Egyptian Rural Practices: Living Heritage and Musealization

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Abstract

Rural heritage is a complicated cultural knowledge. Considering the visitors who come, to the living heritage sites, spending their spare time and at the same time, to get a piece of new knowledge in a nostalgic context, the ***heritage exhibition*** is the ideal **EDUTAINMENTAL** deliverable that could transmit the ***rural heritage knowledge*** using the interactive thinking methodology. The former approach creates a kind of curiosity for the visitors guaranteeing the life-long learning process. Therefore, reviewing the cultural significance of intangible cultural heritage, especially the manifestations of the rural socio-cultural heritage practices, the research paper aims at presenting a new aspect ***musealization*** that contributes to sustaining the cultural heritage especially this kind of the material culture. The ***musealized spaces*** will contribute in particular to revive the cultural identity of the Egyptian rural communities; as well as will be spots to present, educate and safeguard the folklife.

Keywords: Rural Heritage – Musealization – Living Heritage

Introduction

According to the framework of the local community's current socio-cultural requirements and the general agricultural context of Egypt, the rural heritage particularly contributes reforming the national cultural identity of Egyptian citizens. Sandes observed, the threat of modernization and its negative reflection on the cultural identity of the communities, stating that the consequences of globalization transforms the heritage spaces becoming *commodities of economic value;* subsequently acts *a corresponding loss of local identity* (Sandes, 2015, p. 39). Patrimony plays a significant part to enhance and support psychologically the belonging sense and citizenship (UNESCO, 2016, p. 50). Thus, according to the main agricultural-based cultural identity of Egypt, rural heritage has a great role to preserve the socio-economic environment of the society facing the globalization and modernization circumstances and providing the real context of the sustainable development. According to the Hangzhou declaration[2] and from the socio-economic perspective, heritage contributes directly creating a new type of economy "Green Economy" which to provide a group of effective factors: sustainability, cultural diversity, and inclusion (UNESCO, 2016, pp. 149, 150, 153).

Researcher investigates the statement of the problem presenting his recommendations through his experience with the rural community that he already spends the majority of his childhood and teenager in the rural village “Kafr el Khadra”, Monufia governorate. Therefore, throughout his observation, he estimates the current statement of the rural heritage, especially in Lower Egypt.

Along the last decade, the Egyptian rural communities has altered due to the modern and globalized interventions which represent in the multi-technological devices. The impacts of these devices rapidly

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[2] UNESCO (2013). *The Hangzhou Declaration: Placing Culture at the Heart of Sustainable Development Policies*. Retrieved December 20, 2017, from www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/images/FinalHangzhouDeclaration20130517.pdf

alter the features of the social practices of the rural communities including its traditions, customs and a number of popular craftsmanship. As a result of that, if we do a comparison on the Egyptian rural community between the current time and at the beginning of 2009, we can estimate easily the differentiations. Moreover, we can estimate this rapid modification with another research that has been stated a kind of problems during the period, from the 50's to the 90's of the 21st century, that

> *The Egyptian countryside witnessed a major modification after the 1952 nationalization, when the government confiscated most of the enclaved villages and distributed them among the farmers with a maximum of five feddan each, and allowed a maximum of 200 feddan for the original owners, usually including the main house area. Many of the members of those elite families fled outside the country leaving behind a representative to supervise the dramatically shrunken property. The fragmented land portions were built over by their new occupants reducing the overall agricultural lands and consequently the agricultural productivity. The Egyptian agricultural bourse, once ranked first internationally no longer exists. Many farmers preferred immigrating to cities, especially that the fellahs[3] became symbols of backwardness. The remains of the enclaved villages are rapidly disappearing, urging for rapid documentation of what remains of physical and intangible attributes. We believe, however, that what remain of attributes of such are the foundations for exploring the opportunities to found new local economy that would develop models of sustainable development.*(El-Habashi & Kandil, 2019, p. 81)

According to the national statistics (2008 – 2018), the rural population represents more than 50 % of the national population (fig.1). Thus, there is a good opportunity to support the proposed rural heritage touristic concept "Musealization", with a high number of labors. In contrast, although there are a group of great cultural and natural values in the Egyptian rural areas that are represented in the agricultural lands (more than 35 thousand square meter) (fig.2), there are no high number of entrepreneurship projects which focus investing these cultural resources. Respectively, the research paper investigates these cultural values and suggest adaptive

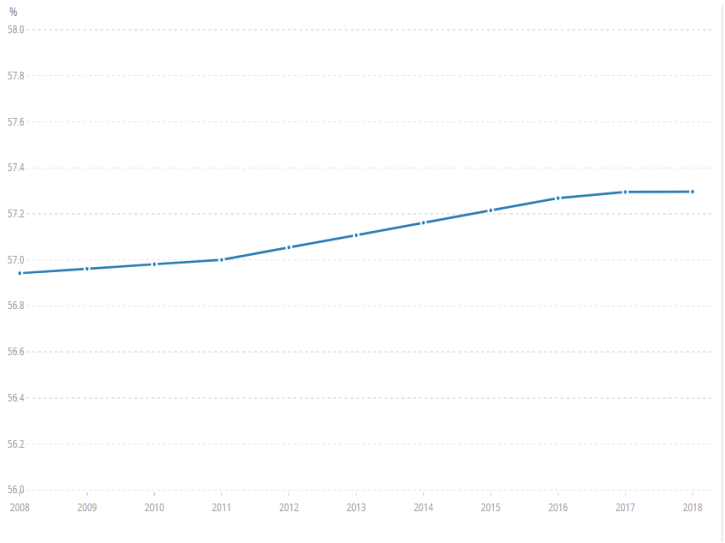

Figure 1 Rural Population (2008 – 2018)

Source: The World Bank http://bit.ly/2K7zrpA [accessed 25

[3] Fellahs is an Arabic word that means the peasants or the farmers.

tourism development strategy [Public-Private Partnership Strategy] preserving these value and guaranteeing its transformation for the upcoming generations.

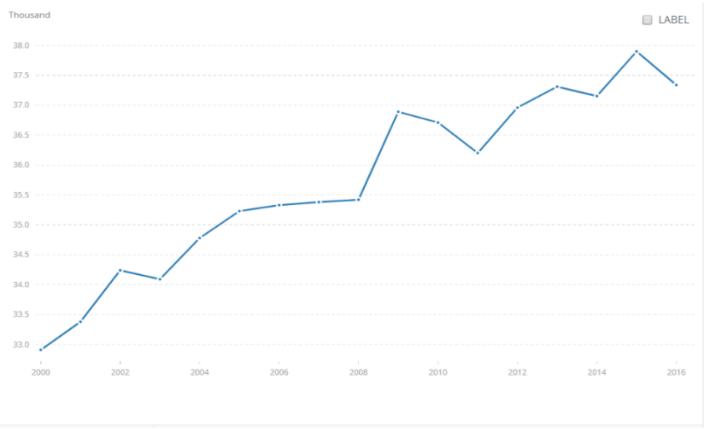

Figure 2 Agricultural land in Egypt (2000 – 2016)

Source: The World Bank Database (Food and Agricultural

Research aims at re-operationalizing the interaction process, which has been acted between the human being and the surrounding rural spaces, creating a significant emotional rapport with the cultural meaning and continually reviving the memories of the rural community and their cultural identity. This cultural identity contributes creating the Egypt's public image which subsequently, to highlight the transmitted traditional cultural features. Respectively, from the perspective of curating the rural villages and managing the sustainable heritage tourism, the heritage preserver could easily create 'a mental map' delivering the memorable spaces and its experience; and "*allowing the* [rural heritage village]*'s public image to emerge through social curation*" (Caballero, 2017, pp. 6, 7; Cranshaw, Luther, Kelley, & Sadeh, 2014, p. 3249).

Rural Living Heritage and Cultural Investment

The living heritage is mainly represented in the local community preserving the authentic value and ensuring the integrity factor through a triangle of community: communities of place, communities of interest, and communities of practice (Court & Wijesuriya, 2015, p. 3). Considering professionally the interaction between authenticity and integrity, Mason[4] connected between the cultural heritage and the cultural identity of the communities through the expression "*sense of the place*" creating an emotional rapport between the heritage space, and the local community (Mason, 2014). Therefore, it has been confirmed that the sustainable tourism is a main socio-economic engine for the heritage destinations and its communities.

As a tour guide, researcher states that the heritage tourism in Egypt focuses mainly on the archaeological sites and museums-based itineraries, while it - or the travel agencies - neglects other ICH expressions. On the other hand, there is a great chance to invest the cultural values in the Egyptian rural spaces. Regarding to the globalized and modernized economic updates, although the international heritage tourism products are probably traditional, the way of showing and presenting these products should be non-traditional through reviving the social practices, rehabilitating the heritage structures, and reprocessing the traditional contexts. Therefore, although this generates some negative impacts on the living heritage context, it has various positive impacts on the local community - a real heritage representative – that to include:

> *Greater sense of ownership; stronger cultural identity; spirituality; increased employment opportunities; increased economic returns through heritage 'added value'; contributions to sustainable development (….); increased cultural and social inclusion and*

[4] Dr. Rhiannon Mason - a senior lecturer in museum, gallery and heritage studies at the International Centre for Cultural and Heritage Studies, Newcastle University.

> *intergenerational integration; more life-long learning experiences; more varied leisure opportunities; poverty alleviation and improved intercultural understanding* (Court & Wijesuriya, 2015, p. 5).

Thus, research here mainly refers to the living heritage as the continuity factor of the community who guarantees the preservation of the rural heritage. It sustains the integrity factor[5] of the cultural heritage of the rural community. Guaranteeing a living heritage as a preservation tool, it should be ensured valorizing the rapport between the community, their heritage expressions, and their motivation and care to preserve and safeguard these heritage representations. Respectively, there is a new added value that will be generated mitigating the high threat of human-induced mentality or interventions.(Poulios, 2014, p. 21)

In addition, a living heritage, as a conservative approach, has high significance. It is a professional guideline that to guarantee the sustainability of the main function of the heritage space through creating a link between the historical background, the cultural identity; and emancipating the level of local community engagement as a conservative power engine. Therefore, this link directly empowers a sense of ownership or the custodianship that to push obligatory the local community to conserve their heritage representations.(Poulios, 2014, pp. 21, 23, 28, 29) Interpreting practically the UNESCO Operational Guidelines, this engagement could be presented developing a discipline of local entrepreneurship to invest the authentic expressions especially the spiritual, economic, and social values of the historic context e.g. the traditional food, performances, traditional clothes and so on. Therefore, it valorizes, investing the living heritage and the cultural identity, the sustainable socio-economic benefits for the local communities and enhance protecting the rural contexts.(UNESCO, 2013, para. 88, 2015a, pp. 2, 8–10)

Providing the aforementioned words, researcher already does a semi-structured interview with one of the Egyptian entrepreneur, the fashion designer Ms. Rania Magdy[6]. Although she never lives in a rural village before, she explores that she has a great passion and skills to revive the traditional fashion. Once a day, she attends a group discussion about the concept of successful cultural entrepreneurship. She finds out that the successful entrepreneur should invade his/her market firstly through the cultural factor revitalizing the past expressions and transforming it to the tangible products. In addition, she asks herself about the cause or reasons of the gradual disappearance of the cultural identity especially the local or indigenous fashion of the rural communities; and the ways of reviving it and making the people are feeling so proud of wearing it. Therefore, she seeks to create her own entity which is called "*Abeeya*"[7], as a cultural-based fashion brand.

"*Abeeya*" aims at preserving the local cultures; reviving the past; and also, delivering globally its expressions. Ms. Magdy, as a fashion designer, starts researching in the global cultures that she draws a group of dresses' sketches which are combining numerous and various components from each culture, and then transforming it to a modern work of art that people can wear in the 21st century and be a proud of it. Reviving the rural heritage, she invaded her market with one of her designs "*The Nubian Beauty*" (fig.3) that is inspired by the Nubian culture in the Upper Egypt. According to her overview, Nubia identity as a unique rural community, including its tangible and intangible heritage, is starting to extinct as a result of globalization and modernization waves. Regarding to her design,

[5] "*Emphasis is on the present, since "the past is in the present". Present is seen as the continuation of the past into the future, and thus past and present-future are unified into an ongoing present (continuity).*" (Poulios, 2014, p. 23)

[6] She graduates in the Faculty of Mass Communication, Public Relations & Advertising Depart., Cairo Uni. (2015).

[7] Abeeya means in Arabic the one who rejects his/her current situation and faces his/her whole challenges.

Ms. Magdy already realizes, in her dress (design and accessories), the material and immaterial Nubian cultural identity-related details.

She mainly takes into consideration the loose characteristic of the traditional Nubian dress "*Gergar*". The colored triangles are inspired from the Nubian houses, and its unique vernacular architectural heritage. The fringes, with bright yellow, green, and red, are one of the natural local Nubian colors. The placement of these fringes is inspired from a thousand years old-based Arabian fashion. Ms. Magdy used the genuine leather in straps and the bag with light brown color reflecting the Nubian environment. Depending on the occasion, the consumer can transform the dress removing some of its parts and at the same time, it will still be gorgeous.

Figure 3 Dress "The Nubian Beauty"

Source: ©Rania Magdy, Abeeya (2019)

Therefore, revitalizing a living heritage is considered a cultural investment approach, which to be the fundamental vehicle of presenting the authentic value and ensuring the "continuity" concept, of the heritage spaces in the certain time, that is so related to the ICH expressions of the indigenous community and realizes professionally and practically the sustainable social existence in a heritage context.(Matero, 2004, p. 69; Poulios, 2010, pp. 170–172, 181)

Rural Heritage Exhibitions

According to the overview of Boylan, such cultural heritage-derived activities have to consider the requirement of realizing an interactivity between the local community and the produced knowledge that was generated by those. (Borges & Botelho, 2008, p. 64; Herle, 2001, p. 16) Therefore, the cultural heritage, as a historical context, should have specific socio-cultural parameters as a result of its effectiveness, efficiency and institutionalizing a social memory. Respectively, there are some professionals who realized a museum in a different context. A museum covers the whole perspectives of the historical knowledge which to be probably applied to the various cultural heritage manifestations either tangible or intangible heritage. Moreover, it entirely and scientifically responds the heritage-derived questions aiming at preserving and reformulating the used language to enhance the society's perception for their heritage. (Vinson, 2001, p. 58)

In addition, Yoshida refers to a significant note that a museum is an important public space, to represent the local cultures, where to revert the cultural representations' rights to the culture owners. Also, "*as a place to store and develop* [ICH], *the museum can function as an arena where people meet and develop their pride and identity, learn about their tradition and hand it down to the next generation, and make an appeal to the world*".(Yoshida, 2004, pp. 110, 112)

Therefore, it has been recognized that the exhibition is generally developed not only to attract a high number of visitors but also to raise awareness of the museum's audience of a kind of issues at their society (Fouracre, 2015, p. 377). So, activating the visitor's thinking and emancipating the local community involvement, they can suggest a group of solutions and recommendations that to solve these issues or problems. Consequently, we can draw the characteristics of the heritage exhibitions that "*are based on problem-solving and which draw on existing scientific and socio-historical knowledge and avoid sectarianism, while regarding a critical consciousness as an educational*

precondition that enables us to grasp our socio-historic reality in order to demystify it".(Borges & Botelho, 2008, p. 66)

Heritage exhibition is the best deliverable of heritage interpretation that to connect the visitors with the rural heritage context and its cultural significance, including history, events, social practices and so on, for engagement (enjoyment), understanding, learning, and developing a more caring attitude towards preservation. As a result of that, it might be directly contributed at the mainstream of cultural and social development of the museum's surrounding local community viewing the whole manifestations of their traditional life styles. The concept of the heritage exhibition was defined

> *like any form of knowledge production that to be a specific type of socio-cultural outcome, and hence has a distinct intangible knowledge aspect* (….) *to focus on the production and consumption of* [cultural] *knowledge that not restricting this to the processes, elaborations and understanding of* [culture] *in the modern academic world alone, but to include traditional views of* [cultural] *phenomena as well* (Borges & Botelho, 2008, p. 57).

Traditionally, the topics or themes of the heritage exhibitions are derived from ICH manifestations, UNESCO Convention for the Safeguarding of ICH in 2003 has been acknowledged that the immaterial heritage is "*constantly re-created by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity*" (UNESCO, 2003; Yoshida, 2004, p. 109). In addition, UNESCO has been stated at this convention, Article no. 14 that the state parties should encourage to:

> *ensure recognition of, respect for, and enhancement of* [ICH] *in society, in particular through educational, awareness-raising and information programs, aimed at the general public, in particular young people; specific educational and training programs within the communities and groups concerned; (….) non-formal means of transmitting knowledge; keep the public informed of the dangers threatening such heritage, and of the activities carried out in pursuance of this Convention; promote education for the protection of (….) places of memory whose existence is necessary for expressing* [ICH].(UNESCO, 2003)

To recognize the following Egyptian case studies, we should take into account the following considerations that:

- *museums participated in the educational process that aimed to construct national identities;*
- *museums have evolved towards community management and the inclusion of multi-sensorial idioms, as a first step towards musealising living heritage;*
- *indigenous cultures have persisted through orality, which has mainly ensured the survival of their worldview*.(Labbé, 2015, p. 105)

Referring to some Egyptian examples of “rural” heritage exhibitions:

National Museum of Egyptian Civilization (NMEC) in Cairo: In 2015, the designer of a NMEC temporary exhibition "*Egyptian Crafts through the Ages*" put in particular the manifestations of the isolated communities that the Egyptian citizens don't know more about their culture and their ICH, e.g. the oasis communities and the traditional Upper and Lower Egyptian rural communities.

Figure 4 Part of the NMEC Temporary Exhibition refers to the traditional custom in Lower and Upper Egyptian Rural Communities, and Nubian and Siwan Community

Source: ©Researcher, 2016

Agricultural Museum Complex in Cairo especially the floral museum: It has a much significant heritage exhibition, which comes back to the 60’s of the 21st century, that displays the Egyptian diversified isolated or semi-disappeared rural communities and its socio-economic practices. It consists of the following cultural contexts: The Scene of Mawlad Candy Seller**;** The Scene of Basketry Seller**;** The Scene of Village’s Market**;** The Scene of *Sanduk el Donia***;** The Scene of *el-Hawdag*, Transferring the Bride in Upper and Lower Egypt**;** The Scene of *Hena* Celebration, Lower Egypt**;** The Scene of Teetering Quran**;** The Craftsmanship of Manufacturing Basketry**;** The Craftsmanship of Sewing Khayamiyah “Fancy”**;** The Craftsmanship of Manufacturing Pottery**;** The Craftsmanship of Manufacturing Glass**;** The Craftsmanship of Manufacturing Carpets**;** The Craftsmanship of *el-Menaged*

This exhibition plays a part of documenting the ICH of the Egyptian rural communities against the modernization waves. It revives various traditional socio-cultural practices transmitting this great heritage knowledge to the future generations. From the overview of the researcher, this exhibition should be delivered locally and internationally to the public spaces attaching with a group of interpretive EDUTAINMENTAL activities that assist to save these cultural memories at the mind of the upcoming generations.

Figure 5 Popular Scenes, Floral Museum-Agriculture Museum, Cairo

Source: ©Researcher, 2015

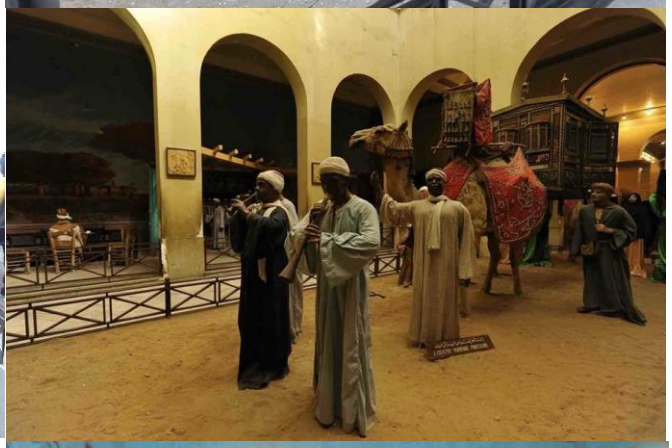

Figure 6 Wedding Party Rituals in Upper & Lower Egyptian Rural Communities

Source: ©Resercher, 2015

Figure 7 Some of Disappeared Egyptian Rural Crafts & Craftsmanship, Floral Museum-Agriculture Museum, Cairo

Source: ©Researcher, 2015

Heritage Exhibition "Traditional Nubian Life", Nubian Museum in Aswan. The exhibition is considered one of the significant cases worldwide that highlighting the major of Nubian cultural ethnological manifestations. It focuses on the themes that probably changed in particular due to the globalization effects. The designer wants to activate, using the interactive thinking, the local cultural memory for instance with the theme of traditional cultivation and irrigation methods, the scene of *Kutab* (to learn Quran), the features of the Nubian constructions' facades, the manifestations of preparing the bride to her wedding party and so on.

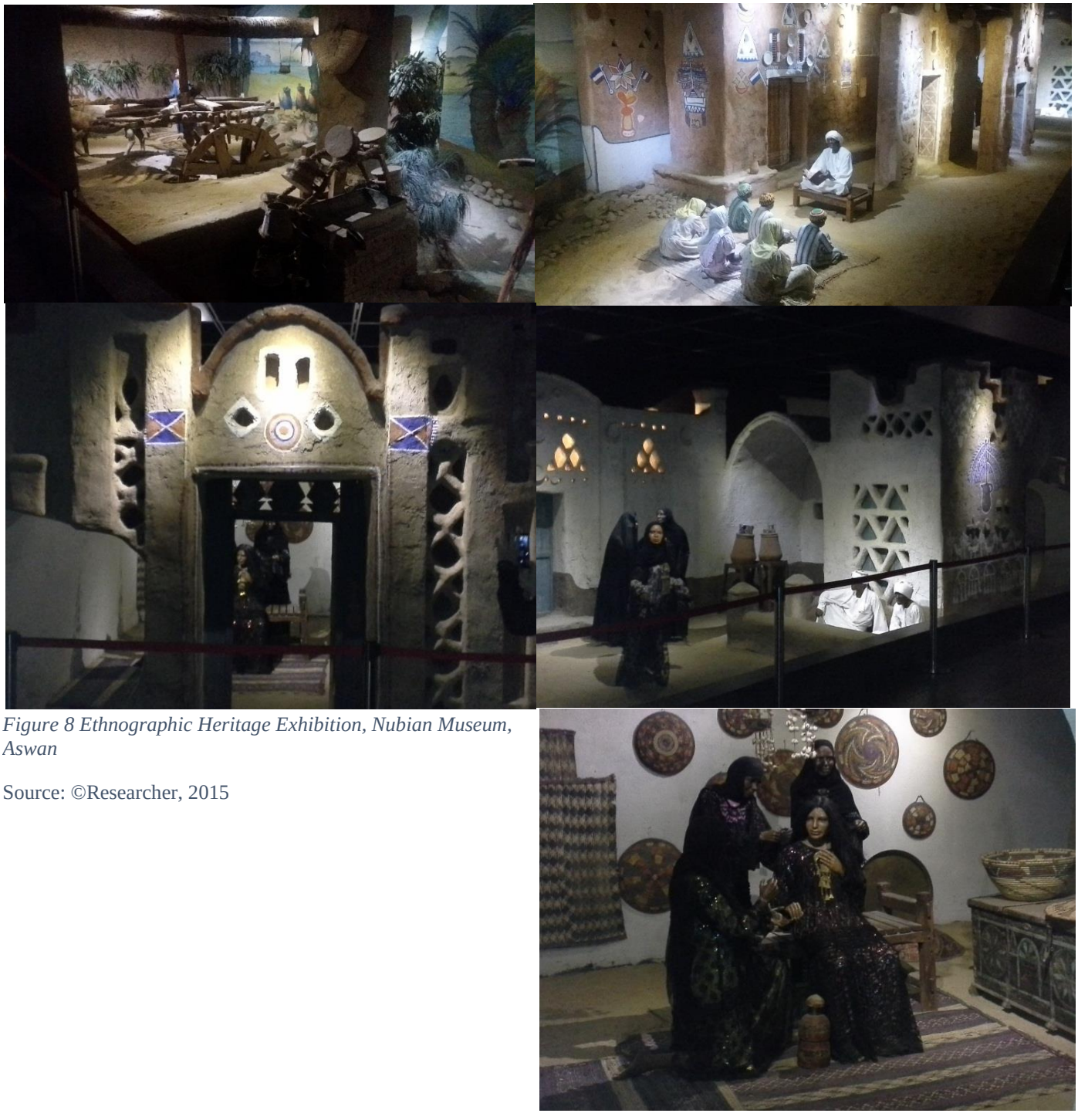

Figure 8 Ethnographic Heritage Exhibition, Nubian Museum, Aswan

Source: ©Researcher, 2015

Rural Social Practices and Musealization:
Interactive EDUTAINMENTAL Socio-cultural Tourism Technique

In 1989, UNESCO has been presented, during the 21st general conference, a group of recommendations safeguarding the traditional culture and folklore and valorising the social practices. It has been stated that:

> *Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts.* (UNESCO, 1990, p. 238)

Then, in 2003, UNESCO convention for the safeguarding of ICH has been included the social practices as one of ICH categories that

> *the* [ICH] *means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This* [ICH], *transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such* [ICH] *as is compatible* (…..) *with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.* (UNESCO, 2003, para. 2.1)

Social practices, as a representative of cultural behaviour, which requires a suitable environment or context to grow up, are included tangible or intangible heritage as one entity or closely two faces of one coin (Rudolff, 2006, pp. 29, 95). If tangible heritage vanishes, consequently ICH will rapidly or directly disappears. Therefore, an aspect "Musealization" is considered the main context which have an ability to deliver the manifestations of the social practices of the Egyptian rural communities and transmit these from generation to other.

Therefore, investing the ritual of the rural social practices, museums are the greatest narrator to transmit the stories or the knowledge itself along the past to the present forming the vision of the coming generations of the rural communities. Subsequently, the main function of museum is as a projection of the cultural identity of each community. Thus, the rural community and authority can preserve the rural heritage as a sign and a narrator throughout safeguarding the value of performance of both tangible and intangible heritage together.(Rudolff, 2006, pp. 36, 38, 39, 69)

Unfortunately, the social traditional rural life, as one of ICH forms, is one of the fragile and non-renewable heritage materials which own a unique authentic value (UNESCO, 2012, p. 7). It is mainly represented by the continuous traditions and habits that were revived through our daily life routine (Brooks, 2011, p. 501). Considering the former changed environment, there are numerous international governmental organizations, especially museums, which keen systematically arranging the preservation and management principles of material culture-derived issues and seek to deliver educationally its values with the upcoming young generations.

Museum carries a great responsibility for the local community creating a long-term vision for its upcoming generations throughout considering these issues (*inter-generational equity* or *inter-temporal distributive justice*). Consequently, it has been indicated that museum faces two obstacles: firstly, to reach various target groups of audience and secondly, to reflect the demographical harmony "social cohesion" of the contemporary community. Considering ICOM definition, museum has a significant social, and cultural role to manage, preserve, and exhibit the folklife to various categories of local and global visitors. Thus, museum alters its perspective being a suitable public space to spend a spare time and at the same time, to earn a new knowledge about the cultural identity and the national cultural heritage in an edutainmental way. Museum has various means of communication with all categories of visitors who can tangibly touch its services throughout a group of exhibitions, programs and tourism itineraries. (Kamps & Weide, 2011, pp. 8, 18; Throsby, 2002, p. 107; UNESCO, 2015b; Willie & Dusome, 2003, p. 6)

There are some researches which separate between the educational and experience values of the museum while from the researcher's overview, museum owns a great "EDUTAINAMENTAL" (education + entertainment) skills whatever the category or the target audience of the visitors. For educational value, museum is a learning area about a culture and as a part of lifelong education. Museum is a life school either for the young, adult people, or researchers. The cultural trip inside such museum is better than being a classroom that, in an informal educational way, it is a learning historical journey to find out the inherited past. (Kamps & Weide, 2011, pp. 42–44)

Owning the second part of an "EDUTAINAMENTAL" value, museum has a great experience value which to be represented in the opportunities for enjoyment and adventure throughout a group of facilities, services and offered programs and activities. Museum, itself as a socio-cultural context, grants the visitor, the right of critically freedom thinking, creating his/her own ideal context for fulfilling his/her personal creativity and making him/her to alter his/her opinions and insights.(Deutscher Museums Bund, 2016, p. 9; Kamps & Weide, 2011, p. 54) Therefore, "*local cultural heritage is a valuable, unique and inimitable resource, which has to be enhanced to promote local sustainable tourism development in peripheral areas and satisfy the new and growing demand of cultural tourism*" (Pencarelli, Cerquetti, & Splendiani, 2016, p. 36). From the researcher's overview, the social practices are not easy material. Thus, museums seek to develop the engagement methodologies involving, educationally and touristic, various categories of visitors "learners or community" and at the same time, enjoying them.

Figure 9 One of Manifestation of the Feast Celebration at Egyptian Rural Community

Source: ©Ahmed Ashour (accessed 29 August 2016)

Developing the aspect "Musealization" with the rural social practices, through his former position as a heritage development officer at Children Civilization and Creativity Center (Child Museum), researcher in July 2016, starts, in cooperation with the museum education staff, designing a small experiment in the form of interactive *heritage class* teaching the historical background of some rural cultural traditions. During this heritage class, we did a representation for the traditional food and rituals of the Egyptian rural

community celebrating a breakfast feast (Eid el Fitr). This class aims at reviving the preparation, rituals, traditions, customs, and traditional songs in Egypt in relation to this great occasion. Documenting this class, we have already shared this experience with UNESCO New Delhi-supported initiative GoUNESCO under the theme of "Delicious Heritage" and social media hashtag "#myfondestfoodmemory"(Amer, 2016).

Figure 10 Rituals of Feast's Celebrating (Heritage Class) at Child Museum by Museum Educator Mr. Mohamed Hashem and His Colleagues

Source: ©Researcher, 2016

Valorizing this style of "Musealization", researcher recommends creating various *heritage fairs*. Through these fairs, according to their geographical and demographical indicators, the rural community can display the manifestations of their cultural identity including their traditional customs, food, and habits. Therefore, we can open through these fairs a new channel of socio-cultural tourism in Egypt. Operationalizing this idea, the Egyptian tourism will be transformed from the mass tourism phase to the high value cultural tourism. Respectively, this kind of tourism opens various and numerous job opportunities for the youth generations in the rural areas; mitigate the local immigrations to the urban cities; as well as supports and enhances effectively the rural development projects. For instance of the heritage fairs, researcher already visits Muscat Festival 2019 at al-Amarat Park where was designed to host this great heritage fair. Although this fair doesn't mainly focus on Omani rural heritage, he already finds out numerous manifestations of Omani traditional culture including the traditional dances and old musical instrument, traditional cuisines (e.g. *Omani Halwa*) and clothes, traditional crafts and so on.

Figure 11 (A) Muscat Festival 2019 at al-Amarat Park

Source: ©Researcher, 2019

Figure 11 (B) Muscat Festival 2019 at al-Amarat Park

Source: ©Researcher, 2019

The ethical considerations of the Egyptian rural villages are not like European rural spaces. Here, although Egyptian peasants are so generous and hospitable, they don't accept, keeping their privacy, to host this kind of tourism in their own houses which become already being so modernized. On the other hand, realizing the statement of tourists and their enthusiasm and motivation to connect with the local communities exploring a new kind of traditional culture, the rural tourism areas are so attractive for the visitors who are looking for the silent destinations to decrease their life stress feeling the surrounding ecological environments (Doğanli, 2019, p. 355; Raji, Karim, Arshad, & Ishak, 2018, p. 939).

As a result of that, in the third phase, preserving the rural cultural expressions, which are rapidly disappearing, and recognizing the joint cultural identity between some rural areas especially in the Lower Egypt, researcher suggests creating "*Rural Tourism Village*". This village can be founded among the borders of some regional governorates in Lower Egypt. Realizing the Public-Private Partnership strategy, its constructions invests the high amount of the inundation mud that is located

behind the high dame in Aswan. The whole village is founded according to the traditional rural building and infrastructures. As the representors of the rural cultural identity, the leaders, who manage the village, the employees, who work there, are mainly from the members of the surrounding rural communities. Applying the rural tourism context, the visitors, either national or international, wear the traditional clothes, eat the traditional cuisines (gastronomy) and visit the weekly peasants' market providing them with a great memorial experience. Women join the rural ladies in the cooking activity according to the rural culinary styles. Men join the peasants cultivating and irrigating the agricultural lands. Respectively, it has been recognized, the added value of musealization and its interactive relationship with the rural tourism concept, that

> *Development and improvement of organizational and economic mechanism for the provision of tourism services in rural regions are feasible not only because of the continuous increase in demand for tourism of various types and trends but also because of the presence of the aggregate favorable features of rural areas: dry warm climate, prevailing bright sunny day in summer, spring and autumn; proximity to water, unique natural, historical, architectural, cultural and artistic and other value* (….)*; qualified and free labor resources; tolerant and friendly people; available and cheap quality organic food products* (….)*; therefore, interesting and cost-effective gastronomic tours may be arranged.*(Grynchuk & Romaniuk, 2018, pp. 100, 101)

Delivering the heritage values of the rural spaces, the aspect "Musealization" depends mainly on the people-based contextualization approach preserving the local rural values through the participatory interactivities. (Gallou & Fouseki, 2019, p. 2) Therefore, musealization generates multiple socio-economic utilizes for the rural communities throughout applying various pillars of heritage tourism, especially the agro-tourism, culinary tourism, ecotourism and creative tourism, which upgrades the opportunities using the local cultural resources.(Corina, 2018, p. 350) Operationalizing effectively and professionally this concept of the integrated rural tourism, the public authorities and private sector should realize it as a part of the rural development strategy strengthening the sustainable development goals (Environmental, Social, Cultural, Economic) in the Egyptian villages as well as encouraging the local people to engage the plan of local tourism development.(Raji et al., 2018, p. 943) Respectively, providing this kind of rural tourism villages, there is wider rural community that will be sustained in-situ participating the cultural tourism project. Thus, these kind of interactive projects are a community development centers and to valorize the values of the rural cultural heritage and the local cultural identity as well as to treat the lack of the social infrastructure. (Gallou & Fouseki, 2019, p. 17; Raji et al., 2018, p. 938)

Recognizing the "Musealization" approach as a kind of rural heritage tourism, there are a group of weaknesses that have to be solved before planning such as the lack of awareness about the rural tourism and its short and long term utilities; the lack of promoting the respect of the traditional beliefs and the culture diversity; to solve the current rural areas-based legislative gaps; no well-trained labors for different rural tourism services; the lack of effective financial support and planning; and the lack of coordination between the responsible governmental bodies. Therefore, Egyptian government should provide *an integrated Public-Private Partnership investment approach* through founding the rural heritage village as *a corporate entity* that to be included the governmental bodies (the Ministry of Tourism "Egyptian General Tourism Authority", the Ministry of Culture, the Ministry of Agriculture and Land Reclamation "Central Administration for Agricultural Guidance - General Administration for Youth Training and Employment and Rural Development", the Ministry of Local Development "Organization for Reconstruction and Development of the Egyptian Village"); non-governmental organizations; tourism agencies; and private companies or in the other word "RURAL

ENTREPRENEURS" covering the financial resources and developing the integrated development strategy and the rural tourism master plan according to the authentic cultural and natural values. Additionally, this corporate perspective provides a great opportunity developing an effective sustainable rural tourism policy and its approaches.

Figure 12 The Ritual of Baking Day "Yom el Khabiez", Egyptian Rural Community

Source: ©Ahmed Ashour (accessed 29 August 2016)

Figure 13 "el-Canoon", the Common Quick Cooking Oven at Egyptian Upper and Lower Rural Communities

Source: ©Ahmed Ashour (accessed 29 August 2016)

Conclusion

Estimating the statement of the rural traditional social practices in Egypt, "Musealization", as a preservation mechanism and tool, is an effective technique to open a new market in Egypt developing the rural heritage tourism infrastructure. Moreover, "Museulization" is considered ICH representation technique interpreting the cultural and natural values of the Egyptian rural areas; and preserving and transmitting the cultural memory and identity to the upcoming human generations through a group of interactive edutainmental activities. Considering the traditions and ethics in the Egyptian rural areas, researcher estimates that the authority or the private sector can't apply this mechanism in the same type of application in the European rural areas. Finally, the research paper presents a new concept "Rural Heritage Village" to the Egyptian rural heritage as a kind of development and renaissance spot mitigating the contemporary problems of the Egyptian rural villages and at the same time, delivering various types of heritage tourism all over the Egyptian governorates.

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