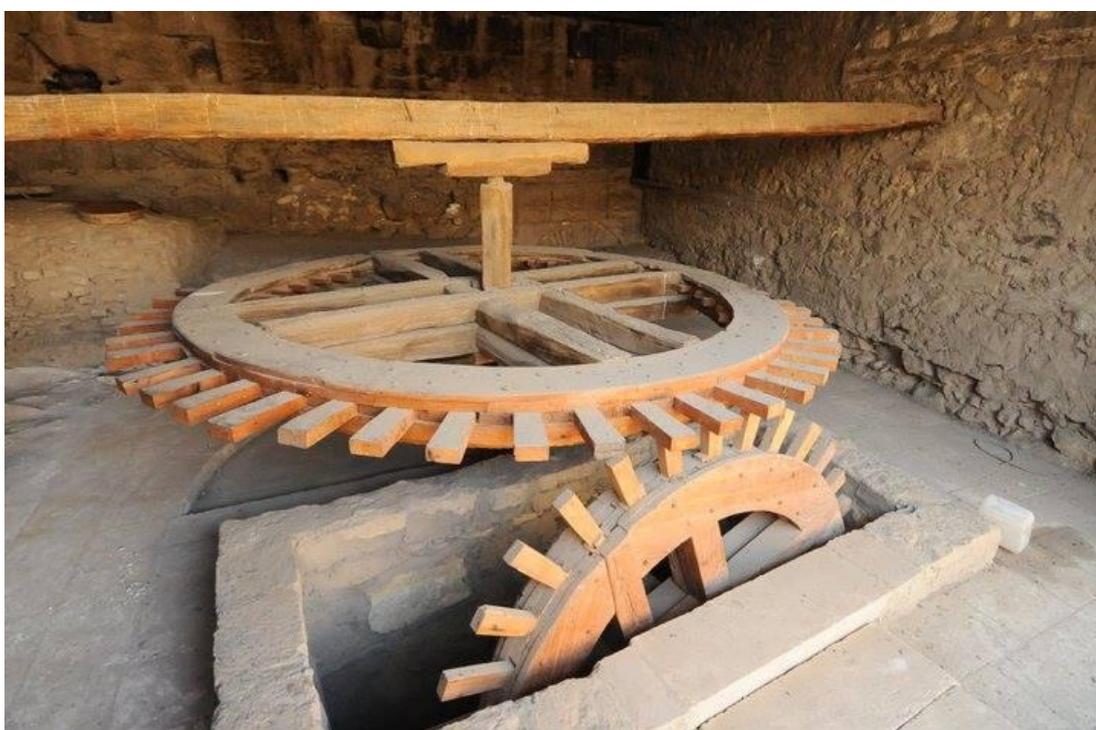


Figure 2: animal-powered wheel (*Saqiyah*)

Source: © Mohamed Badry

**Pl. IX**



Figure 1: The main entrance of National Police Museum

Source: https://ar.wikipedia.org/wiki/%D9%85%D8%AA%D8%AD%D9%81_%D8%A7%D9%84%D8%B4%D8%B1%D8%B7%D8%A9#/media/File:Police_National_museum.jpg
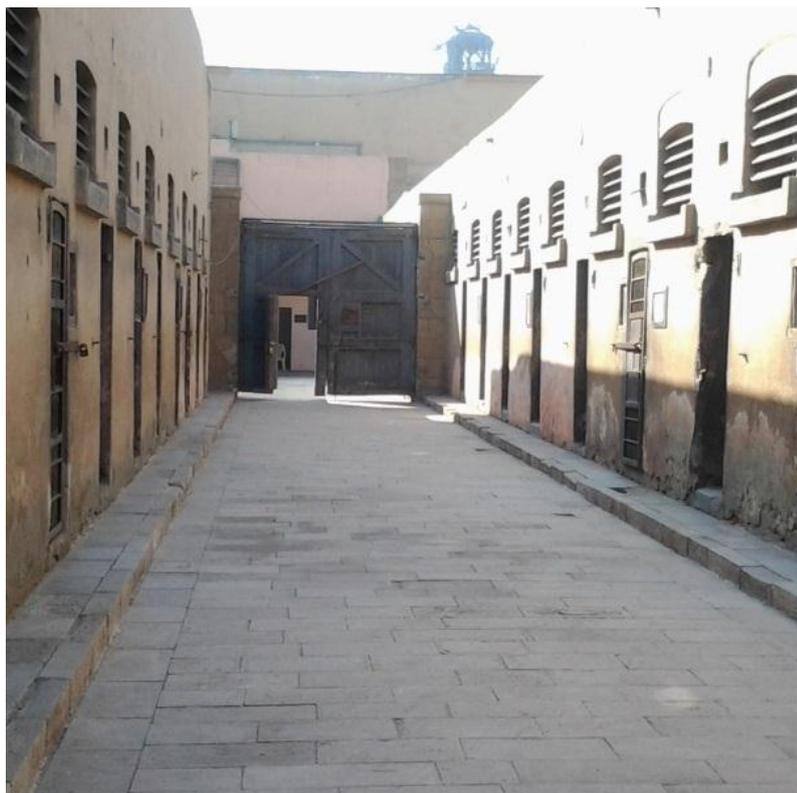


Figure 2: Prison Rooms

Source: https://commons.wikimedia.org/wiki/File:%D8%B2%D9%86%D8%A7%D8%B2%D9%8A%D9%86_%D8%B3%D8%AC%D9%86_%D8%A7%D9%84%D9%82%D9%84%D8%B9%D8%A9.jpg

**Pl. X**



Figure 1: The main entrance of National Military Museum

Source: http://www.ask-aladdin.com/images/museums/egypt_military-_museum.jpg



Figure 2: The Museum Garden

Source: https://commons.wikimedia.org/wiki/File:Salah_El_din_citadel_3.JPG

**Pl. XI**



Façade of Royal Carriage Museum

Source: http://www.touregypt.net/images/touregypt/carriage6.jpg

**Pl. XII**



Figure 1: Open Air Museum includes numerous and various Islamic objects

Source: https://commons.wikimedia.org/wiki/File:Flickr_-_Gaspa_-_Cairo,_cittadella_(10).jpg



Figure 2: Open Air Museum includes numerous and various Islamic objects (continue….)

Source: https://fbcdn-sphotos-h-a.akamaihd.net/hphotos-ak-xfp1/v/t1.0-9/10151166_799575420069868_763793047098211 6232_n.jpg?oh=3a602def7437d5ba98ab0b7f7dfc1614&oe=564E254F&__gda__=1447496390_d3775dcd248af434b3361a3bbaeb5304

**Pl. XIII**



Saladin Citadel supervises the view of Historic Cairo

Source: https://commons.wikimedia.org/wiki/File:Islamic_Cairo_(2005-05-385).jpg

**Pl. XIV**
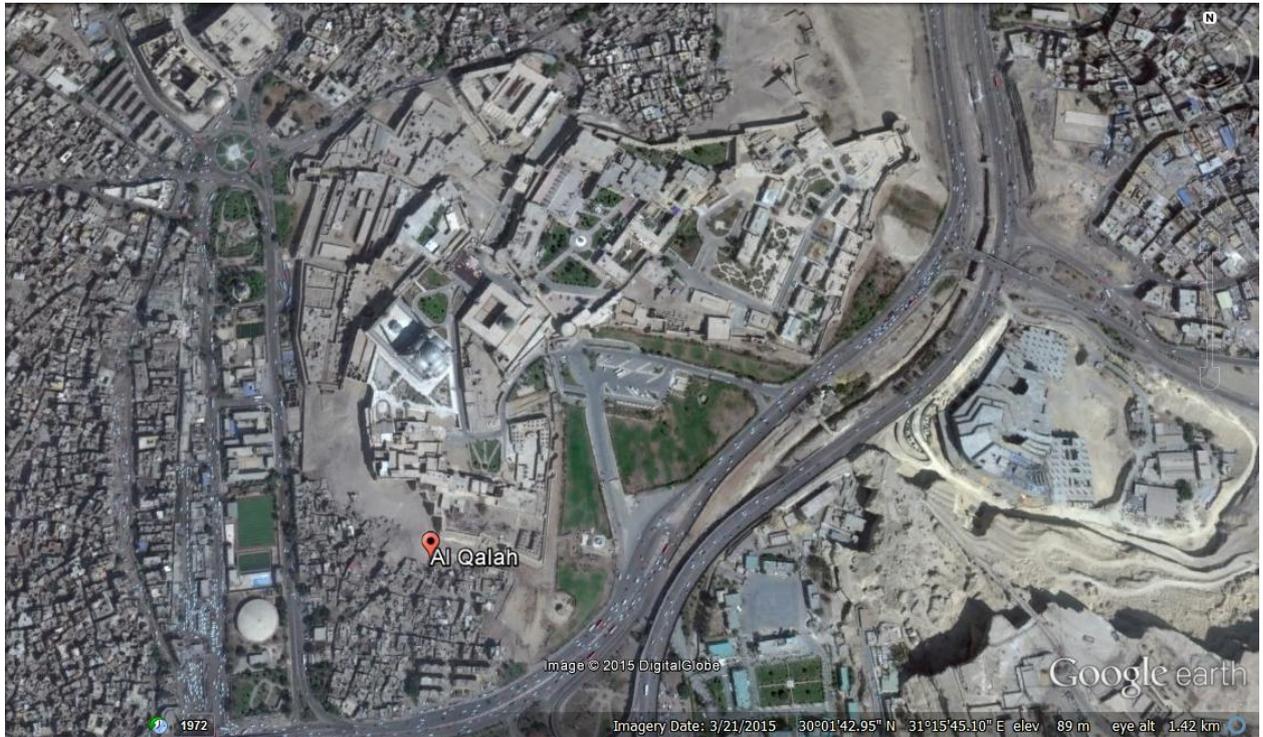


View of Saladin Citadel Location

Source: © Google Earth 2015

**Pl. XV**



One of views which you see from Saladin Citadel panorama

Source: https://c2.staticflickr.com/4/3268/3156297790_8a520640ce.jpg

**Pl. XVI**



Figure 1: The site map as interpretation tool at the main entrance
Source: © Mohamed Badry



Figure 2: Site Inspector explains the site component on the panel of Mohamed Ali Mosque
Source: © Megawra (Built Environment Collective – NGO)

**Pl. XVII**



Illegal urban development

Source: © Mohamed Badry

**Pl. XVIII**



Map estimates the green areas inside and close to Saladin Citadel

Source: © Google Earth 2015

**Pl. XIX**



High number of visitors visits Mohamed Ali Mosque

Source: https://farm5.staticflickr.com/4106/5193891626_2e330af68c_o_d.jpg

**Pl. XX**



The Map of URHC project shows the location of Saladin Citadel at WHS "Historic Cairo"

Source:http://www.urhcproject.org/images/images/4_Al_Darb_al-Ahmar_and_al-Sayyeda_Zeinab_Visitors_Map.jpg

**Pl. XXI**
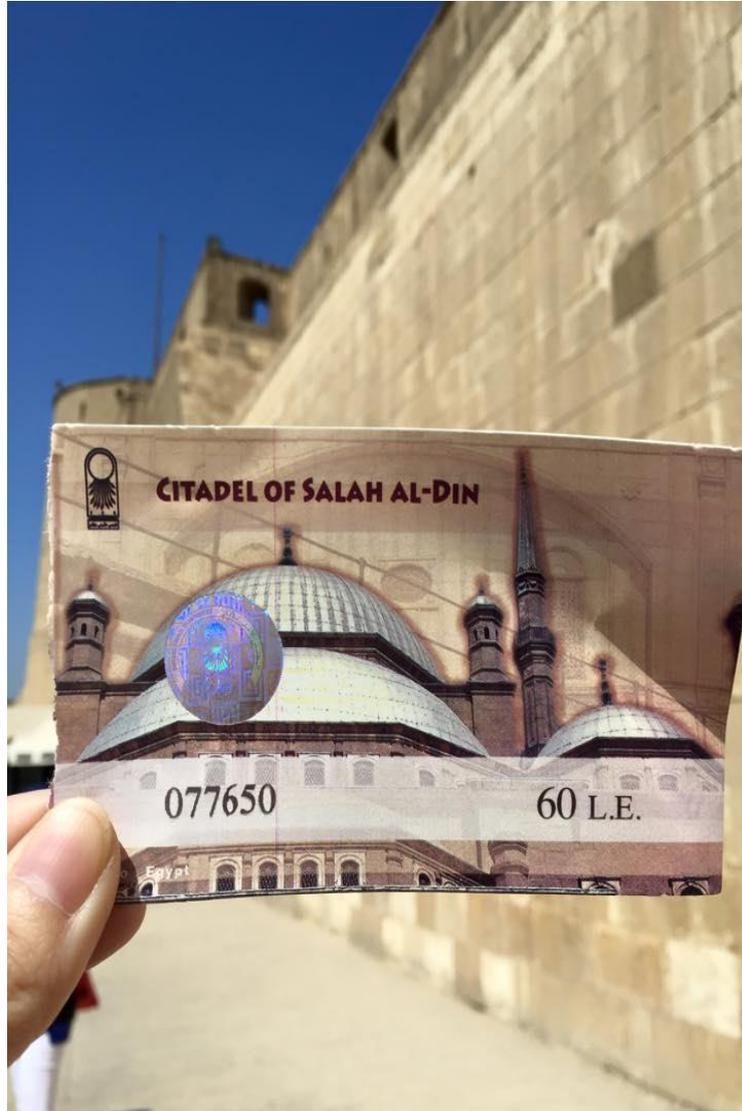


Model of entrance ticket for foreign visitors

Source: https://fbcdn-sphotos-f-a.akamaihd.net/hphotos-ak-xtp1/v/t1.0-9/1546203_1051314581550429_5200806373131135980_n.jpg?oh=7af074a738f18d80bca1331755ad2d72&oe=55C978C4&__gda__=1439062002_e2be3625906a5a934440f711502f1fb1

**Pl. XXII**
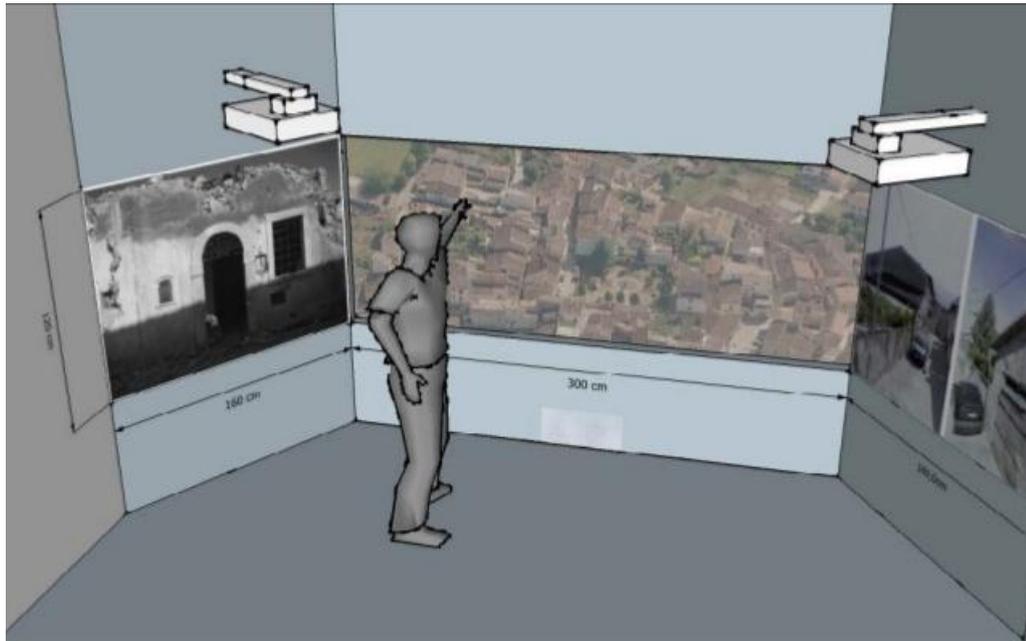


Figure 1: Natural Interaction Model

Source: http://image.slidesharecdn.com/bh1316112013novideo-131119135347-phpapp02/95/onna-project-a-natural-interaction-installation-and-mobile-solution-for-cultural-heritage-13-638.jpg?cb=1384869670
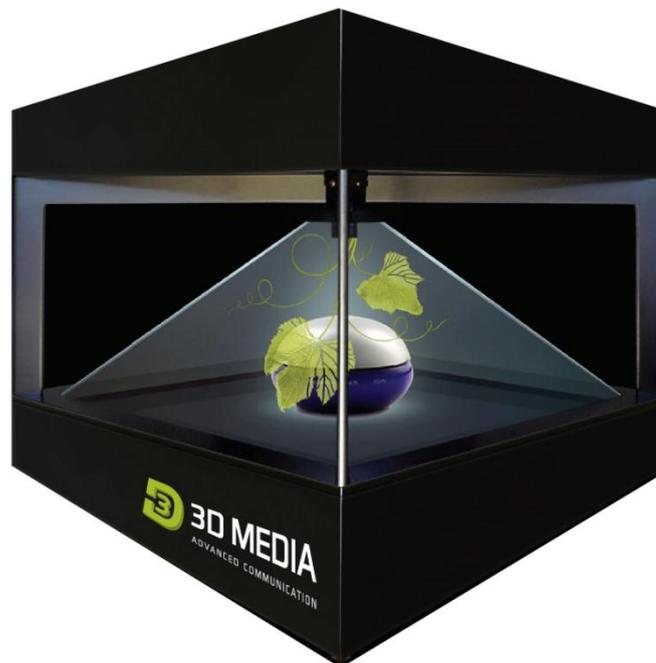


Figure 2: Hologram module

Source: http://www.3dmediaww.com/files/h1.jpg

**Pl. XXII**



Figure 3: The displayed object by Hologram

Source: http://antiquities.bibalex.org/Attachments/images/Caesarion-cropped.jpg
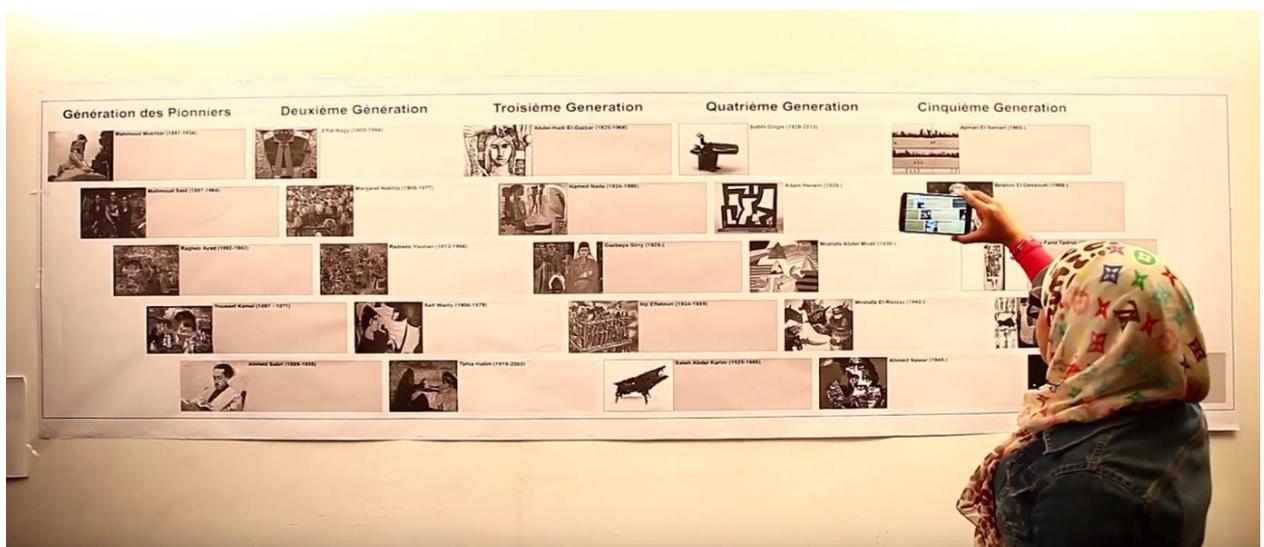


Figure 4: Augmented Reality Model

Source: http://www.digitalheritage2015.org/wp-content/uploads/2015/09/289.png

**Pl. XXII**



Figure 5: 3D printed model

Source: https://capitolhillcorner.files.wordpress.com/2014/08/z-hine-3-d-007.jpg



Figure 6: 3D printed model for

heritage village – OBG

Source:

http://3dchimera.com/files/2014/07/

Heritage-Village-landscape.png

**Pl. XXIII**



Culturama room in CULTNAT Center

Source:

http://www.bibalex.org/Attachments/Projects/Resized/830x430/201504141432355075_cultura
mabright.JPG

**Pl. XXIV**
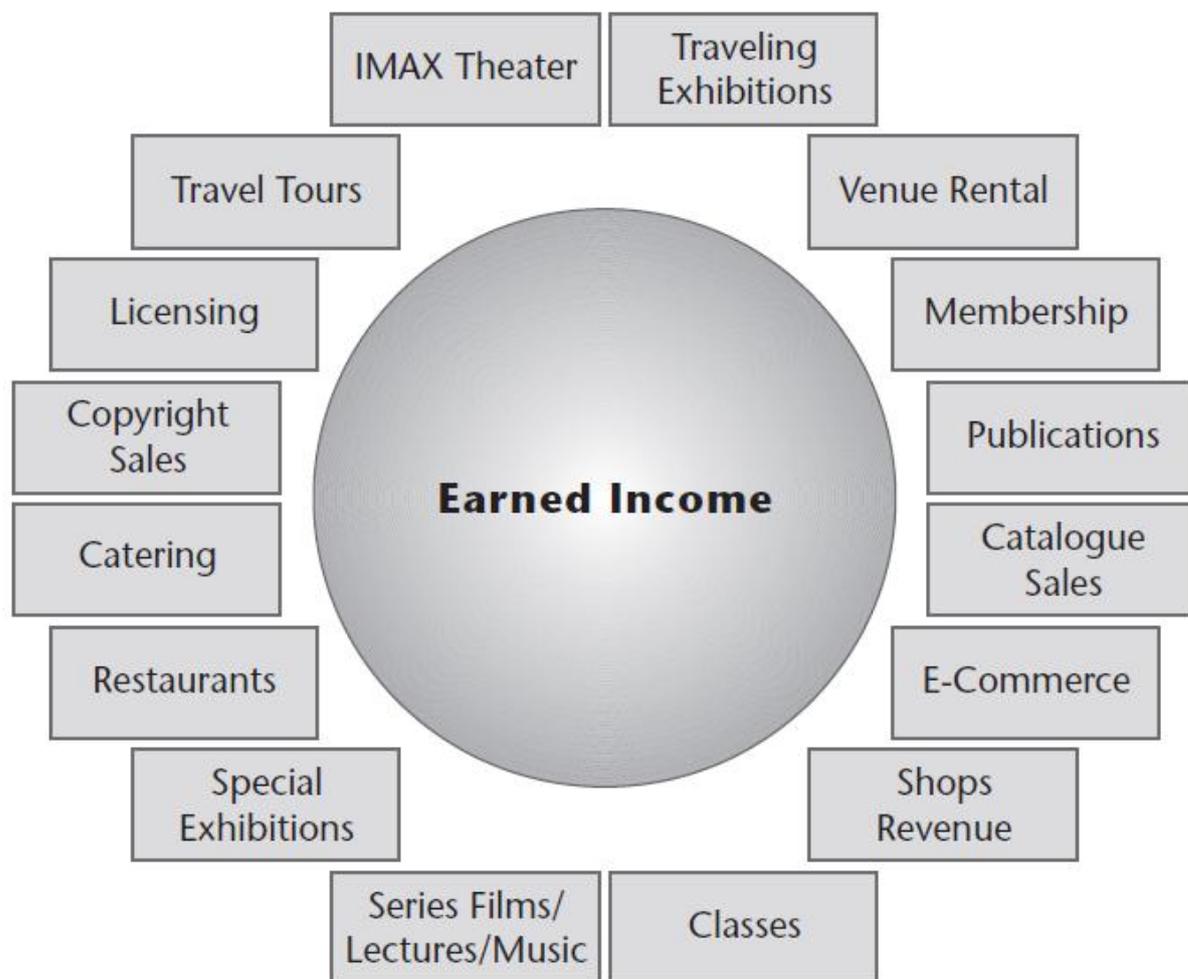


Income generation resources

Source: (N. G. Kotler et al., 2008, p. 198, fig 7.1)

# Appendix I

## One to one semi-structured interviews

## with the senior management of the heritage site "Saladin Citadel"

(1) The current director of Saladin Citadel, Mr. Gamal el-Hawary on Thursday 30 April 2015, 12 p.m. (Mr. Gamal el-Hawary, 2015);

**Q1: If you decided to market the heritage site internationally, what could you do? Or which strategies would you employ to market the site?**

Mr. el-Hawary was not enthusiastic for about marketing the site globally at present. He suggested that the first step should be to raise the surrounding local community's awareness for Egyptian cultural heritage by communicating with national youth centres, for instance, in Hataba and Arab Yasar and creating cultural courses for repeat young visitors from the district in order to instil the significance of the heritage attraction and its values. Also, he recommended developing a collaboration protocol between the Ministry of Antiquities and the Ministry of Education to encourage multiple visits by students.

**Q2: In the context of your previous statement, how does Saladin Citadel inspectorate contribute to promoting the site internally?**

He answered that the Saladin Citadel inspectorate does cultural development and monumental awareness through the ministerial laws. The site inspectors give free guided tours for local visitors and school trips.

**Q3: How does the site management attract the local civilians and international visitors to visit the heritage destination?**

For attracting the local residents, he recommended that the Ministries of Education, Tourism, Transportation, as well as national media partners should cooperate with the Ministry of Antiquities in preparing package programmes for Egyptian civilians. For encouraging the international visitors, he suggested that the heritage site could create a ticket office, at the airport, which would promote the heritage attractions to the incoming travellers.

(2) The coordinator of cultural events at the Citadel and Culture Development Fund duty, Mr. Gamal Moustafa on Thursday 30 April 2015, 3 p.m. (Mr. Gamal Moustafa, 2015);

Unfortunately, Mr. Gamal Moustafa couldn't answer my heritage marketing-related questions while he spoke about international cultural events which take place at the Citadel. These events are often jointly coordinated by the Cultural Development Fund, the Ministry of Culture, the Ministry of Youth and Sport, the Ministry of Tourism, and the Ministry of Antiquities.

He mentioned that there are national projects taking place in Saladin Citadel for developing the heritage destination, such as a project re-using the coins house "*Dar el-Darb*", for exhibitions display, which started in 2009.

He illustrated that there is available space for hosting activities, events, and parties by members of the public or private sectors:

1- **The Great court "*Mahka el-Qal'a*":** this place is prepared to host great parties and festivals such as "The International Festival for Drums and Traditional Arts", and "The International Samaa' Festival for Spiritual Music & Chanting".

2- **Soliman Pasha Mosque theatre:** international plays, such as a performance of "King Lear", have been staged here in the Arabic version.

3- **The court of the National Police Museum** and **the Yusuf Well theatre**: these courts are prepared to host international culture and tourism conferences; moreover, the private sector, individuals, and political parties have hired them for symposiums and events.

4- **Mohamed Ali Mosque's court** and **its external panorama,** and **the court of el-Nasir Mohamed Mosque** have been used as film sets for TV programmes.

(3) The previous director of the Saladin Citadel (the current director of Manial Palace Museum), Mr. Moustafa Abd el-Halim on Tuesday 2 June 2015, 2:30 p.m. (Mr. Moustafa Abd el-Halim, 2015).

In this conversation, Mr. Moustafa Abd el-Halim mentioned some negative aspects of the site, which are repelling the visitors, such as the bad customer service, and the lack of interpretation, facilities, and services. Furthermore, he referred to the lack of investment in the site's characteristics as there are inactive departments in the Ministry of Antiquities related to marketing archaeological sites.

## Appendix II

## Statistics of Site Visitors in 2010 and 2013

### Saladin Citadel, Collecting Administration, Ministry of Antiquities, *Numbers of Visitors in 2010*, Cairo, Egypt (2010). Print.

| Months | Foreigners | Egyptians | Student Foreigners | Egyptian Students |
|---|---|---|---|---|
| January | 31,592 | 23,076 | 5,788 | 5,606 |
| February | 28,688 | 62,942 | 5,871 | 17,143 |
| March | 37,600 | 44,677 | 6,273 | 60,032 |
| April | 32,566 | 38,345 | 7,748 | 59,100 |
| May | 25,158 | 16,160 | 3,904 | 6,131 |
| June | 16,958 | 15,615 | 4,178 | 2,339 |
| July | 17,846 | 25,268 | 6,631 | 12,677 |
| August | 18,506 | 11,581 | 4,831 | 1,372 |
| September | 23,603 | 37,296 | 3,347 | 981 |
| October | 37,228 | 24,020 | 5,344 | 25,769 |
| November | 33,375 | 40,541 | 4,397 | 73,546 |
| December | 27,930 | 32,872 | 7,642 | 81,858 |
| **Total:** | **331,050** | **372,393** | **65,954** | **346,554** |

### Saladin Citadel, Collecting Administration, Ministry of Antiquities, *Numbers of Visitors in 2013*, Cairo, Egypt (2013). Print.

| Months | Foreigners | Egyptians | Student Foreigners | Egyptian Students |
|---|---|---|---|---|
| January | 7,510 | 32,462 | 3,293 | 577 |
| February | 7,329 | 38,701 | 2,701 | 9,627 |
| March | 7,687 | 31,216 | 2,812 | 16,084 |
| April | 7,611 | 24,972 | 2,579 | 7,744 |
| May | 6,853 | 25,897 | 1,833 | 4,715 |
| June | 5,536 | 22,957 | 2,342 | 4,621 |
| July | 2,393 | 4,313 | 995 | 139 |
| August | 911 | 24,777 | 423 | 50 |
| September | 934 | 12,692 | 198 | 582 |
| October | 1,929 | 42,795 | 411 | 3,001 |
| November | 2,031 | 27,208 | 610 | 16,820 |
| December | 2,849 | 25,271 | 1,250 | 13,317 |
| **Total:** | **53,573** | **313,261** | **19,447** | **77,277** |

## Appendix III

## Supreme Council of Antiquities (SCA), Ministry of Culture (2002), *Law for Photographing and Activities*

## By Arabic Language



وزارة الثقافة
المجلس الأعلى للآثار
مكتب الأمين العام

١٧٥٠٢

٢١/١٢/٢٠٠٤

السيد / مدير عام الذكر ـ تاريخ ...

تحية طيبة وبعد ..

إيماءً إلى مقترحات اللجنة المشكلة بقرار مجلس إدارة المجلس الأعلى للآثار بجلسته بتاريخ
٢٨/٩/٢م بشأن مناقشة تعديل لائحة التصوير والحفلات الجديدة التى سبق أن وافق عليها مجلس
إدارة المجلس الأعلى للآثار بجلسته بتاريخ ٢٨/١/٢م

نحيط سيادتكم علماً بأن مجلس إدارة المجلس الأعلى للآثار قد قرر بجلسته بتاريخ
٢/١٢/٢٠٠٢م الموافقة على تعديل لائحة التصوير والحفلات الجديدة وذلك حتى يتسنى للمجلس الأعلى
للآثار الوفاء، بالتزاماته وذلك على النحو التالى ـ

**أولاً :الالتزام بتطبيق الآتى :ـ**

مادة (١) لرئيس المجلس الأعلى للآثار أو من يفوضه الحق فى منح تصاريح التصوير المجانية أو نسب
التخفيض على الرسوم المقررة وللأمين العام الحق فى منح نسب التخفيض على الرسوم المقررة
بنسبة لاتزيد عن ٥٠ % وفى تخفيض الرسوم والإعفاء منها بالنسبة للطلبة المصريين

مادة (٢) تطبع تذاكر بالفئات والنوعيات الواردة باللائحة وبجداول رسوم التصوير المرفقة كل على حده
وذلك من خلال قطاع التمويل وطبقاً للمسميات المذكورة بتصريح التصوير وتطبق عليها
الإجراءات المالية المتبعة فى تذاكر الزيارة العادية .. من حيث التوريد والإثبات الدفترى والمراجعة
المالية

مادة (٣) تسرى تذكرة التصوير فى نفس يوم سريانها فقط ، على أن يتم ختمها بخاتم تاريخ اليوم فى
شباك التذاكر وفى حالة تعذر التصوير فى نفس اليوم يرجع فى ذلك الى السيد / رئيس قطاع
التمويل أو من يفوضه

مادة (٤) يقوم مدير المتحف أو المنطقة الأثرية محل التصوير أو إقامة الحفلة بإصدار أمر تكليف بأسماء العاملين المرافقين والمشرفين على إقامة الحفلات أو التصوير على أن يكون من بينهم أثرى وأن يكونوا هم المسئولين عن مباشرة عملية التصوير أو إقامة الحفل سواء بالنسبة للتأكد من سداد رسوم التصوير والزيارة المقررة أو رسوم الحفل طبقا للتصريح وكذا قيمة إستهلاك الكهرباء، في حالة إستخدامها من المتحف أو المنطقة ومدة التصوير

مادة (٥) رسوم إقامة الحفلات :

تكون رسوم إقامة الحفلات بجميع مرافق المجلس المختارة لإقامة الحفلات كالتالى :-

| الـــعـــــدد | الرسـوم |
|---|---|
| ١- ٢٠٠ فرد (( مئتى فرد) عن الحفلة الواحدة | ١٥٠٠٠ جنيه<br>(فقط مبلغ وقدره خمسة عشر ألف جنيه لاغير) |
| ٢- فى حالة زيادة العدد عن ٢٠٠ فرد (مئتى فرد)<br>أ) بحد أقصى ١٠٠ فرد ( مئة فرد )<br>ب) مايزيد عن ١٠٠ فرد ( مئة فرد ) | <br>يتم تحصيل نصف تذكرة حفل<br>يتم تحصيل تذكرة حفل أخرى كاملة |

مادة (٦) لرئيس المجلس الأعلى للآثار الإعفاء من الرسوم المقررة الواردة فى المادة(٥) طبقا لظروف ومناسبات ومواعيد إقامة الحفلات وللأمين العام خفض رسوم إقامة هذه الحفلات على ألا تزيد عن نسبة ٥٠ / وزيادتها طبقا لظروف ومناسبات ومواعيد إقامة الحفلات

مادة (٧) تطبع تذاكر بالفئات والنوعيات الواردة فى المادة (٥) كلا على حدة طبقا للموافقة وذلك من خلال قطاع التمويل ويطبق بالنسبة لها جميع الإجراءات المالية المتبعة فى تذاكر الزيارة العادية من حيث التوريد والإثبات الدفترى والمراجعة المالية

مادة (٨) يتم تحصيل مبلغ ٢٠٠ جنيه ( فقط مبلغ وقدره مئتا جنيه لاغير ) عن اليوم الواحد للموقع الواحد فى حالة إستخدام مصادر الكهرباء التابعة للمجلس الأعلى للآثار سواء لإقامة الحفلات أو التصوير

مادة (٩) في حالة التصوير بأنواعه في غير مواعيد العمل الرسمية سواء بعد أو قبل مواعيد العمل الرسمية تحصل رسوم إضافية قدرها ٣٠٠٠ جنيه ( فقط مبلغ وقدره ثلاثة آلاف جنيه لاغير ) عن اليوم الواحد للموقع الواحد

مادة (١٠) في حالة عدم إقامة الحفلة سواء من قبل المجلس أو الجهة الطالبة ترد الرسوم أو تقام حفلة بدلاً منها

مادة (١١) تقدم الجهة المصرح لها بالتصوير أو إقامة الحفل أو فتح المنطقة مبلغ ٥٠٠ جنيه ( فقط مبلغ وقدره خمسمائة جنيه لاغير ) يومياً للعاملين بالمنطقة مقابل الأعمال التي يقومون بها في غير مواعيد العمل الرسمية

مادة (١٢) للأمين العام للمجلس الأعلى للآثار منح تصاريح التصوير وإقامة الحفلات ذات المردود السياحي الوطني محاناً وبالمثل التصوير بمعرض التوثيق الرقمي

ثانياً: رسوم التصوير التليفزيوني والسينمائي والفيديو بالمناطق والمواقع والمتاحف والمعابد الأثرية .

| | حسابا | رسوم | | فرع |
|---|---|---|---|---|
| | | معرض | أهلي | |
| ١ | ١٠٠٠ دولار (فقط مبلغ وقدره ألف دولار لاغير) للاكتشافات الحديثة | ١٥٠٠ جنيه (فقط مبلغ وقدره ألف وخمسمائة جنيه لاغير) | ٥٠٠٠ جنيه (فقط مبلغ وقدره خمسة آلاف جنيه لاغير) | الاكتشافات الأثرية الحديثة والحفائر للأفلام التسجيلية بجميع المناطق والمواقع الأثرية والمساجد والكنائس والأديرة والقلاع في اليوم الواحد للموقع الواحد |
| ٢ | ——— | ٣٠٠٠ جنيه (فقط مبلغ وقدره ثلاثة آلاف جنيه لاغير) | ٥٠٠٠ جنيه (فقط مبلغ وقدره خمسة آلاف جنيه لاغير) | الأفلام الروائية والتجارية بجميع المناطق والمواقع الأثرية والمساجد والكنائس والأديرة والقلاع في اليوم الواحد للموقع الواحد |

| | | | |
|---|---|---|---|
| ٣ | المقابر المفتوحة للزيارة للمقبرة الواحدة فى الساعة الواحدة فيما عدا المقابر الواردة بالبندين (٥،٦) التاليين | ٥٠٠ جنيه (فقط مبلغ وقدره خمسمئة جنيه لاغير) | ٢٥٠ جنيه (فقط مبلغ وقدره مئتان وخمسون جنيهاً لاغير) | ـــــــــ |
| ٤ | المقابر الأثرية المغلقة (غير المفتوحة للزيارة) للمقبرة الواحدة فى الساعة الواحدة | ١٠٠٠ جنيه (فقط مبلغ وقدره ألف جنيه لاغير) | ٨٠٠ جنيه (فقط مبلغ وقدره ثمانمئة جنيه لاغير) | ١٥٠٠ جنيه (فقط مبلغ وقدره ألف وخمسمئة جنيه لاغير) فى الساعة الواحدة للمناطق المغلقة |
| ٥ | مقبرة نفرتارى – مقبرة توت عنخ آمون – للمقبرة الواحدة فى الساعة الواحدة بعد موافقة أ.د. الأمين العام | ٣٠٠٠ جنيه (فقط مبلغ وقدره ثلاثة آلاف جنيه لاغير) | ١٥٠٠ جنيه (فقط مبلغ وقدره ألف وخمسمئة جنيه لا غير) | ٣٠٠٠ جنيه (فقط مبلغ وقدره ثلاثة آلاف جنيه لاغير) فى الساعة الواحدة |
| ٦ | مقابر حور محب – سيتى الأول – رمسيس السادس أمنحتب الثانى – تحتمس الثالث – مقابر دير المدينة الأقصر – تى – مريروكا (سقارة) – مقابر العمارنة بنى حسن – مير – للمقبرة الواحدة – فى الساعة الواحدة بعد موافقة أ.د. الأمين العام . | ٢٠٠٠ جنيه (فقط مبلغ وقدره ألفا جنيه لاغير). | ١٠٠٠ جنيه (فقط مبلغ وقدره ألف جنيه لاغير) | ـــــــــ |
| ٧ | التصوير الإعلامى للتليفزيون المصرى | مجـــــــانـاً | | |

وزارة الثقافة
**المجلس الأعلى للآثار**
مكتب الأمين العام

| | | | |
|---|---|---|---|
| ٨ التصوير التجاري الدعائي بالمعابد والمناطق المكشوفة وكذلك المساجد والكنائس والأديره والقلاع - فيما عدا قلعة صلاح الدين بالقاهرة في اليوم الواحد للموقع الواحد | ١٠٠٠ جنيه (فقط مبلغ وقدره ألف جنيه لاغير). | ٦٠٠ جنيه (فقط مبلغ وقدره ستمئة جنيه لاغير) | ٦٠٠ جنيه (فقط مبلغ وقدره ستمئة جنيه لاغير) في اليوم الواحد |
| ٩ التصوير التجاري الدعائي بقلعة صلاح الدين بالقاهرة في اليوم الواحد. | ٣٠٠٠ جنيه (فقط مبلغ وقدره ثلاثة آلاف جنيه لاغير) | ١٠٠٠ جنيه (فقط مبلغ وقدره ألف جنيه لاغير). | ١٠٠٠ جنيه (فقط مبلغ وقدره ألف جنيه) للمصري ٣٠٠٠ جب (فقط مبلغ وقدره ثلاثة آلاف جب لاغير) للأجنبي ١٠٠ جب (فقط مبلغ وقدره مئة جنيه لاغير) كهرباء في اليوم |
| ١٠ تصوير الإعلانات التجارية عن منتجات أو خدمات بالمعابد والمناطق المكشوفة لليوم الواحد للموقع الواحد بعد موافقة أ.د الأمين العام على نوعية الإعلان | ٧٠٠٠ جنيه (فقط مبلغ وقدره سبعة آلاف جنيه لاغير) | ٧٠٠٠ جب (فقط مبلغ وقدره سبعة آلاف جب لاغير) | ———— |
| ١١ تصوير الفيديو التذكاري بكاميرا فيديو شخصية بالمعابد المكشوفة فقط | مجاناً | | |

| | | | |
|---|---|---|---|
| ١٢ | التصوير التليفزيوني والسينمائي والفيديو بالمتاحف سواء الأثرية أو الإقليمية أو التاريخية التابعة للمجلس الأعلى للآثار في الساعة الواحدة فيما عدا قاعة المومياوات بالمتحف المصري | ٢٠٠٠ جنيه (فقط مبلغ وقدره ألفا جنيه لاغير) | ١٠٠٠ جنيه (فقط مبلغ وقدره ألف جنيه لاغير) | ١٥٠٠ جنيه (فقط مبلغ وقدره ألف وخمسمائة جنيه لاغير في الساعة الواحدة للمتاحف |
| ١٣ | التصوير التليفزيوني والسينمائي والفيديو بقاعة المومياوات بالمتحف المصري بدون فتح الفاترينه وبعد موافقة أ.د الأمين العام في الساعة الواحدة | ٣٠٠٠ جنيه (فقط مبلغ وقدره ثلاثة آلاف جنيه لاغير) | ٢٠٠٠ جنيه (فقط مبلغ وقدره ألفا جنيه لاغير) | ٣٠٠٠ جنيه (فقط مبلغ وقدره ثلاثة آلاف جنيه في الساعة الواحدة |
| ١٤ | التصوير التليفزيوني والسينمائي والفيديو للمخطوطات بالمتاحف في الساعة الواحدة بدون فتح الفاترينه | ١٠٠٠ جنيه (فقط مبلغ وقدره ألف جنيه لاغير) | ١٠٠٠ جنيه (فقط مبلغ وقدره ألف جنيه لاغير) | ـــــــ |
| ١٥ | التصوير الفيديو التذكاري في المتاحف للهواه | مجانا | | ـــــــ |

ثالثا: أ)رسوم التصوير الفوتوغرافي بالمواقع الأثرية :

| م | النـــوع | الرســوم | |
|---|---|---|---|
| | | أجنبي | مصري |
| ١ | الإعلانات عن منتجــات أو خدمـــات بالمعابــد والمناطق المكشوفة بعد موافقة أ.د/ الأمين العام على نوعية الإعلان في اليوم الواحد للموقع الواحد . | ٢٠٠٠ جنيه (فقط مبلغ وقدره ألفا جنيه لاغير) | ١٠٠٠ جنيه (فقط مبلغ وقدره ألف جنيه لاغير) |
| ٢ | التصوير الفوتوغرافي التذكاري بالمعابـد والمناطـق المكشوفة بكاميرا عادية شخصية | مجانــــاً | |
| ٣ | وفي حالة استعمال الحامل في التصوير التذكاري في الموقع الواحد في اليوم الواحد . | ٢٠ جنيه (فقط مبلغ وقدره عشرون جنيها لاغير) | ١٠ جنيهات ( فقط مبلغ وقدره عشـرة جنيهات لاغير ) |
| ٤ | التصوير الفوتوغرافي التجاري بالمقابر المفتوحة للزيارة في الســاعة الواحدة للمقبرة الواحدة | ٥٠٠ جنيه ( فقط مبلغ وقدره خمسمئة جنيه لاغير) | ٢٥٠ جنيه (فقط مبلغ وقدره مئتان وخمسون جنيها لاغير) |
| ٥ | الإكتشافات الأثرية الحديثة والحفائر للموقع الواحد في اليوم الواحد | ١٠٠٠ جنيه ( فقط مبلغ وقدره ألف جنيه لاغير) | ٥٠٠ جنيه ( فقط مبلغ وقدره خمسمئة جنيه لاغير) |
| ٦ | التصوير الفوتوغرافي التجاري بمقابر نفرتاري – نوت عح آمون في الســاعة الواحدة للمقبرة الواحدة وبعد موافقة أ د / الأمين العام | ١٥٠٠ جنيه فقط (مبلغ وقدره ألف وخمسمئة جنيه لاغير) | ١٠٠٠ جنيه ( فقط مبلغ وقدره ألف جنيه لاغير) |

| | نوع التصوير | | |
|---|---|---|---|
| ٧ | التصوير الفوتوغرافي التجاري للمقابر المغلقة وكذا مقابر وادي الملوك والملكات - دير المدينة ( الأقصر ) - تى مريروكا (سقارة) - بنى حسن - تل العمارنة - مير في الساعة الواحدة للمقبرة الواحدة | ١٠٠٠ جنيه ( فقط مبلغ وقدره ألف جنيه لاغير ) | ٥٠٠ جنيه ( فقط مبلغ وقدره خمسمائة جنيه لاغير ) |
| ٨ | التصوير الفوتوغرافي التذكاري بدون فلاش أو حامل في المتاحف | مجانـا | |

ملحوظة : يمنع التصوير الفوتوغرافي التذكاري داخل المقابر سواء بفلاش أو بدون فلاش

ب) رسوم التصوير الفوتوغرافي بالمتاحف :

| حاليا | التصوير بدون فتح الفاترينة للأثر الواحد | | التصوير مع فتح الفاترينة للأثر الواحد | | نوع التصوير | م |
|---|---|---|---|---|---|---|
| | مصري | أجنبي | مصري | أجنبي | | |
| | مجانا | ٥٠ جـ ( فقط مبلغ وقدره خمسون جنيها لاغير ) | مجانا | ٨٠ جـ ( فقط مبلغ وقدره ثمانون جنيها لاغير ) | التصوير الفوتوغرافي للدارسين | ١ |
| بدون فتح الفاترينة للأثر الواحد ١٧٥ جـ رحمة وسبعون جنيها لاغير وبدون فتح الفاترينة ٣٥ جـ فقط مبلغ وقدره خمسة وثلاثون جنيها لاغير للمصري والأجنبي | ١٥٠ جـ ( فقط مبلغ وقدره مئة وخمسون جنيها لاغير ) | ٣٠٠ جـ ( فقط مبلغ وقدره ثلاثمائة جنيه لاغير ) | ٢٥٠ جـ ( فقط مبلغ وقدره مئتان وخمسون جنيها لاغير ) | ٥٠٠ جـ ( فقط مبلغ وقدره خمسمائة جنيه لاغير ) | التصوير الفوتوغرافي التجاري فيما عدا قاعة المومياوات بالمتحف المصري | ٢ |

٣ السلبيات ( النجاتيف )

| الرسوم | | ٣ السلبيات ( النجاتيف ) |
|---|---|---|
| مصرى | أجنبى | |
| ٥ جنيهات | أ) ٢٠ جنيه | أ) عند وجود السلبيات بقسم التصوير بالمتحف تطبع الصورة للأثر الواحد |
| ( فقط مبلغ وقدره خمسة جنيهات لاغير ) | ( فقط مبلغ وقدره عشرون جنيها لاغير) | |
| ———— | ب) ١٥٠ جنيه مصرى ( فقط مبلغ وقدره مئة وخمسون جنيها لاغير ) | ب) أما فى حالة إرسال الصورة للخارج بمعرفة المتحف فى حالة وجود السلبيات |

رابعا، رسوم تصوير الآثار الغارقة بالسواحل المصرية .

| حاليا | مصرى | أجنبى | نوع التصوير |
|---|---|---|---|
| | تحت الماء | تحت الماء | |
| ٢٠٠٠ دولار ( فقط مبلغ وقدره ألفا دولار لاغير للآثار فوق الماء. ٤٠٠٠ دولار ( فقط مبلغ وقدره أربعة آلاف دولار لاغير ) تحت الماء * رسوم الزيارة * | ٤٠٠٠ جنيه مصرى ( فقط مبلغ وقدره أربعة آلاف جنيه لاغير) | ٤٠٠٠ دولار ( فقط مبلغ وقدره أربعة آلاف دولار لاغير) | أولا: التصوير التليفزيونى والسينمائى والفيديو التجارى فى اليوم الواحد للموقع الواحد |

| | ١٠٠٠ جنيه<br>(فقط مبلغ وقدره<br>ألف جنيه لاغير) | ١٠٠٠ دولار<br>(فقط مبلغ وقدره<br>ألف دولار لاغير) | ثانيا، التصوير الفوتوغرافى التجارى<br>فى اليوم الواحد |
|---|---|---|---|

رجاء العلم واتخاذ اللازم ..

الأمين العام

للمجلس الأعلى للأثار

(أ.د. زاهى حواس)

لـــــاء / فى

# Appendix IV

# Online Questionnaire Form

## Marketing Egyptian World Heritage Site "Saladin Citadel"

I am a postgraduate student of joint master in Heritage Conservation and Site Management combining two prestigious Universities, Helwan University in Cairo and Brandenburg Technical University in Cottbus-Senftenberg, Germany. I hope you help me completing this questionnaire throughout your visit experience at Egyptian World Heritage Site "Saladin Citadel". Consequently, your input will be so important for my research and guide us in serving you better and enhancing this destination.

Note: All information in this questionnaire will remain strictly confidential.

Thank you in advance.

Yours Sincerely
Mohamed Badry Kamel

*Required

## Personal Information

1. **Name**

   _____

2. **Email**

   _____

3. **Age** *
   *Mark only one oval.*

   - ◯ 15 - Less than 25
   - ◯ 25-Less than 35
   - ◯ 35-Less than 45
   - ◯ 45-Less than 60
   - ◯ Over 60

4. **Nationality** *

   _____

5. **Education** *
   *Mark only one oval.*

   - ◯ High School
   - ◯ Bachelor
   - ◯ Master Degree or PhD
   - ◯ Others

6. **Marital Status** *
   *Mark only one oval.*

   ◯ Single
   ◯ Married
   ◯ Divorced
   ◯ Widow(er)

## Your visit to Saladin Citadel

7. **Your information about the Citadel as a historical site are from......?** *
   (You can choose more than one.)
   *Tick all that apply.*

   ☐ Guide Book
   ☐ Friends and Relatives
   ☐ Newspapers and Magazines
   ☐ Radio and TV
   ☐ Internet
   ☐ Others

8. **Are you.....?** *
   *Mark only one oval.*

   ◯ First time visitor
   ◯ Repeated visitor

9. **How many times did you visit the Citadel before?** *
   *Mark only one oval.*

   ◯ 1
   ◯ 2
   ◯ 3
   ◯ 4
   ◯ 5
   ◯ No times

10. **With whom did you visit the Citadel?** *
    Take more than one
    *Mark only one oval.*

    ◯ Alone
    ◯ With your partner
    ◯ With your family
    ◯ With your friends and relatives
    ◯ With group
    ◯ Others

# Decision-Making of visiting the Saladin Citadel

11. **Your decision to visit the Citadel was based on** *
(You can choose more than one.)
*Tick all that apply.*

- [ ] Recommendations
- [ ] Past Experience
- [ ] Advertisement
- [ ] Attractive Promotion
- [ ] Media

12. **Your tour at Saladin Citadel is arranged..... ?** *
*Mark only one oval.*

- ( ) By yourself
- ( ) Through a travel agency in Egypt
- ( ) Through a tour operator in your country
- ( ) Online reservation
- ( ) Others

13. **What motivates you to visit Saladin Citadel?** *
(You can choose more than one.)
*Tick all that apply.*

- [ ] To reduce stress
- [ ] to learn about the site's history and culture
- [ ] to visit a destination inscribed in the World Heritage List
- [ ] to visit the place that you have not visited before
- [ ] The site is an authentic tourist attraction
- [ ] The site has easy accessibility
- [ ] Advanced online ticket purchasing
- [ ] The site is safe and secured

## Propaganda and Advertising

14. **What type of advertisement attracts you most?** *
(You can choose more than one.)
*Tick all that apply.*

- [ ] Newspapers and Magazines
- [ ] Internet and Social Media
- [ ] T.V. Channels
- [ ] Brochures
- [ ] Direct Mail

## Site Facilities

**15. How did you find the facilities in the Citadel? ***
*Mark only one oval.*

◯ Satisfactory

◯ Neutral

◯ Dissatisfactory

**16. What are your preferences in food facilities that would be provided? ***
(You can choose more than one.)
*Tick all that apply.*

☐ Specialty Restaurant

☐ Local Restaurant

☐ Cafeteria

☐ Fast Food

☐ Others

## Site Attractions

**17. Which of the following attract you more? ***
(You can choose more than one.)
*Tick all that apply.*

☐ Mohamed Ali Mosque

☐ Mosque of el-Naser Mohamed Ibn Qalawun

☐ Yusef Wheel

☐ National Police Museum

☐ National Military Museum

☐ Royal Vehicles Museum

☐ Citadel Court "Mahka el-Qala'a"

**18. How do you rate Saladin Citadel as World Heritage Site? ***
*Mark only one oval.*

◯ Excellent

◯ Very Good

◯ Good

◯ Fair

**19. Would you like to repeat your visit to the Citadel? ***
*Mark only one oval.*

◯ Yes

◯ No

20. **Would you recommend Saladin Citadel as a world heritage site for your family and friends?** *

*Mark only one oval.*

◯ Yes

◯ No

21. **If No, Why ?!**

_____

_____

_____

_____

_____

**Online Questionnaire Results**

**First Section: Personal Information**

**Q3: Age**

| Categories | Number of Responses | Percentages |
|---|---|---|
| 15-less than 25 | 12 | 17.1 % |
| 25-Less than 35 | 34 | 48.6 % |
| 35-Less than 45 | 17 | 24.3 % |
| 45-Less than 60 | 6 | 8.6 % |
| Over 60 | 1 | 1.4 % |

**Q4: Nationality**

| Nationalities | Number of Responses | Nationalities | Number of Responses |
|---|---|---|---|
| Pakistani | 1 | Russian | 2 |
| British | 2 | Serbian | 1 |
| Chinese | 1 | Spanish | 2 |
| Egyptian | 51 | USA | 3 |
| French | 1 | Yemeni | 1 |
| German | 3 | | |
| Italian | 2 | | |

**Q5: Education Level**

| Education Level | Number of Responses | Percentages |
|---|---|---|
| High School | 3 | 4.3 % |
| Bachelor | 19 | 27.1 % |
| Master Degree or PhD | 45 | 64.3 % |
| Others | 3 | 4.3 % |

**Q6: Marital Status**

| Level of Marital Status | Number of Response | Percentages |
|---|---|---|
| Single | 44 | 62.90 % |
| Married | 24 | 34.30 % |
| Divorced | 1 | 1.40 % |
| Widow(er) | 1 | 1.40 % |

**Second Section: Your visit to Saladin Citadel**

**Q7: Your information about the Citadel as a historical site are from.....?**

| Information Sources | Number of Responses | Percentages |
|---|---|---|
| Guide Books | 30 | 42.90 % |
| Friends and Relatives | 17 | 24.30 % |
| Newspapers and Magazines | 5 | 7.10 % |
| Radio and TV | 11 | 15.70 % |
| Internet | 19 | 27.10 % |
| Other | 32 | 45.70 % |

**Q8: Are you.....?** (**Kinds of Visitors**)

| Kinds of Visitors | Number of Responses | Percentages |
|---|---|---|
| First time visitor | 22 | 31.40 % |
| Repeated visitor | 48 | 68.60 % |

**Q9: How many times did you visit the Citadel before?** (Number of visit times)

| Number of visit times | Number of Responses | Percentages |
|---|---|---|
| 1 | 15 | 21.40 % |
| 2 | 1 | 1.40 % |
| 3 | 9 | 12.90 % |
| 4 | 8 | 11.40 % |
| 5 | 30 | 42.90 % |

**Q10: With whom did you visit the Citadel?**

| The visit partner | Number of Responses | Percentages |
|---|---|---|
| Alone | 2 | 2.90 % |
| With your partner | 5 | 7.10 % |
| With your family | 11 | 15.70 % |
| With your friends and relatives | 22 | 31.70 % |
| With group | 23 | 32.90 % |
| Others | 7 | 10 % |

**Third Section: Decision-making of visiting Saladin Citadel**

**Q11: Your decision to visit the Citadel was based on….?**

| The base of decision-making process | Number of Responses | Percentages |
|---|---|---|
| Recommendations | 35 | 50 % |
| Past Experience | 31 | 44.30 % |
| Advertisements | 2 | 2.90 % |
| Attractive Promotion | 13 | 18.60 % |
| Media | 5 | 7.10 % |

**Q12: Your tour at Saladin Citadel is arranged..... ?**

| The arrangements of tours | Number of Responses | Percentages |
|---|---|---|
| By yourself | 45 | 64.30 % |
| Through a travel agency in Egypt | 5 | 7.10 % |
| Through a tour operator in your country | 4 | 5.70 % |
| Online reservation | 1 | 1.40 % |
| Others | 15 | 21.40 % |

**Q13: What motivates you to visit Saladin Citadel?**

| Motivations | Number of Responses | Percentages |
|---|---|---|
| To reduce stress | 5 | 7.10 % |
| To learn about the site's history and culture | 57 | 81.40 % |
| To visit a destination inscribed in the World Heritage List | 11 | 15.70 % |
| To visit the place that you have not visited before | 19 | 27.10 % |
| The site is an authentic tourist attraction | 24 | 34.30 % |
| The site has easy accessibility | 11 | 15.70 % |
| Advanced online ticket purchasing | 0 | 0 % |
| The site is safe and secured | 7 | 10 % |

**Fourth Section: Propaganda and Advertising**

**Q14: What type of advertisement attracts you most?**

| Type of Advertisements | Number of Response | Percentages |
|---|---|---|
| Newspapers and Magazines | 14 | 20 % |
| Internet and Social Media | 50 | 71.40 % |
| T.V. Channels | 22 | 31.40 % |
| Brochures | 16 | 22.90 % |
| Direct mail | 6 | 8.60 % |

**Fifth Section: Site Facilities**

**Q15: How did you find the facilities in the Citadel?**

(Quality level of the site facilities)

| The quality level | Number of Responses | Percentages |
|---|---|---|
| Satisfactory | 22 | 31.40 % |
| Neutral | 29 | 41.40 % |
| Dissatisfactory | 19 | 27.10 % |

**Q16: What are your preferences in food facilities that would be provided?**

| The visitors' preferences | Number of Responses | Percentages |
|---|---|---|
| Specialty Restaurant | 15 | 21.40 % |
| Local Restaurant | 35 | 50 % |
| Cafeteria | 38 | 54.30 % |
| Fast Food | 19 | 27.10 % |
| Others | 5 | 7.10 % |

**Sixth Section: Site Attractions**

**Q17: Which of the following attract you more?**

| Site Attributes | Number of Responses | Percentages |
|---|---|---|
| Mohamed Ali Mosque | 63 | 90 % |
| Mosque of el-Naser Mohamed Ibn Qalawun | 25 | 35.70 % |
| Yusef well | 4 | 5.70 % |
| National Police Museum | 5 | 7.10 % |
| National Military Museum | 15 | 21.40 % |
| Royal Carriage Museum | 12 | 17.10 % |
| Citadel Court "Mahka el-Qala'a" | 19 | 27.10 % |

**Q18: How do you rate Saladin Citadel as World Heritage Site?**

| Rate | Number of Responses | Percentages |
|---|---|---|
| Excellent | 22 | 31.40 % |
| Very Good | 22 | 31.40 % |
| Good | 21 | 30 % |
| Fair | 5 | 7.10 % |

**Q19: Would you like to repeat your visit to the Citadel?**

| | Number of Responses | Percentages |
|---|---|---|
| Yes | 67 | 95.70 % |
| No | 3 | 4.30 % |

**Q20: Would you recommend Saladin Citadel as a world heritage site for your family and friends?**

|  | Number of Responses | Percentage |
|---|---|---|
| Yes | 67 | 95.70 % |
| No | 3 | 4.30 % |

# Appendix V

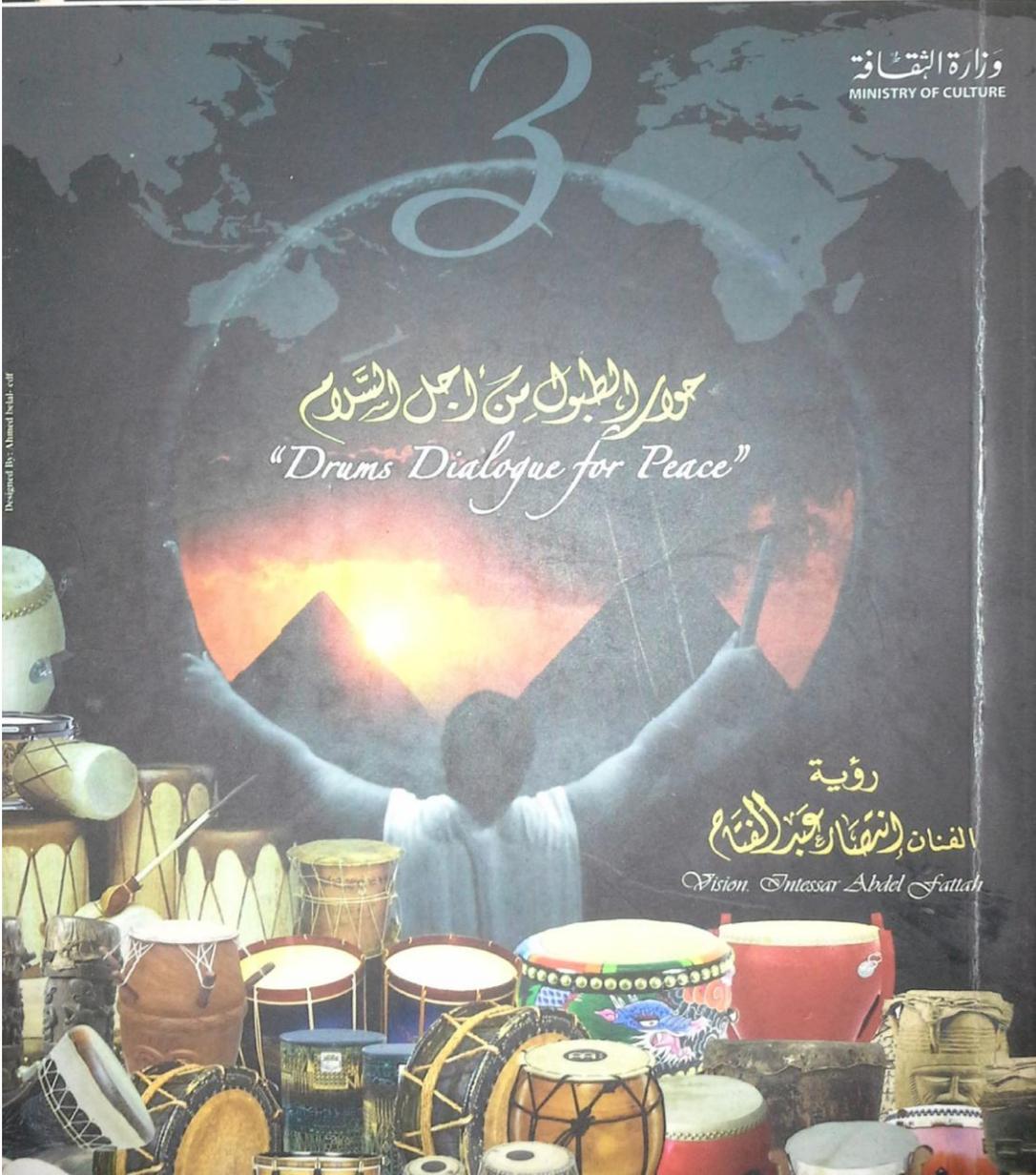## Announcements of International Festivals in Saladin Citadel

### "The International Festival for Drums and Traditional Arts"

**"Cairo International Biennial of The Arabic Calligraphy Art"**

**"Egyptian National Theatre Festival"**

**"The International Samaa' Festival for Spiritual Music & Chanting"**