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**ASSESSING THE IMPLEMENTATION OF PRINCIPLES FOR  
RESPONSIBLE TOURISM AT THE EGYPTIAN MUSEUM**

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**ABSTRACT**

*Responsible Tourism stands for responsibility for decisions, actions, and policies of all those involved in the planning, management, delivery, and consumption of tourism so that it is sustainable over time. Museums as a stakeholder in tourism have a great cultural, economic and environmental impact on society. The research aims to assess the responsibility of the Egyptian Museum in the tourism sector and destination in general through the principles for responsible museums. These principles are the guidelines' principles for responsible tourism set out in accordance with the Cape Town Declaration of 2002 applicable to museums. These principles envision a triple bottom line, economic responsibility, socio-cultural responsibility, and environmental responsibility. These principles focus on the responsibility of all museum stakeholders "professionals, and public". Therefore, these principles were assessed through a mixed methodology that was adopted. A qualitative approach based on interviews was conducted with professionals in the Egyptian Museum. Furthermore, a quantitative approach based on a questionnaire was directed to visitors of the Egyptian Museum. This field study concluded that the Egyptian Museum is on the path of development in several fields and through several projects. While it requires the Egyptian Museum to adhere to principles for a responsible museum to contribute to sustainable tourism development in Egypt.*

**KEYWORDS:** Responsible Tourism, Egyptian Museum, Museum management, Visitor.

**INTRODUCTION**

Tourism is one of the world's biggest industries. This is due to tourism's combined direct and indirect economic contribution that generates almost 10.3% of global GDP. (World Travel and Tourism Council, 2020). World Tourism Organization reported that tourism transported nearly 1.5 billion

international tourists in 2019, a globally 4% increase over the previous year, and confirming tourism as a leading and resilient economic sector. This growth should be managed responsibly to take advantage of the opportunities that tourism can generate for communities around the world (UNWTO, 2020).

Therefore, the term “responsibility” is an important imperative for the tourism industry, as Responsible Tourism is a topical commitment of all tourist destinations worldwide (Vu, 2015). According to The Department of Environmental Affairs and Tourism in Africa (DEAT) (1996) "Responsible Tourism involves a proactive approach by tourism industry partners to develop, market, and manage the tourism industry responsibly, to create a competitive advantage".

This approach is achieved by implementing the principles for Responsible Tourism (economic responsibility, socio-cultural responsibility, and environmental responsibility), suggested by Cape Town Declaration 2002. This approach focused on the responsibility of all stakeholders in the tourism sector, and destinations in general to achieve sustainable tourism development (Goodwin, 2002; Camilleri, 2016). Museums were chosen as part of the public sector and cultural institutions in the tourism sector to study responsible tourism in practice. Thus, this research is based on museums' responsibility.

Museums in Egypt are among the most important cultural tourism institutions because they are assets in developing the country's economy. Moreover, they play a pivotal social and cultural role in developing community-based activities (Rashed, 2018). This is evidenced by the number of museums in Egypt in 2018 reached 77 museums, 4.020.000 visitors, and 211.124.000 EGP revenues (Central Agency for Public Mobilization and Statistics, 2018).

The Egyptian Museum was chosen as the subject of study; because it is one of the most important and oldest archaeological museums in the Middle East. Moreover, its importance is evident in the number of visitors reaching 1,372,645 in 2019 (Egyptian Museum in Cairo, 2019). There are many studies that focus on the Egyptian Museum as a place or institution generally designed to acquire, conserve, research, communicate, and exhibit the tangible and intangible heritage (For example Eldamaty & Trad, 2002; El-Shahawy, 2005; Gasperetti, 2008; Doyon, 2008; Partridge, 2009; Hawass, 2010; Rashed, 2015; Ingo, et al. 2015; Kmošek, et al. 2018; Rashed, 2018; Rashed & Bdr-El-Din, 2018; Rashed, 2020). Despite this, there is no assessment of the Egyptian Museum's "responsibility" on the economic, cultural, social, and environmental levels.

Hence, the primary aim of the research is to assess the responsibility of the Egyptian Museum. This main aim contains four objectives as follows:

1. Explaining the principles for responsible museums.
2. Assessing the implementation of the principles for responsible museums at the Egyptian Museum.
3. Clarifying the obstacles that hinder the application of the principles for responsible museums at the Egyptian Museum.
4. Reaching some recommendations to achieve museums' responsibility.

## **LITERATURE REVIEW**

The initial purpose of presenting this literature is to clarify the concept of Responsible Tourism and its principles. Then it identifies the Management of the museum and its concept. These concepts will provide an essential structure for deducing the principles for responsible museums which will contribute to the empirical stages of the research and the subsequent analysis.

### **THE CONCEPT AND PRINCIPLES OF RESPONSIBLE TOURISM**

The vision of a more responsible form of tourism was much discussed in the 1980s (Krippendorf, 1987). The term Responsible Tourism encompasses a framework for tourism management responsibly to achieve positive economic, social, cultural, and environmental impacts. Responsible Tourism is about using tourism to make better places for people to live in and better places for people to visit (Goodwin, 2019). Moreover, Responsible Tourism stands for responsibility for decisions, actions, and policies of all those involved in the planning, management, delivery, and consumption of tourism so that it is sustainable over time (European Union, 2012).

The Responsible Tourism principles which are proposed by Cape Town Declaration 2002, are as follows (Goodwin, 2002):

#### **A. GUIDING PRINCIPLES FOR ECONOMIC RESPONSIBILITY**

1. Assessing the economic impacts before and after developing tourism.
2. Maximizing local economic benefits by ensuring that the communities are involved in, and benefit from, tourism.
3. Developing quality products that reflect, complement, and enhance the destination.
4. Marketing tourism in ways that reflect the natural, cultural and social integrity of the destination and encourage appropriate forms of tourism.

5. Adopting fair trade practices including, fair prices, the building of partnerships to help to minimize risks, and the recruitment of staff who recognize international labor standards.
6. Providing appropriate and adequate support to small, medium, and micro institutions to ensure the sustainability of tourism-related institutions.

#### **B. GUIDING PRINCIPLES FOR SOCIO-CULTURAL RESPONSIBILITY**

1. Involving the local community in planning and decision-making.
2. Assessing the social impacts throughout projects' planning and design phases – to minimize negative impacts and maximize positive impacts.
3. Keeping the endeavor to make tourism a comprehensive social experience and ensure access for all, especially the vulnerable communities and individuals.
4. Maintaining and encouraging social and cultural diversity.
5. Seeking to ensure that tourism contributes to improving health and education.

#### **C. GUIDING PRINCIPLES FOR ENVIRONMENTAL RESPONSIBILITY**

1. Assessing the environmental impacts throughout the life cycle of tourism institutions to ensure that negative impacts are minimized and positive impacts are increased.
2. Promoting sustainable use of resources, and waste reduction, and over-consumption.
3. Managing natural diversity sustainably, and where appropriate restore it; and consider the volume and type of tourism that the environment can support, and respect the integrity of vulnerable ecosystems and protected areas.
4. Promoting education and awareness for sustainable development – for all stakeholders.
5. Raising the capacity of all stakeholders and ensure that best practices are followed, and for this purpose consult environmental and conservation experts.

The current research concludes that all tourism stakeholders should adhere to responsible practices to achieve sustainable tourism development. Museums were chosen as a part of the public sector and cultural institutions in the tourism sector.

#### **MANAGEMENT OF THE MUSEUM AND ITS CONCEPT**

According to The International Council of Museums (ICOM) (2007): "A museum is a non-profit, permanent institution in the service of society". The

museum acquires, conserves, researches communicate and exhibits the tangible and intangible heritage of humanity and its environment for education, study, and enjoyment".

Museum management includes the action of ensuring the running of the museum's administrative business and, more generally, all the activities (preservation, research, communication, and education), tasks relating to financial and legal responsibilities, to security and upkeep, to staff management, and marketing, etc. (Desvallées & Mairesse, 2010).

Recently, museums have changed from being predominantly custodial institutions to becoming increasingly focused on attracting the public. A new emphasis is placed on interactions and relationships between museums and the public. This change in the purpose and priorities of museums has impacted the nature of museum management (Gilmore & Rentschler, 2002; Lowman & John Kress, 2017). As a consequence, museums experience a tension between the demand to develop museum services and the demand to fulfill their social mandate as public institutions (Reussner, 2003). The application of the principles for responsible museums is therefore expected to support museums in bringing their mission into action, thereby proving that museums make a difference.

## **THE EGYPTIAN MUSEUM**

The Egyptian Museum is a national museum, open to the public from Egypt and the whole world. It displays, documents, and conserves the unique artifacts of Ancient Egypt, as from the Predynastic Period to the Greco-Roman Era. It aims at educating, studying, and enjoyment (Ministry of Tourism and Antiquities, 2019a). The Egyptian Museum is the oldest archaeological museum in the Middle East. It was officially opened on November 15, 1902, by Khedive Abbas Helmy II (Supreme Council of Antiquities, 2020).

The Egyptian Museum is managed through curatorial sections, the Registration, Collections Management and Documentation Department, the Conservation Departments, the Educational Department, the Children's Museum. There is the Exhibition Department, the Cultural Activity Administration, the Financial and Administrative affairs Administration, Engineering Administration, Agricultural Administration, and others (Gasperetti, 2008; Al- alsaddik, 2009; Partridge, 2009; Rashed & Bdr-El-Din, 2018; Egyptian Museum in Cairo, 2019).

The Egyptian Museum has suffered significant deterioration due to deficiencies in the management of the museum and resources. Therefore, the Ministry of Antiquities of Egypt has endeavored to address this deterioration by projects currently being implemented that specialize in the development of the Egyptian Museum, in particular, these projects are the revival of the

Egyptian Museum initiative (Ministry of Tourism and Antiquities, 2014), and project transforming the Egyptian Museum in Cairo (Ministry of Tourism and Antiquities, 2019b).

## **PRINCIPLES FOR RESPONSIBLE MUSEUMS**

Museums should create long-term value according to a multi-dimensional and multi-stakeholder approach (Pencarelli, et al. 2016). To achieve this, museums should adhere to responsible practices by implementing the principles for responsible museums. These principles are a result of adapting some principles for Responsible Tourism - in accordance with the 2002 Cape Town Declaration - to the museum sector. These principles focus on the responsibility of all museum stakeholders “professionals, public”. Therefore, these principles have required the commitment of museum stakeholders to the responsibility for their implementation as follows:

## **GUIDING PRINCIPLES FOR ECONOMIC RESPONSIBILITY OF MUSEUMS**

To achieve sustainability at the economic level of the museum, the principles of economic responsibility must be adopted and implemented through museum stakeholders as follows:

### **1. ASSESSING THE ECONOMIC IMPACT OF A MUSEUM**

Professionals must assess the economic impact of a museum. There are two main approaches are spending approach through methodology Economic Impact Analysis (EIA), which mainly focuses on financial aspects, trying to measure the direct and multiplying effects deriving from visitor and museum spending. Moreover, the evaluation approach through methodology Contingent Valuation (CV) aims at measuring the wider benefits people derive from arts and culture, and ‘translate’ them into a monetary value (Arts Council England, 2012; Bollo, 2013).

### **2. BUILDING PARTNERSHIPS WITH INSTITUTIONS OR MUSEUMS**

It is practically impossible for the museum to make its way without creating alliances and partnerships that enhance its ability to fulfill its mandate. Therefore, the role of museum professionals is building partnerships with stakeholders such as individuals, other institutions (cultural and educational), the hospitality sector, community-based organizations, others (Mather, 2005).

### **3. DEVELOPING THE QUALITY OF THE MUSEUM'S PRODUCTS**

The quality of the museum's products depends on the importance, value, and conservation of the collections held by that museum, as well as the scientific research carried out upon these collections (Pachucki, 2012). This requires the museum professionals to put the outline of the museum collections management policy (Ladkin, 2004). Moreover, museum professionals must share the museum's mission and goals with the public, as well as all the measures that preserve the cultural heritage. On the other hand, the visitor is required to adopt responsible behavior by following all measures that preserve the cultural heritage in Museum (UNWTO, 2017; Buonincontri, et al. 2017).

Concerning this, the quality of the museum's product depends on providing a satisfying experience to visitors through services that meet the needs, desires, and expectations of visitors (Woollard, 2004). According to UNESCO, (1981), Goulding, (2000), Hui-Ying & Chao-Chien (2008), Zbucha (2008), Martin-Ruiz, et al. (2010), Marković, et al. (2013), and Braden (2016), providing services that support the museum environment and achieve visitor satisfaction has significant aspects of importance. Examples of the services are:

- Offering various visit times and reasonable prices.
- Providing and facilitating access to the museum through clear signage to and in the museum with a safe set-down point and bus parking and people with wheelchairs.
- Providing all information about the museum and welcoming visitors through the reception point, which is supervised by a member of staff to answer inquiries.
- Providing a point for security (checking bags).
- Taking in-house emergency procedures, health, and applicable safety control.
- In this regard, museum architecture should facilitate better experiences, including communication and interaction between the visitors and the museum. So, the museum site, lighting system, floor surfaces, style and type of furniture, and paint color, all contribute to a comfortable feeling while visiting the exhibition. Having a sitting area with portable, lightweight, folding chairs properly stored, for example, by hanging them on the wall, where one can find reference books and other information, possibly including computer access to museum information services, would enrich the museum's experience. Providing good pocket-sized maps, with location maps displayed at gallery entrances, on stairs, and in lifts.

- The toilets should be clean and appropriate for a person with a wheelchair.
- Providing a well and attractive explanation of the exhibitions by recording and documenting the exhibition labels in a clear and multilingual way, while providing professional tour guides and using new technologies during the visit such as, visual and sound effects cannot be ignored in museums.
- For visitors with additional needs, it is necessary to provide ramps or lifts, ensuring that gallery displays are visible from a wheelchair. It should be checked if there is space to maneuver the wheelchair around the display cases, along the corridors, and in the shops and cafés. Besides, providing sound guides and 3D plans to plan the exhibition, Braille labels in folders at the entrance to a gallery, also the presence of an interpreter for sign language and lip-read would make the handicapped visit unforgettable. People with learning difficulties will require special material to help engage their interests. They will also require sensitive support from gallery staff.
- The existence of various additional services, such as cloakrooms for umbrellas, coats and bags/buggies, and gathering space, cafes or restaurants, shops, a garden with simple play equipment for children.

To ensure that a strong commitment to effective visitor services, it is necessary to involve at least three groups: the senior management staff, the visitor services team, and the museum's communications group (Woollard, 2004). Another important thing is measuring the quality of the museum's products, services, and experiences. On the other hand, the visitor is required to adopt responsible behavior by doing inquiries about all services in the museum, especially the services that guarantee its safety and health inside the museum before the visit (UNWTO, 2017; Buonincontri, et al. 2017).

#### **4. MARKETING FOR THE MUSEUM**

Marketing for the museums is “a holistic process, ranging from designing the museum's “products”, segmenting the market, managing the promotion and researching the visitors' satisfaction” (Mork, 2004, p.161), in order to efficiently fulfill their cultural, social, economic and environmental mission (Zbucea, 2008). Marketing professionals must know the limitations and possibilities within the organization and in the world around to contribute to the design of museum products. These factors can be categorized by a "SWOT" analysis (Mork, 2004). Moreover, identifying visitors' needs, desires, and interests through marketing research is very important (Woollard, 2004).

Marketing professionals are responsible for managing the promotion process, which is distributing information about the museum's offers to audiences by advertising, public relations, internet, speaking to press, etc. As a result, marketing professionals build a unique and effective image of the museum strengthens its position in the competition (Mork, 2004; Zbucheá, 2008; Hui-Ying & Chao-Chien, 2008).

## **GUIDING PRINCIPLES FOR SOCIO-CULTURAL RESPONSIBILITY OF MUSEUMS**

Each museum can play a role in improving people's education, health, and well-being (Museums Association, 2008). This will require the adoption of the principles of socio-cultural responsibility through museums as follows:

### **1. ASSESSING THE SOCIO-CULTURAL IMPACTS OF MUSEUMS TO MAXIMIZE POSITIVE IMPACTS**

Cultural impacts refer to cultural value, contribution to creative industries, and helping shape regional and community identity (Selwood, 2010). The social impacts are changes in people's attitudes deriving from a museum-led community project and not the results of the processes or outputs that make up an activity only (Bollo, 2013). Therefore, museum professionals must assess the socio-cultural impacts of museums through (Arts Council England, 2016):

- Defining goals, outcomes, and targets;
- Identifying indicators: there are some of the most relevant methodological frameworks, models, and indicators for assessing socio-cultural impacts, such as The Generic Social Outcomes framework and The Generic Learning Outcomes framework;
- Developing and executing a methodology for collecting qualitative and quantitative data. Then, analyzing these data to plan all museum activities.

### **2. INVOLVING THE LOCAL COMMUNITY IN PLANNING AND DECISION-MAKING FOR MUSEUMS**

Accessible museums, those that properly fulfill their mission, need to consult and involve all their stakeholders including visitors, volunteers, web-users, nonusers, members of governing bodies, partners, funders and staff members, etc. This cooperation can be done when planning changes to service provision, decision-making, developing policy and reviewing performance, for example by establishing advisory groups, focus groups, and electronic forums (Davies, 2008).

### **3. PROMOTING CULTURAL DIVERSITY**

Cultural diversity is defined by the Universal Declaration on Cultural Diversity as follows (UNESCO, 2001): “It is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations. It is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence”.

Therefore, museum professionals should formulate policies and strategies for preserving and promoting cultural heritage, especially oral and intangible cultural heritage, and combating illicit traffic in cultural collections, developing international research programs and partnerships. Moreover, building a better understanding of cultural diversity and sensitivity through exhibitions and presentations (ICOM & OECD, 2017). On the other hand, the visitor should be open to learning about a different culture, search for common points between different cultures, and attending exhibitions, meetings, seminars, temporary exhibitions provided by the museum (UNWTO, 2017; Buonincontri, et al. 2017).

### **4. SEEKING TO IMPROVE THE EDUCATION AND HEALTH**

Museum professionals should collect information on the educational and professional training needs for the specific priority populations identified by the local governments and civil society organizations. Then, they can assess the potential for education and professional training in the museum according to the nature of its collections and its work, build the staff competencies and skills in this field "Museum educators", and contact with education and training institutions to co-design the learning activities. Furthermore, they can explore opportunities for joint funding, and finally designing a corresponding budget to implement such educational and training programs (Association of Independent Museum, 2014; ICOM & OECD, 2017).

Museums can be a partner in supporting health by creating programs that enhance the confidence and capabilities of people excluded from the mainstream for various reasons including poverty, health, illiteracy, disability, unemployment, age (Chatterjee & Noble, 2016; ICOM & OECD, 2017). Therefore, it is the responsibility of museum professionals to encourage healthy lifestyles and contribute to the physical and mental well-being, through exhibitions, and programs (Association of Independent Museums, 2014). On the other hand, the visitor is required to adopt responsible behavior through active participation in attending the

educational programs offered by the museum (UNWTO, 2017; Buonincontri, et al. 2017).

## **GUIDING PRINCIPLES FOR THE ENVIRONMENTAL RESPONSIBILITY OF MUSEUMS**

The key to the survival of museum collections is a stable indoor environment and vital to this is a well-maintained building with effective environmental services (Cassar, 2013). To achieve this, the principles of the environmental responsibility must be adopted through museum as follows:

### **1. ASSESSING THE ENVIRONMENTAL IMPACTS OF MUSEUMS TO MAXIMIZE POSITIVE IMPACTS**

According to the UK Museums Association's fifth draft sustainability principle, museums must 'make the best use of energy and other natural resources and minimize waste, setting targets and monitoring progress towards them' (Museums Association, 2008).

Therefore, museum professionals must assess the environmental impacts of museums by the carbon footprint analysis, SWOT analysis, or the guides and handbooks that provide indications, checklists, and scoring models to assess the exhibit design process (Bollo, 2013; Association of Independent Museums, 2014).

### **2. ADOPTING THE SUSTAINABLE ENVIRONMENTAL PRACTICES IN THE MUSEUM**

Environmental sustainability is meeting the resource and services needs of current and future generations without compromising the health of the ecosystems that provide them (Morelli, 2011). Therefore, the professionals should consult with environmental and conservation experts to follow best practices in museums, such as taking into account the carrying capacity of the museum, adopt sustainable use of resources, and reduce the waste and over-consumption in museums (Goodwin & Fabricius, 2003; Museums Association, 2008; Pencarelli, et al. 2016).

On the other hand, the visitor must follow the procedures to protect the environment of the Egyptian Museum and encourage the local economy by purchasing local handicrafts and souvenirs from the museum stores (UNWTO, 2017; Buonincontri, et al. 2017).

### **3. PROMOTING AWARENESS AND EDUCATION FOR SUSTAINABLE DEVELOPMENT**

Professionals should influence public opinion and political leaders on sustainability issues. This is achieved through presenting these issues in publications, events, forums, training courses, and exhibitions (UNESCO, 2009). Furthermore, the success of sustainability initiatives at the museum depends on the cooperation and understanding of staff and volunteers. Therefore, education and training are vital. This is achieved through holding regular meetings, encouraging input and ideas from all personnel, including sustainability practices in occupational health and safety education (Australian Museums and Galleries Association, 2002).

#### **METHODOLOGY**

The purpose of the fieldwork is to assess the responsibility of the Egyptian Museum in the tourism sector and destination in general through the application of the principles for responsible museums. These principles are a result of adapting the Cape Town responsible principles to the museum sector. In line with the objective of this study, a mixed methodology was adopted. A qualitative approach based on interviews was conducted with professionals in the Egyptian Museum, and a quantitative approach based on a questionnaire was directed to local and international visitors of the Egyptian Museum

#### **ADAPTING the Cape Town responsible principles TO the MUSEUMS SECTOR**

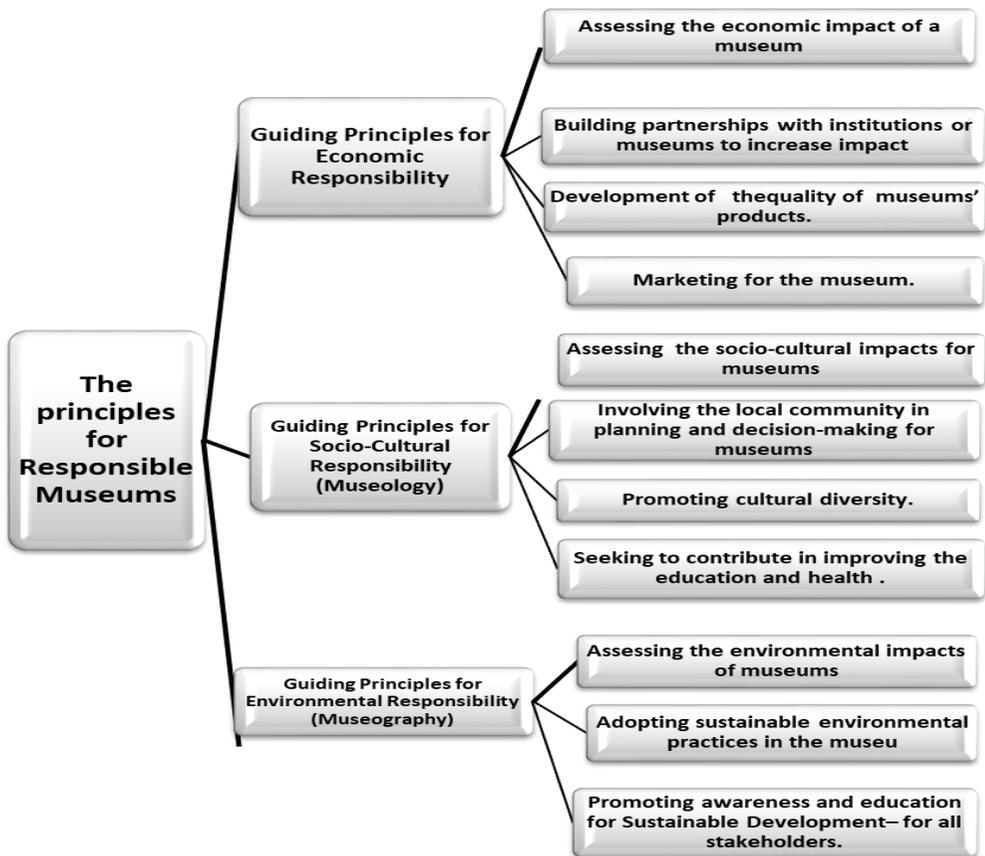
The principles for responsible museums are the result of adapting the Cape Town responsible principles to the museum sector as in Fig.1. These principles were designed according to three steps: -

First step: The principles of Responsible Tourism have been defined on the basis of other and previous contributions of several authors in the field of responsible tourism (Husbands & Harrison, 1996; DEAT, 1996; Goodwin, 2002; Leslie, 2012; European Union, 2012; Vu, 2015; Camilleri, 2016), in particular the Cape Town Declaration of 2002.

Second step: Based on other and previous contributions of several authors in the field of museology, the nature of museums, their management, and their impact on the economy, society, and the environment have been determined (UNESCO, 1981; Goulding, 2000; UNESCO, 2001; AMaGA, 2002, Goodwin & Fabricius, 2003; Reussner, 2003; Ladkin, 2004; Woollard, 2004; Mork, 2004; Mather, 2005; ICOM, 2007; Hui-Ying & Chao-Chien, 2008; Zbucheá, 2008; Davies, 2008; MA, 2008; Martin-Ruiz, et al., 2010; Selwood, 2010; Desvallées & Mairesse, 2010; Maher, et al.

2011; Morelli, 2011; Pachucki, 2012; ACE, 2012; Marković, et al. 2013; Bollo, 2013; Cassar, 2013; AIM, 2014; UNESCO, 2015; Braden, 2016; Pencarelli, et al. 2016; Chatterjee & Noble, 2016; ICOM & OECD, 2017; UNWTO, 2017; Buonincontri, et al. 2017).

Third step: The principles for responsible museums are designed on the basis of the first and second steps, by applying some principles for Responsible Tourism - in accordance with the 2002 Cape Town Declaration - to the museum sector. These principles focus on the responsibility of all museum stakeholders “professionals, public”.



**Fig. 1: The principles for responsible museums**

**DETERMINING THE POPULATION AND THE SAMPLE**

The population of the study represented the stakeholders at the Egyptian Museum, both professionals and visitors. The number of professionals in the Egyptian Museum reached 225. The sample of the research was 9 professionals (about 25% of all the population) who were determined by the

General Director of the Egyptian Museum on the basis of the nature of the profession to answer the questions specified in the interview.

Taherdoost (2017) illustrated that the representative sample for a population of 1,000,000 is 384. The number of visitors reached 1,372,645 visitors in 2019, of whom 930,922 are foreigners, and 441,723 are Egyptians and Arabs. Accordingly, the study sample was selected 534 visitors.

## **DESIGNING THE RESEARCH INSTRUMENTS**

The research's instruments were designed as follows:

### **A. INTERVIEW**

The interviews aimed to assess the application of the principles for responsible museums. Moreover, the interviews aimed at clarifying the obstacles that hinder the application of these principles. Therefore, twelve questions were formulated. The first five questions aimed at evaluating the application of the guiding principles for economic responsibility. The next three questions are aimed at evaluating the application of the guiding principles for social and cultural responsibility. The ninth question related to the contribution of the Egyptian Museum in improving health and education in general, as well as education for sustainable development in particular. Therefore, it evaluates the application of one of the principles for social and cultural responsibility as well as one of the principles for environmental responsibility. Questions 10 and 11 aimed at evaluating the application of the guiding principles for environmental responsibility. The last question aimed at clarifying the obstacles that hinder the application of the principles for Responsible Tourism at the Egyptian Museum.

### **B. THE QUESTIONNAIRE**

The researcher designed a questionnaire targeting visitors to the Egyptian Museum. The questionnaire used a combination of closed-ended and open-ended questions to measure two dimensions of responsibility: First, the visitor's responsibility towards the museum through the extent to which visitors adhere to some responsible practices. Secondly, the Egyptian Museum's responsibility towards the visitor through measuring the level of services provided. Moreover, the respondents were asked to suggest the services which they need during their visit to the Museum.

The questionnaire was divided into six parts. The first part concerning the demographic data of visitors. The second section is for the data about the museum visit. The third section measures the visitor's responsibility towards the museum. This section includes the thirteen statements that the

extent to which the visitor adheres to certain responsible practices. These practices were based on UNWTO, (2017); Buoincontri, et al. (2017). Part 4 measures the Egyptian Museum's responsibility towards the visitor through twenty-eight statements. These statements measured the level of services provided by the museum. The selection of these statements was based on UNESCO, (1981); Goulding, (2000); Frochot & Hughes, (2000); Woollard, (2004); Hui-Ying & Chao-Chien, (2008); Zbucnea, (2008); Martin-Ruiz, et al. (2010); Marković, et al. (2013); Braden, (2016). The respondents were asked to rate the importance of each statement in the third and fourth sections according to their perception using a 5-point Likert scale ranging from one which stands for “strongly disagree” and five which stands for “strongly agree”. In the fifth and sixth sections, the respondents were asked to identify the services provided for people with special needs and the elderly in the museum. Also, to suggest services they would need in the Egyptian Museum through open questions.

## **FINDINGS AND DISCUSSION**

The qualitative data from interviews were analyzed through the qualitative analysis to evaluate the application of the principles for responsible museums in the Egyptian Museum. The job titles of interviewees were coded to facilitate the analysis of data. These codes are Director of the Egyptian Museum (I<sub>1</sub>), Agent of the Egyptian Museum (I<sub>2</sub>), Director of Financial and Administrative Affairs Administration (I<sub>3</sub>), A curator at the Egyptian Museum responsible for marketing (I<sub>4</sub>), Director of the Administration of Cultural Activity (I<sub>5</sub>), Director of the Educational Department (I<sub>6</sub>), Director of the Children's Museum (I<sub>7</sub>), Director of the Exhibitions Department (I<sub>8</sub>), and Director of the Department of Restoration (I<sub>9</sub>). Qualitative analysis was performed on the open-ended responses in the questionnaire. Close-ended responses were analyzed by SPSS Version 22.

## **FINDINGS AND DISCUSSION OF INTERVIEWS**

After analyzing the interviews with professionals at the Egyptian Museum, the following results were extracted:

### **GUIDING PRINCIPLES FOR ECONOMIC RESPONSIBILITY OF MUSEUMS**

1. Assessing the economic impact of the Egyptian Museum  
The majority of the interviewees (I<sub>2</sub>, I<sub>3</sub>, I<sub>5</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>9</sub>) stated that the economic impacts are evaluated through the number of visitors which was restricted by the number of tickets.
2. Building partnerships between the Egyptian Museum and other institutions or museums

All of the interviewees illustrated that the Egyptian Museum is building partnerships with volunteers, other museums, various cultural institutions, research and education institutions, and the private sector, international organizations, and community organizations.

### 3. Developing the quality of the Egyptian Museum's products

#### ➤ The collections management for the Egyptian Museum

All interviewees (I<sub>1</sub>, I<sub>2</sub>, I<sub>3</sub>, I<sub>4</sub>, I<sub>5</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>8</sub>, I<sub>9</sub>) explained, according to their professional specializations, that the Egyptian Museum is divided into curatorial departments, allowing curators to easily supervise and curate the collections. Furthermore, Collections Management and Documentation Department is responsible for registration, object tracking, and movement, updating the database as well as providing scholars with data and images. The warehouse department and the restoration department are concerned with antiquities restoration. As for the spreading of civilizational, archaeological, and cultural awareness, there is the Children's Museum, the Educational Department, the Cultural Activity Administration, and the Exhibitions Department.

#### ➤ Services provided by the Egyptian Museum for the visitors

It was clear from the response of all interviewees (I<sub>1</sub>, I<sub>2</sub>, I<sub>3</sub>, I<sub>4</sub>, I<sub>5</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>8</sub>, I<sub>9</sub>) that the museum provides many services as various visit times and reasonable prices. Moreover, access to the museum is facilitated through the presence of signs at the subway stations, on the pedestrian road, public transportation, and parking lots.

To facilitate the path of the visit, there are informative panels inside the museum. Furthermore, the museum provides safety boxes for its visitors and tickets at the front desk. There are no guides affiliated with the Egyptian Museum Administration however they are members of Guides Syndicate. On the other hand, the curators of the museum accompany the VIP official delegations on tours in the museum. Moreover, the museum organizes free guided tours for Egyptians through cooperation with the Museum Friends Association on the national holidays and events. The museum provides audio guidance devices "German Sennheiser devices" that are environment friendly and healthy. It also offers many educational programs as well as guided tours for the Children's Museum and the temporary exhibitions. There are a safety room and a cafeteria, shops, a health clinic, and a library for scholars and researchers.

For persons with disabilities, a special visit path for blind people, with 12 pieces in Braille. Moreover, the museum is prepared for the arrival of people with motor disabilities by having an electric elevator, 6 ramps. Besides, programs are made for people with intellectual disabilities in coordination with those responsible for their care. Furthermore, an architectural renovation of the Egyptian Museum is underway and it is supported by the

revival of the Egyptian Museum initiative and the transforming the Egyptian Museum in Cairo Project.

## **MARKETING FOR THE MUSEUM**

Most interviewees (I<sub>3</sub>, I<sub>5</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>8</sub>, I<sub>9</sub>) clarified that the marketing process in the Egyptian Museum is limited to displaying information and programs of the museum through social media. I<sub>2</sub> and I<sub>4</sub> stated that the museum's internal and external environments are not analyzed enough. Sometimes marketing research is conducted to find out the desires and interests of the visitors through an online questionnaire on the Egyptian Museum page on Facebook.

## **GUIDING PRINCIPLES FOR SOCIO-CULTURAL RESPONSIBILITY OF MUSEUMS**

### **1. Assessing socio-cultural impacts for the Egyptian Museum**

The minority of interviewees (I<sub>1</sub>, I<sub>5</sub>) explained that the social and cultural impacts are assessed by the increasing number of visitors to the museum, especially schools.

### **2. Involving the local community in planning and decision-making**

Half of the interviewees (I<sub>2</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>8</sub>) stated that consulting and involving stakeholders in planning is done through a questionnaire, a referendum, and some museum studies.

### **3. Promoting cultural diversity**

All of the interviewees (I<sub>1</sub>, I<sub>2</sub>, I<sub>3</sub>, I<sub>4</sub>, I<sub>5</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>8</sub>, I<sub>9</sub>) explained that the Egyptian Museum seeks to promote cultural diversity through several activities. I<sub>1</sub>, I<sub>5</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>8</sub> and I<sub>9</sub> added some examples of these activities (lecture titled "The Museum, the Center for Customs and Traditions at the Kyoto2019 Conference", a workshop titled "The Challenge of Preservation of Cultural Heritage").

### **4. Seeking to improve the education and the health**

It was clear from the response of all interviewees (I<sub>1</sub>, I<sub>2</sub>, I<sub>3</sub>, I<sub>4</sub>, I<sub>5</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>8</sub>, I<sub>9</sub>) that the Egyptian Museum improves education and health through procedures such as programs and technical workshops. I<sub>6</sub> and I<sub>7</sub> added that these programs focus on spreading civilizational, archaeological, and cultural awareness through museum collections for different age groups, children, and adults, whether inside or outside the museum.

In the field of improving the health, the museum worked through programs and technical workshops. For example, a program for children at Hospital 75375.

## **GUIDING PRINCIPLES FOR ENVIRONMENTAL RESPONSIBILITY OF MUSEUMS**

### **1. Assessing environmental impacts for the Egyptian Museum**

The majority of interviewees (I<sub>2</sub>, I<sub>5</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>8</sub>, I<sub>9</sub>) stated that there is no evaluation for the environmental impacts of the Egyptian Museum. On the other hand, I<sub>1</sub> explained that many scientific projects dealt with the environmental impacts such as the project of “survey, documentation, and characterization of the metallic artifacts stored in the basement of the Egyptian Museum and monitoring the basement environmental conditions”.

### **2. Adopting sustainable environmental practices in the Egyptian Museum**

Most interviewees (I<sub>1</sub>, I<sub>2</sub>, I<sub>4</sub>, I<sub>5</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>9</sub>) clarified that the Egyptian Museum seeks to preserve its environment through the application of occupational safety and health requirements. Besides, more environment-friendly devices such as new eco-guides are provided. Furthermore, all actions are taken to delay deterioration and prevent damage to the museum collections by providing optimum conditions for storage, exhibition, use, handling, and transportation. I<sub>1</sub> and I<sub>2</sub> added that the Egyptian Museum is on a development path in the field of facilities management through applying the project “Transforming the Egyptian Museum in Cairo”.

### **3. Promoting awareness and education for sustainable development**

It was clear from the answers of nearly half of the interviewees (I<sub>2</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>8</sub>), The Egyptian Museum offers some programs on environmental sustainability through the Education Department and the Children's Museum. I<sub>6</sub> and I<sub>7</sub> added that the Egyptian Museum offers specialized programs and workshops in this field. For example, a program entitled Recycling of Raw Materials.

## **THE OBSTACLES THAT MEET THE EGYPTIAN MUSEUM IN IMPLEMENTING THE PRINCIPLES FOR RESPONSIBLE MUSEUMS**

The majority of interviewees (I<sub>2</sub>, I<sub>5</sub>, I<sub>6</sub>, I<sub>7</sub>, I<sub>8</sub>, I<sub>9</sub>) clarified that the Egyptian Museum faces many challenges, because of the distribution of its collections among other museums, which are the Grand Egyptian Museum (GEM) and the National Museum of Egyptian Civilization (NMEC). I<sub>1</sub> indicated that the Ministry of Antiquities of Egypt provides financial and technical support to the museum.

## **FINDINGS AND DISCUSSION OF THE QUESTIONNAIRE**

After analyzing the questionnaires of visitors to the Egyptian Museum, the following results were extracted:

## **RELIABILITY AND VALIDITY**

Cronbach's Alpha is used to measure the reliability. The value of Cronbach is generally required to be over 0.7. (Hulin et al., 2001). The estimated value of Cronbach's Alpha for the items of the research was 0.9 which indicated that the current study variables are reliable. The estimated value of the validity scale for the items of the research was .945 which indicated that the measurement scale is adequate and indicates good construct validity.

## **DEMOGRAPHIC DATA OF MUSEUM VISITORS**

The percentage of Foreigners 65.54% is greater than the percentage of Egyptians (18.72%), and Arabs (15.73%) in the selected sample. More than 25.5% of the respondents were aged between 10-20 years and 22.5% of the respondents were aged between 31-40 years. The collected data of the educational level clarifies that the majority of the sample have bachelor's degrees (37.8 %) and nearly 26.5 % are Pre high education, 25.0% have post-graduate.

## **DATA RELATED TO VISITING THE MUSEUM**

The percentage of respondents who know the Egyptian Museum through friends and relatives (41.6%) is close to the percentage of respondents who know the Egyptian Museum through network research (40.8%). More than (60%) of respondents came to the Egyptian Museum for entertainment, education, and culture, and nearly 20.2% came for cultural motives. From the data collected, 34.8% of the respondents visit the Museum with a friend or colleague, 22.5% with family, 20.6% with a group of tourists. More than (57%) of respondents spend approximately two hours. Nearly (64.0%) of respondents do not know about the Egyptian Museum's mission and goals.

## **THE VISITOR'S RESPONSIBILITY TOWARDS THE EGYPTIAN MUSEUM**

Table 1 shows that the item related to inviting others to visit the museum ranked first with a mean score of 4.30 and the last item related to the desire to engage in volunteer work in the Egyptian Museum" with a mean score of 2.23. The majority of respondents agreed that they shared opinions on the evaluation of the visit to the museum, learned about Egypt by displaying museum collections, and followed the procedures of protecting the Egyptian Museum environment. The respondents did not inquire about all services, especially the services that guarantee safety and health inside the museum. The findings imply that the level of the visitor role (responsible behavior) towards the Egyptian Museum in the selected sample is average as shown by general means of 3.1

**Table 1: The visitor’s responsibility towards the Egyptian Museum**

<b>Visitor's role</b>	<b>SD</b>	<b>Mean</b>	<b>Attitude</b>
You searched for the museum, its address and how to get there before the visit	1.272	3.24	Neutral
You inquired about all services, especially the services that guarantee safety and health inside the museum	1.247	2.59	Disagree
You learn about Egypt through the museum display of artifacts	.972	3.97	Agree
Through the museum exhibition, you searched for the common points between Egyptian culture and other culture	1.234	3.34	Neutral
You know about the existence of education in the museum such as the Children's Museum, educational department, etc.	1.428	2.58	Disagree
You participate in exhibitions, educational programs and the activities provided by the museum, as well as celebrations and events.	1.264	2.28	Disagree
You prefer to engage in volunteer work in the Egyptian Museum	1.307	2.23	Disagree
You prefer to buy local handicrafts and souvenirs from the Egyptian Museum stores	1.217	3.21	Neutral
You followed the procedures of protecting the museum environment	1.172	3.84	Agree
You followed all measures that preserve the cultural heritage	1.374	2.69	Neutral
You shared your opinion before visiting the Egyptian Museum to express your desires, expectations and needs from the museum	1.389	2.78	Neutral
You shared your opinion on the evaluation of your visit to the museum, educational programs and cultural activities in which you participated	.905	4.05	Agree
You will Invite others to visit the museum	.900	4.30	Strongly agree
1= Strongly disagree, 2= disagree, 3= Neutral, 4= agree, and 5= strongly agree – SD= standard deviation			

**THE EGYPTIAN MUSEUM’S RESPONSIBILITY TOWARDS THE VISITOR**

Table 2 shows the level of services in the Egyptian Museum according to the perceptions of visitors. The results indicated that the Egyptian Museum needs to put a strategy for visitor services to achieve visitor satisfaction, and

this is reflected in the overall mean (2.92). It is revealed that respondents agree on some satisfactory services to them, such as visiting times and prices of services. While The Egyptian Museum needs to provide some services according to visitors' perceptions. This is evident through the means of these services. For example, providing maps of the museum, a guide for museum display, and infrastructure to visitors with additional needs, a seating area inside the exhibition halls, and workers inside the exhibition halls. Furthermore, the Egyptian Museum has some services that need to be developed according to the visitors' perceptions. This is evident through the means of these services. For example, the level of exhibitions, cultural and educational programs, tourist guidance services.

**Table 2: The level of services provided to visitor**

<b>The level of services provided to visitor</b>	<b>SD</b>	<b>Mean</b>	<b>Attitude</b>
Ease of access to the Egyptian Museum through the existence of good guiding signs and parking spot.	1.058	3.37	Neutral
There is an infrastructure to visitors with additional needs such as corridors and spaces.	1.240	2.36	Disagree
There is a good security system inside the Egyptian Museum	1.281	3.23	Neutral
There is a safety room (for placing baby carriages, bags, etc.)	.777	3.88	Agree
You are welcomed and well received	1.367	2.66	Neutral
Prices for entry tickets and other services are appropriate	.866	4.44	Strongly agree
The visiting times of the Egyptian Museum are suitable for you	.752	4.49	Strongly agree
The Egyptian Museum provides you with maps of the museum, a guide for museum display or any publications during your visit	1.246	2.37	Disagree
A tour guide accompanies you on your visit	1.246	3.30	Neutral
The level of tourists' guiding in the Egyptian Museum is good	1.205	3.06	Neutral
Audio guidance, translation and display screens are available	1.165	3.13	Neutral
The architectural design of the museum "such as, lighting system, adequate ventilation, floor surfaces, paint color, etc." contributes to a pleasant visit to you	1.169	2.63	Neutral
There are clear indications to facilitate movement between lanes	1.269	2.42	Disagree

There is a seating area inside the exhibition halls equipped with references, books and a computer for information services and lightweight and foldable chairs.	1.124	1.75	Strongly Disagree
The number of visitors in the exhibition halls are appropriate and does not disturb you	1.279	1.99	Disagree
There are workers inside the exhibition halls to answer your questions	1.142	1.72	Strongly Disagree
The documentation for museum display information "Cards, Labels" is clear and multilingual	1.215	2.61	Neutral
The museum display revealed to your common points between Egyptian culture and other culture	1.292	3.23	Neutral
The museum display revealed to you the relationship between the material cultural heritage, "Antiquities", and customs and traditions of Egyptian society	1.153	3.52	Agree
The level of exhibitions presented by the Egyptian Museum is good	.740	3.32	Neutral
The educational programs offered by the Children's Museum and the educational section are good	.747	3.27	Neutral
The level of cultural activities in the Egyptian Museum is good	.757	3.29	Neutral
There are services that guarantee your safety and health inside the museum	1.249	2.55	Disagree
The level of cleanliness of the Egyptian Museum is good	1.335	2.33	Disagree
The museum's restrooms are clean and adequate	1.359	2.14	Disagree
The restaurant level attached to the Egyptian Museum is good	1.017	3.18	Neutral
The Egyptian Museum stores provide you with the souvenirs you need and others	1.063	3.33	Neutral
There are resting areas available in the museum garden	1.246	2.11	Disagree
1=strongly disagree, 2= disagree, 3= neutral, 4= agree, 5= strongly agree, SD= Standard Deviation			

### **THE SERVICES PROPOSED BY VISITORS TO THE EGYPTIAN MUSEUM**

The visitors illustrated that there are braille cards for some artifacts and an electric elevator. They explained some services which support the museum as follows:

- Promoting museum activities, online reservation service for a visit, reception services, and having a complaints office.

- Organizing the museum guidance service, providing guides for those with special needs, and providing the free tourist guide service.
- Providing the appropriate lighting for the path and the museum pieces themselves, and designing the museum's floors for the age or time of the artifacts as a factor of attraction. Moreover, introducing technology in the museum is important.
- Providing places for rest, eating, and drinking inside and outside the museum. Moreover, taking care of the level of hygiene, especially the toilets.
- Arranging and organizing the artifacts stacked in the corridors and exhibition halls. Moreover, the presence of identification cards for artifacts.

## **CONCLUSION AND RECOMMENDATIONS**

### **CONCLUSION**

This research aims to assess the responsibility of the Egyptian Museum in the tourism sector and destination in general. Concerning the application of principles for economic responsibility, the assessment of the economic impact is limited to determining the number of visitors. Moreover, the Egyptian Museum is building partnerships with other organizations and museums.

Furthermore, the quality of the Egyptian Museum's products depends on the importance, value, and conservation of the collections as well as services provided by the Egyptian Museum for the visitor. The Egyptian Museum displays documents, preserves, and maintains its artifacts through its administration and its various departments. Moreover, the Egyptian Museum provides many services to achieve an enjoyable visiting experience for its visitors, but it is clear from the level of service that it needs to create the visitor services team. On the other hand, it is clear from the level of the visitor's responsibility towards the Egyptian Museum that visitors should adopt responsible behavior towards the Egyptian Museum. Moreover, marketing for the museum is limited through social media. Professionals sometimes conduct marketing research to find out the visitors' desires and interests through a questionnaire.

Regarding the application of principles for social and cultural responsibility, the socio-cultural impact of the Egyptian Museum is measured by increasing the number of visitors. It seeks to promote cultural diversity through several activities carried out by the various departments of the museum. However, it needs to pay attention to new topics and innovative ways of presenting them. Furthermore, it contributes to improving the level of education and health but these programs need to be developed.

As related to the application of principles for environmental responsibility, partial projects are dealing with the study of the environmental impacts, but there is no evaluation for them. Furthermore, the Egyptian Museum adopts measures to protect the museum environment. It offers some programs on environmental sustainability through the Education Department and the Children's Museum but this is not enough to promote awareness and educate for sustainable development for all stakeholders. It faces many challenges because of the distribution of its collections to other museums. On the other hand, it is clear from the project “Transforming the Egyptian Museum in Cairo”, that it is on a development path in all fields of the museum.

## **RECOMMENDATIONS**

The research provides recommendations directed to the Ministry of Tourism and Antiquities in order to achieve museums' responsibility to achieve sustainable tourism development in Egypt, especially in the Egyptian museum. These recommendations include formulating a strategic plan based on the principles for responsible museums. Moreover, giving the museums all administrative directives and financial support to implement these principles. Furthermore, using these principles to follow up and evaluate the performance of the museums.

There are other recommendations directed to the Egyptian Museum to achieve Responsible Museum. Concerning the principles for economic responsibility, it is necessary to train professionals in the field of economic impact assessment and its methods. Moreover, professionals should create alliances and partnerships with the hospitality sector and tourism companies. They should put the outline for the collections management policy for the Museum. Besides, they should share the museum's mission, goals, and all measures that preserve the cultural heritage with the public. On the other hand, the Egyptian Museum should create a visitor services team to manage the visit to achieve visitor satisfaction and the sustainability of the museum. The marketing department should be established and training courses should be conducted for professionals in this field.

As related to the principles for socio-cultural responsibility, museum professionals must assess the socio-cultural impacts of the Egyptian Museum. Furthermore, museum professionals should establish advisory groups, focus groups, and electronic forums through which involve all their stakeholders when planning changes, decision-making, etc. Moreover, museum professionals should formulate policies and strategies for preserving and promoting cultural heritage, and combating illicit traffic in cultural collections. Moreover, developing international research programs and partnerships, and building a better understanding of cultural diversity through creating new topics and methods for displaying activities,

exhibitions, programs, and celebrations of national events. Museum professionals must plan all activities related to the field of education and health through collecting information on the educational and professional training needs.

Concerning the principles for environmental responsibility of the Egyptian Museum, museum professionals must assess the environmental impacts of the Egyptian Museum. Moreover, museum professionals should consult with environmental and conservation experts to follow sustainable best practices in a museum. Museum professionals should build partnerships with waste management providers. Furthermore, professionals should influence public opinion and political leaders on sustainability issues and develop partnerships with the local community in sustainability awareness projects and information sharing. Conducting training courses in the field of sustainable development for workers and volunteers.

To overcome the challenges due to the distribution of the Egyptian Museum collections to other museums, the research proposes applying recommendations of the research " a New concept and exhibition program for the Egyptian Museum in Cairo" by Rashed (2018), which is choosing an idea from three ideas for the permanent display of the Egyptian Museum after distribution of its collections among the Grand Egyptian Museum (GEM) and the National Museum of Egyptian Civilization (NMEC): "Archaeological Field Museum," "Visible Storage," together with the theme of "Ancient Egyptian Art." This relies on the understanding of the current exhibition space at the Egyptian Museum, its rich collections, and the targeted audiences.

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