

## Annual CIPEG Meeting – PROGRAMME

### LOCAL AND NATIONAL MUSEUMS

#### CELEBRATING 40 YEARS OF CIPEG 1983 – 2023

#### **Monday, November 20, Luxor - Center for Archaeological Studies and International Heritage**

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- 08:00 Registration
- 09:00 Welcome: Tine Bagh, Chair CIPEG, and Tarek Tawfik, CIPEG Board & Conference organizer
- 09:30-10:30 Special Egyptian museums session (Moamen Othman, Ossama Abdel Meguid and Tarek Tawfik)
- 10:30-11:00 Coffee break
- 11:00-12:30 Special Egyptian museums session continued and a presentation of Takween Integrated Community Development
- 12:30-14:00 Lunch break

#### **Past and future of local Egyptian museums/Collections -1**

- 14:00-14:20 Find-Groups Recorded in *Journal d'Entrée* Volume 1 of The Egyptian Museum, Cairo  
*Mohamed Gamal Rashid & Stephen Quirke*
- 14:20-14:40 Asyut College Museum: 1900s–1950s  
*Hend Mohamed Abdel Rahman*
- 14:40-15:00 The Ministry of Tourism and Antiquities' Central Information System: Data Rescue, Training, and Needs Assessment Project  
*Yasmin El Shazly*
- 15:00-15:20 'Is It in the Database?' A Free and Open-Access Proposal  
*Valentina Santini*
- 15:20-15:50 Coffee break

#### **Past and future of local Egyptian museums/Collections -2**

- 15:50-16:10 Museums and Archaeological Provenance Research in the Fight against Looting  
*Sara Aly*
- 16:10-16:30 Voluntary Restitution: Priorities and Avenues  
*Martin Bommas*
- 16:30-16:50 Museumschange – Diverse, Digital, Designed. Museums as Agents of Change and Social Inclusion – An Egyptian-German Cooperation  
*Lars Petersen, Aly Omar, Guido Fackler*
- 16:50-17.10 Conservators & Archaeologists: Understanding, Preserving, and Communicating Material Culture  
*Regine Schulz*

Opening reception

**Tuesday, November 21, Luxor - Center for Archaeological Studies and International Heritage**

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08:00–11:00 Excursion #1: Karnak

12:00–13:30 Lunch break

**Egyptian heritage and sites**

13:30-13:50 Digital Heritage Preservation: An Overview of the Use of Technology as a Tool for Heritage Preservation in the Digital Era, with a Reflection on the Documentation of the Tomb of Seti I  
*Aliaa Ismail*

13:50-14:10 Challenges for Egyptian Open-Air Museums  
*Anke Weber*

14:10-14:30 Some Reflections on Kushite Spolia in Karnak and Medinet Habu  
*Aleksandra Hallmann*

14:30-15:00 Coffee break

**4th Young CIPEG Meeting “Outreach & Community Engagement”**

15:00-15:15 Protect What matters: A Workshop for Engaging Refugee Children in Egyptian Museums  
*Heba Alders*

15:15-15:30 The Educational Programs for Seniors in Egyptian Museums between Theory and Practice  
*Enas Kareem*

15:30-15:45 The Nubia Museum and Community Engagement  
*Yasser Abdelrady Mohamed*

16:45-17:00 The Power of Community Engagement at Egyptian Museums  
*Fatma Ahmed Soliman*

17:00-17:15 Impact of Cultural Institutions on Egyptian Identity: Exploring Community Outreach and Engagement  
*Gehad Shawky Ali*

17:15-18:00 Discussion

**Wednesday, November 22, Luxor - Center for Archaeological Studies and International Heritage**

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08:00–11:30 Excursion #2: West Bank: Kom el Hettan and Carter House

12:00–14:00: Lunch at Marsam Restaurant (West Bank) – (not included)

**Small and Large Collections outside Egypt, before and now**

15:00-15:20 Developments and Expansions of Networks between Local, Private and National Museums for Egyptian/Sudanese Collections in Japan  
*Keiko Tazawa*

15:40-16:00 The Traveller, the Artist and the Donors: The Collection of Joseph Pollard at the University of Aberdeen Museums and Special Collections  
*Abeer Eladany*

- 16:00-16:20 The Egyptian Section of the Museum of Crema (Italy)  
*Christian Orsenigo*
- 16:20-16:40 Rethinking the Museo Egizio's "Statuario"  
*Federico Poole*
- 16:40-17:00 Shabti of Panefernefer from the Vasyl Krychevskiyi Poltava Local History Museum (inv. no. A.149/1): Ancient and Modern Context  
*Mykola Tarasenko*
- 17:00-17:20 Short coffee break
- 17:20–18:30 **CIPEG General Assembly** - for CIPEG members

**Thursday, November 23, Luxor – Mummification Museum**

**Mummies and Museums**

- 09:00-09:20 The Bologna Mummy Project (BOmp)  
*Daniela Picchi, Alice Paladin, Marco Samadelli*
- 09:20-09:40 Heidelberg Mummy-Project  
*Dina Faltings*
- 09:40-10:00 Mummy Unwrappings in Bristol Institution and City Museum  
*Aidan Dodson*
- 10:00-10:20 Mummy 'Life' – Four Mummies in the Ny Carlsberg Glyptotek  
*Tine Bagh*
- 10:20-10:50 Coffee break

**Mummies, Museums and Education**

- 10:50-11:10 International Research and Exhibition on Mummy Portraits  
*Ben van den Bercken*
- 11:10-11:30 Teaching Mummification at the ISAC (formerly OI) Museum  
*Katherine Hodge*
- 11:30-11:50 A Day at the MAN: Researching for the Future  
*Isabel Olbés Ruiz de Alda & Esther Pons Mellado*
- 11:50-12:10 Museum at the University: 25 Years of Experience  
*Nika Lavrentyeva*
- 12:10–14:00 Lunch break
- 14:00–15:00 Visit to the Mummification Museum
- 15:00–17:00 Reports of the Institutions
- Closing reception

**Friday, November 24, Luxor**

- 8:00–17:00 Excursion #3: Esna: Takween Integrated Community Development and Esna Temple

## **CIPEG General Assembly**

(only for ICOM|CIPEG members)

1. Approval of the agenda
2. Chair's Report | Tine Bagh
3. Secretary's Report | Daniela Picchi
4. Financial Report | Lara Weiss/Tine Bagh
5. Report CIPEG Journal | Ashley Arico/Daniela Picchi
6. Report CIPEG Website | Susanne Woodhouse/Daniela Picchi
7. Proposed amendment of the CIPEG Internal Rules Art. 9.6 (see below)/Tine Bagh
8. Theme of the next Museum Matters and further events 2024/Tine Bagh
9. CIPEG Annual meeting 2024/Tine Bagh
10. Resolutions and Statements/Tine Bagh
11. AOB

Proposed amendment of the CIPEG Internal Rules Art. 9.6

### **Art. 9. Executive Board and Elections**

6. More than two (2) members of the same country shall not be elected to the Board at the same time.

Proposed amendment:

6. More than two (2) members of the same country shall not be elected to the Board at the same time and more than one (1) member of the same institution/museum shall not be elected to the Board at the same time.

### **Art. 11. Amendments and Ratifications of Internal Rules**

1. The Rules of CIPEG may be amended at any subsequent annual plenary meeting of the Committee. Any suggested amendments to the Rules must be proposed by members of CIPEG.
2. CIPEG Internal rules must be submitted to the General Assembly. They must be sent to members before the General Assembly. To be adopted, they must receive a majority of the votes of those present or represented.

## **Annual CIPEG Meeting 2023 – ABSTRACTS**

### **LOCAL AND NATIONAL MUSEUMS**

#### **CELEBRATING 40 YEARS OF CIPEG 1983 – 2023**

##### **Museums and Archaeological Provenance Research in the Fight against Looting**

*Sara Aly* ([saly@britishmuseum.org](mailto:saly@britishmuseum.org))

Since the days when the pharaohs ruled over Egypt, funerary materials have been affected by the greed of people. An enormous amount of wealth was invested in preparations for the afterlife, but often this richness represented by gold and precious minerals in the funerary equipment became the booty of many, rather than the resting place for one.

Unfortunately, the scale of destruction due to the looting is greater today than ever. Every day several illegally sourced artefacts from Egypt appear on the art market, and although authorities constantly work to detect objects that were illegally acquired by tracing the activity of dealers and galleries, a lot still needs to be done. Source countries require tougher laws and international legislation needs to become stricter.

Moreover, the knowledge of specialists must be employed regularly and in a systematic way to assist in attempts to rescue these objects and/or the information they could provide. Often scholars reference in their publications artefacts in the possession of art dealers that have a highly suspicious ownership history, but they do not mention that they might be looted. At this point, with all the resources available nowadays, museum curators cannot— and must not—disregard the problem. They should be taught how to properly undertake due diligence, learn about the art market, and how to conduct archaeological provenance research. This is one practice that helps in identifying looted artefacts by analysing an object and comparing it with published ones of the same kind. Once an archaeological findspot has been established, some of the lost information about the context can be regained.

## **Mummy 'life' – four mummies in the Ny Carlsberg Glyptotek**

*Tine Bagh* ([tiba@glyptoteket.dk](mailto:tiba@glyptoteket.dk))

At the Ny Carlsberg Glyptotek the so-called Mummy Basement is one of the most popular parts of the museum. Here two Egyptian mummies are on display together with coffins, sarcophagi and Roman mummy portraits. Two additional very fragile mummies are kept in the museum storeroom. The stories of these mummies and how they reached the Glyptotek in Copenhagen will be told.

One of the mummies on display was one of the first Egyptian 'objects' bought by the museum's founder Brewer Carl Jacobsen in 1884 together with a coffin that later turned out not to be the original one for the mummy. In 1895 Denmark's first Egyptologist Valdemar Schmidt bought a Ptolemaic mummy in Egypt and after an animated session unwrapping the mummy in the Geographical Society in Copenhagen it was donated to the Glyptotek. However, the head of the mummy was no longer present as this was apparently given to what is today known as the Medical Museion. Here it was originally used as an example of a mummy in connection with the display of a jar for the cure-all medical mummy powder known as *mummiæ*. This mummy is now on display with one of the Roman mummies from Flinders Petrie's excavations in Hawara, whereas another of the red shroud type from the same excavations in 1911 is now in the storeroom. The displayed Roman mummy has a fine portrait, and in 1997 the mummy was scanned in order to see if it bore a resemblance to the portrait. It was a surprise to discover that there was no likeness as the reconstructed face was that of a black person. Today we think that this may actually not be the case and it has to be examined with more modern methods.

## **Voluntary Restitution: Priorities and Avenues**

*Martin Bommas* ([martin.bommas@mq.edu.au](mailto:martin.bommas@mq.edu.au))

2023 marks forty years since the foundation of the Comité international pour l'égyptologie (CIPEG). Also forty years ago, in 1983, the parliament of the Arab Republic of Egypt passed Antiquities Law no. 117, outlawing the trade in antiquities in Egypt and abolished all antiquity exports. In 2010, Law 3 that granted 10% ownership to antiquities excavated by foreign excavation missions was cancelled. Law no. 117 is an important tool regarding the identification of the legal status of Egyptian antiquities exported after 1983. In tandem with the 1970 UNESCO World Heritage Convention stipulating that “no items of cultural heritage could be excavated or exported from a source nation without elaborate permission from the national government”, all artefacts uncovered in Egypt were the property of the government of Egypt. A year earlier, the first formal request was made for the return of the Sphinx's beard (acquired in 1818) held by the British Museum—and rejected.

While oftentimes national museums still oppose deals to repatriate stolen art and instead employ lawyers to help them defend their perspectives, local and university museums are more prepared to correct past mistakes by engaging in voluntary repatriation.

This paper will explore the provenance of a relief fragment, identified as having been collected from Qubbet el-Hawa, and illicitly trafficked to Australia in 1985. With this object's voluntary repatriation successfully completed in 2019 by the Macquarie University History Museum in Sydney, this paper proposes its return to the archaeological site in order to enhance international research collaboration as well as tourism in the West Bank of Aswan.

## **Mummy Unwrappings in Bristol Institution and City Museum**

*Aidan Dodson (Aidan.Dodson@bristol.ac.uk)*

A number of mummy unwrappings took place in Bristol between 1824 and 1981, ranging from pure public spectacle to scientific investigation. The first took place on 9 December 1824, and concerned the opening of a mummy that had just been presented to the Bristol Institution for the Advancement of Science and Art by the City Treasurer, Thomas Garrard. It came in the early Eighteenth Dynasty 'white' coffin of a lady named Tay, with the unwrapping, by James Prichard, described in detail in the local press.

The next, also of a mummy presented by Garrard, took place on 22 March 1834, and was also carried out by Prichard. The subject was a woman named Tairy, who had been equipped with a nest of two coffins, dating to the late Twenty-fifth/early Twenty-sixth Dynasty. The unwrapping was also extensively covered in the press. In contrast, the unwrapping of a man named Iyhat, presented with its two coffins alongside Tairy, seems to have been ignored by contemporary newspapers, and it is unclear whether this took place in 1842 or in 1852.

It was not until 1981 that another mummy was unwrapped in Bristol. This was of Horemkeniset of the early Twenty-first Dynasty, excavated with its coffin and mummy-board, at Deir el-Bahari by the Egypt Exploration Fund. This was prompted by its deterioration during and following the exceptionally hot summer of 1976.

This paper explores what we know about these events, and in particular how they were presented to, and received by, local people and wider audiences.



**The Ministry of Tourism and Antiquities' Central Information System:  
Data Rescue, Training, and Needs Assessment Project**

*Yasmin El Shazly* ([yelshazly@arce.org](mailto:yelshazly@arce.org))

The Ministry of Tourism and Antiquities (MoTA) is in the process of implementing a comprehensive program to expand museum locations and decentralize collections throughout Cairo and other parts of the country. This program has seen the construction of two major new museums in the vicinity of Cairo, the National Museum of Egyptian Civilization (NMEC) and the Grand Egyptian Museum (GEM), as well as a number of regional museums. Such a massive undertaking requires a large cadre of MoTA personnel who are properly trained in collections management and a strong collections management system that would enable them to properly document, monitor, and track all the artifacts under their care.

The American Research Center in Egypt (ARCE) was recently awarded a U.S. Embassy Cultural Property Agreement Implementation Grant (CPAIG) through which it will work with MoTA staff to conduct a needs assessment for the successful implementation of a unified museum database system, as well as train three registrars from each of MoTA's five main museums in Greater Cairo (the Egyptian Museum in Cairo [EMC]; NMEC; GEM; the Museum of Islamic Art [MIA], and the Coptic Museum). Two MoTA IT personnel will also be trained through the project on the necessary IT skills for the proper functioning of museum databases.

This paper aims to present the current status of the Ministry of Tourism and Antiquities' Central Information System: Data Rescue, Training and Needs Assessment project.

**The Traveller, the Artist and the Donors: The Collection of Joseph Pollard at the University  
of Aberdeen Museums and Special Collections**

Abeer Eladany ([abeer.eladany@abdn.ac.uk](mailto:abeer.eladany@abdn.ac.uk))

Not much is known about Joseph Pollard who was a council member of the Council of the Society of Biblical Archaeology as stated on the front page of his book “The Land of the Monuments, Note of Egyptian Travel,” that was published in 1896. His daughter, Catherine, an artist and an author, married Sir William Robertson Nicoll and became Lady Robertson Nicoll. Catherine joined her father during his trip to Egypt and as a competent water colourist, provided the illustrations for his book.

The papers of Sir William Robertson Nicoll and the collection of Joseph Pollard and Catherine were deposited in the University of Aberdeen in July 1996 by Mildred Robertson Nicoll’s daughters, Prudence E.S. Kennard, Pamela Jackson and Rosemary Morrison. An additional deposit was made in June 1997. The material donated to the university includes photographs, notebooks, watercolours, sketchbooks, volumes of press cuttings, and a map.

During his visit to Egypt Pollard made contact with James Grant, an Aberdeen graduate and a resident doctor in Cairo, whose collection is also at the University of Aberdeen. Pollard and Catherine collected objects during their trip. These objects include a large number of amulets, beads and shabtis.

This paper will discuss the history of this collection and highlight some of the important objects including Catherine’s watercolours.

### **Heidelberg Mummy-Project**

*Dina Faltings* ([dina.faltings@zaw.uni-heidelberg.de](mailto:dina.faltings@zaw.uni-heidelberg.de))

The Egyptian collection of the Center for Cultural Heritage at the Heidelberg university (HCCH) owns ten mummies. These figure prominently in a new project about human remains, especially the presentation and transfer of knowledge in museums and collections at the Heidelberg university. The engagement with human remains held in museum and university collections is a complex scientific and societal challenge that highlights numerous social, political, economic, medical and ethical concerns. In a so-called Research Tandem we aim to explore and transfer strategies into society that address these concerns on a theoretical and practical level.

By doing CT - and 3-D-scans and other scientific research methods we try to “rehumanize” these persons, who underwent a transformation or “objectification” through their mummification. By finding out about their life and death, their diseases and where and how they spent their life, they will be given back their personality. The project is called Flagship Initiative “Transforming Cultural Heritage - Envisioning Access”. Our results will present the mummies on (possibly) interactive screens which in future even might substitute the real, physical mummies.

**Find-Groups Recorded in *Journal d'Entrée* Volume 1 of The Egyptian Museum, Cairo**

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Stephen Quirke ([s.quirke@ucl.ac.uk](mailto:s.quirke@ucl.ac.uk))

As Michel Dewachter highlighted in 1985, the title page of the earliest manuscript of the *Journal d'Entrée*—the accession registers for the Egyptian Museum Cairo—identifies it as the finds journal for “the Excavations of H. H. the Viceroy” Said Pasha, beginning in 1858. The first several thousand entries are in the hand of Auguste Mariette who was appointed by Said as antiquities and museum commissioner.

This article introduces the way in which the registers took shape, between archaeological sites and museum plans, and lists the several object assemblages to be found in the records for the first year 1858–1859. One group comprises basketry, cosmetic and food vessels, seal-amulets, and the coffin of a woman. These finds offer an opportunity to assess the record of the deposit against the items identifiable now, 165 years later, in the museum, within the wider histories of archaeological fieldwork, ancient burial practices, and the vulnerable material frame of the museum collection.

**Some Reflections on Kushite Spolia in Karnak and Medinet Habu**

*Aleksandra Hallmann* ([ahallmann@iksio.pan.pl](mailto:ahallmann@iksio.pan.pl))

Temple complexes in Egypt, such as Karnak and Medinet Habu, were continuously rebuilt, altered, and modified. They witnessed changes in dynasties, rulers, and people. They changed their roles from being the main religious centers in Egypt, to serving as cemeteries, being used as settlements, and, in modern times, becoming huge tourist attractions. The silent witnesses of these changes are their building materials, such as stone. By reconstructing the many lives of their masonry, acquired by their constant reuse, we may attempt to capture glimpses of the past. This presentation aims to contribute to this endeavor by reflecting on material dated to the Kushite Period from Karnak and Medinat Habu.

The presentation focuses on two case studies, the blocks discovered during restoration work in the 25<sup>th</sup> Dynasty chapel of Osiris Neb-anekh / Pa-wesheb-iad in Karnak, and the columns integrated into the Djoser Set temple in Medinet Habu by Achoris. It aims to address issues such as the reason of the stones' reuse during different time periods, how we can pinpoint the reuse of Kushite material, and the circumstances in which they are reused, with or without alteration to their decoration.

**Teaching Mummification at the ISAC (formerly OI) Museum**

*Katherine Hodge* ([kwhodge@uchicago.edu](mailto:kwhodge@uchicago.edu))

The Museum of the Institute for the Study of Ancient Cultures (ISAC), formerly known as the Oriental Institute, has an excellent Egyptian collection and currently has three mummified individuals on display in the galleries: Meresamun (Dynasty 22), Petosiris (Ptolemaic period), and an unnamed young boy from the Roman era. Mummification has long been a point of fascination for students, and it is an excellent topic for education precisely because of its extensive connection with religion, art, technology, worldview, and economy. Additionally, it is also an incredibly engaging way to teach about several scientific topics, such as preservation, chemistry, and biology. Though mummification can be a complicated subject, there are new methodologies developing in museums using STEM techniques on how to effectively teach about the topic.

This paper will address the way the ISAC Museum has updated educational offerings and tours since the spring of 2022 with regards to mummification and mummified individuals. This paper discusses museum education trends within the United States, summarizes policies at ISAC, and analyzes the qualitative and quantitative data collected from gallery interactions, educational programs, and feedback from educators and participants to identify emerging best practices. This data was collected between April 2022 and November 2023, and includes gathered feedback of teachers, staff, and volunteers as well as over one hundred evaluations. This data points to an interest in learning about mummification and success using STEM education techniques.

**Digital Heritage Preservation: An Overview of the Use of Technology as a Tool for Heritage Preservation in the Digital Era, with a Reflection on the Documentation of the Tomb of Seti I**

*Aliaa Ismail* ([aliaa.k.ismail@gmail.com](mailto:aliaa.k.ismail@gmail.com))

In the digital era we live in, technology is finding its way into various heritage applications, starting with heritage documentation, data collection and analysis, to preservation and archiving, all the way to museum exhibitions. Countless heritage applications are dependent on technologies as it is the language through which we establish communications. This paper focuses on digital heritage preservation using the documentation project of the Theban Necropolis Preservation Initiative (TNPI) of the Tomb of Seti I in the Valley of Kings as a case study.

The tomb of Seti I is an exceptional choice for this research because in 1817, when the tomb was discovered by the Italian explorer Giovanni Battista Belzoni, it was in excellent condition as evidenced by the watercolor drawings made by Belzoni and his team. From those drawings, we know that in the past 200 years, the tomb has witnessed more damage than it has in 3,000 years. We will present the different data collection methods used by the project, the data processing phase, and the final product. Through this investigation the methods and techniques by which technology can serve as a tool for digital heritage preservation will be highlighted and analyzed.

**Museum at the University: 25 Years of Experience**

*Nika Lavrentyeva* ([nika27-merty@yandex.ru](mailto:nika27-merty@yandex.ru))

Since 1997, when the Tsvetaev Educational Art Museum was established at the Russian State University for the Humanities (RSUH) as the department of the Pushkin State Museum of Fine Arts, curators have been searching for the most effective educational forms for interaction with students studying at various faculties of the RSUH and other universities of Moscow. These were excursions, exhibitions, conferences, thematic classes and seminars, meetings and debates—everything to attract students to the museum.

The core of the museum collection—plaster casts—connect the department with the starting point of the history of the Museum of Fine Arts, since it grew out of the Cabinet of Casts of Antique Sculpture, which was located at the Moscow Imperial University. After receiving its beautiful building in 1912, it still continued to be a university museum, the spirit of which never left its walls. The Museum now has two grand educational units—“Museion” as a center for aesthetic education for children and “Pushkin Youth”—for senior schoolchildren. The main audience of the Tsvetaev Educational Museum is students, but not only, because it is open to the public and the staff is now searching out methods of mediation between museum and the visitors of the “silver age” together with the municipal authorities who initiated this project called “Moscow Longevity”.

A kind of result of such a complex work we can call the publication of a guidebook of Tsvetaev Educational Art Museum “Apollo, Pharaoh and Others...”, which is both an educational manual and a methodological material for university teachers. We have already tested the guidebook at museum classes for students studying Egyptology this academic year, since this is a new educational program, which was formed with an idea that the museum has become one of the permanent educational auditorium where practical classes are held in Egyptian language, art history, as well as the history and methodology of Egyptology.



**Asyut College Museum: 1900s–1950s**

*Hend Mohamed Abdel Rahman ([hendhurghada@gmail.com](mailto:hendhurghada@gmail.com))*

Asyut College, founded by the American Presbyterian Mission at the end of the 19<sup>th</sup> century, has been well-known as an outstanding example of missionary effort in Upper Egypt. It has been known as an institution of higher learning that has provided Asyut inhabitants with sound training in many different fields. From Sudan to the Mediterranean bankers, doctors, lawyers, ministers, teachers, business executives, and government officials were graduates of Asyut College since the middle of the 19<sup>th</sup> century.

During the first half of the 20th century, Asyut was known as “The Oxford of Egypt,” but Asyut College was not just educational institution, it was more, because of its service to developing the Asyut community. It was founded and supervised by the American Presbyterian missionary, then replaced by the Evangelical Presbyterian Church of Egypt, known as Synod of the Nile.

The Asyut College, or Taggart, Library has been regarded as an important mark of the city. The Asyut College Museum, that became part of the library, included (and still holds) the collections of certain individuals of the school staff and other objects donated by foreign Egyptologists. Before the 1952 Revolution, the museum visitors were scholars and few natives of Asyut and its surroundings, but after the Revolution, the museum appeared in guidebooks and it became more of a tourist destination.

The museum has survived to the present day, but it is under the supervision of the Ministry of Tourism & Antiquities which is responsible for granting permission to visit, and so today, Asyut College Museum can be classified as semiprivate museum that can only be visited upon request.

**The Egyptian Section of the Museum of Crema (Italy)**

*Christian Orsenigo* ([christian.orsenigo@hotmail.com](mailto:christian.orsenigo@hotmail.com))

The aim of this paper is to present the Egyptian Section of the Museum of Crema (Museo Civico di Crema e del Cremasco). The core of the collection comes from that of the late Carla Maria Burri (1935–2009), who worked in Egypt first as Cultural Attaché and then as Director of the Italian Cultural Institute of Cairo. Moreover, the donation to the Museum of Crema of two other private collections has been formalized between 2020 and 2022. We will discuss the highlights from these collections and the main activities which are intended to make them available to the public.

**Museumschange –  
Diverse, Digital, Designed Museums as Agents of Change and Social Inclusion**

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*Aly Omar* ([aliomar1000@gmail.com](mailto:aliomar1000@gmail.com))

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Within the framework of the exchange project funded by the German Academic Exchange Service, the Chair of Museology at the University of Würzburg and the department of Museum Studies at Helwan University Cairo have been cooperating since 2016. It includes the binational master's degree program "Museums Studies and Ancient Cultures" and aims at a Museumschange with regard to exhibitions in the fields of diversity, digitality, and design in order to open up the museum sector, which is expanding in Egypt, internationally. For this purpose, workshops, guest lectures, and excursions, digital conferences such as the Egyptian German Museums Forum, and regular winter schools in Cairo as well as summer schools in Germany are offered. These combine museum theory at the current state of knowledge and applications with regard to museum practice. The transfer of professional knowledge provides new impetus for research and teaching. In addition, the project ensures professional qualification and increases intercultural competence of young academics.

In the last years, the Museumschange project has established a network between the two partner universities as well as diverse museum contacts. An Egyptian-German Museum Network has been created. In the summer of 2022, ten museum employees from Egypt were able to participate in a summer school at the Badisches Landesmuseum Karlsruhe, where they exchanged ideas with German colleagues on the topics of exhibitions and museum education. Starting in 2023, the Helwan University, the University of Würzburg, the Université de la Manouba in Tunis, and museums in Egypt, Germany, and Tunisia with different thematic orientations will be involved in a new project funded by the German Academic Exchange Service. The focus of the project is on sustainability in museums and heritage sites.

***The Bologna Mummy Project (BOmp)***

*Daniela Picchi* ([daniela.picchi@comune.bologna.it](mailto:daniela.picchi@comune.bologna.it))

*Marco Samadelli* ([marco.samadelli@eurac.edu](mailto:marco.samadelli@eurac.edu))

*Alice Paladin* ([alice.paladin@eurac.edu](mailto:alice.paladin@eurac.edu))

The *Bologna mummy project (BOmp)* is the result of an institutional collaboration between the Archaeological Museum and Eurac Research, Institute for Mummy Studies of Bolzano, Italy. The project was launched in 2019 following the international conference Human Remains, held in Turin in the same year (30<sup>th</sup> September – 1<sup>st</sup> October). Three Egyptian mummies housed in Bologna museum's storerooms inside wooden and metal crates since the late 1970s were considered an interesting case study by the researchers of the Institute for Mummy Studies. After the opening of these crates containing two subadult and one adult mummies, it was decided to start the project with the study, conservation treatment, and the exhibition of the female mummy who has a rare painted shroud (1<sup>st</sup>–2<sup>nd</sup> century AD), and the mummy of a male child who has three tunics (13<sup>th</sup> century AD) at the NOI Techpark on the occasion of the 10th World Congress on Mummy Studies | WMC 2022, Bolzano, Italy 05 – 09 September 2022.

The matter of exhibiting the Egyptian mummies is the subject of still unresolved debate. The need for respect and care in displaying human remains laid down in the code of ethics for museums (ICOM), is often countered by media overexposure or by abandoning said remains to storage due to the emotional difficulties of interaction or ideological rejection that such issues present. This project tried to overcome these contradictions by placing the dignity of the individual and therefore of the exhibition of human remains as central to this topic. Through anthropological and paleopathological study as well as the analysis and the conservation treatment, light has been shed on the lives of these two ancient Egyptians, returning their lost identity and revealing a history that deserves to be known.

## **International Research and Exhibition on Mummy Portraits**

*Ben van den Bercken* ([b.j.l.vandenbercken@uva.nl](mailto:b.j.l.vandenbercken@uva.nl))

The Allard Pierson Museum in Amsterdam has launched an international study of twelve mummy portraits, two from its own collection and ten from partner museums in Europe, namely the Museum August Kestner (Hannover), Musée Royal de Mariemont (Morlanwelz), Reiss-Engelhorn-Museen (Mannheim), and Ägyptische Sammlung Heidelberg Zentrum Kulturelles Erbe der Universität Heidelberg. The main goal of the project is to find out more about how the portraits were made and what materials were used. For a long time, such portraits were mostly viewed from an art historical and culture-historical perspective, but research into how they were made has gained in importance in recent decades. That can tell us something about where the maker got the wood and pigments, about alterations to the portrait, both during antiquity and modern times, but above all about the individual depicted.

Therefore, the twelve portraits will be closely examined with advanced analysis techniques (Reflectance Imaging Spectroscopy, macro-XRF and High-Resolution photography) in order to understand these precious artworks better in terms of material, artistic processes, and context. Because the researchers use various non-invasive analysis techniques, the mummy portraits do not need to be touched during the research and no sampling is necessary. This research, initiated by the Allard Pierson, started in April 2023 in collaboration with the Netherlands Institute for Conservation+Art+Science+ (NICAS), whose partners include the Rijksmuseum Amsterdam, and the National Gallery of Art in Washington D.C. The study includes analyses of paint layers, pigments and binding media both on and beneath the surface of the mummy portraits.

After imaging and data gathering the twelve mummy portraits will be displayed along with twenty-six others in the exhibition “Face to Face: The People Behind the Mummy Portraits” at the Allard Pierson, opening for the public on 6 October 2023. It is the first exhibition of ancient Egyptian mummy portraits in the Netherlands. The exhibition draws on current knowledge of mummy panel portrait study and the provisional results of the above-mentioned material and technical research, which continues until June 2024. The Allard Pierson is working on this project with research partners in Belgium, Germany, the Netherlands and the United States, and relies on the expertise of about sixty international museum partners who together form the APPEAR network (Ancient Panel Paintings: Examination, Analysis and Research project), which includes the Allard Pierson and its research partners and is coordinated by the J. Paul Getty Museum.

**A Day at the MAN: Researching for the Future**

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The Egyptian collections of the National Archaeological Museum (MAN) have been part of our institution's heritage since its creation in 1867. From that moment until now, almost 160 years have gone by during which the collections have not stopped increasing, the last purchase being a Ptolemaic funerary mask acquired by the Spanish Government and deposited in our museum.

Throughout this time, visitors have greatly valued not only the museographic layout of the objects displayed in the rooms but also the activities designed regarding these artefacts. However, the tasks accomplished within the department represent a substantial part of our day-to-day functions, which are not always visible to the public but have an immediate and long-term impact on them. Keeping in mind the new definition of museum approved in the General ICOM Meeting in Prague 2022 we focus on being a museum in which visitors can not only find objects displayed, but also a place where conservation, research, and study take place, offering our public a learning and enjoyable experience as well as being a place to share knowledge.

Therefore, we intend to show what a day in the Department of Egyptian and Near Eastern Antiquities is like. The activities in which we are involved encompass an enormous variety: from documenting the objects, restoring them, refurbishing display cases and attending researchers to organizing internal spaces and storage areas, creating new exhibitions, or even preparing conferences and papers, among other tasks, in an endless effort to delve into the knowledge of ancient Egypt and help spread it.

## **Rethinking the Museo Egizio's "Statuario"**

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One of the most popular spaces with visitors of the Museo Egizio in Turin is undoubtedly the monumental statue gallery historically known as the "Statuario", currently "Galleria dei Re" (Gallery of Kings). We owe its current appearance to its 2006 refurbishment by Oscar-winning scenographer Dante Ferretti, with the statues still in the positions they have occupied since the nineteenth century, but individually illuminated against a scenic alternation of dark backgrounds and mirrors, playing on the contrast between light and dark.

As part of a planned major renovation of the museum for its two-hundredth anniversary in 2024, the momentous decision was taken to completely reinstall and redisplay the statue gallery. It is the director and the curators' opinion that the current presentation— while its impressiveness and impact are not to be denied—runs the risk of pandering to clichés about ancient Egypt as mysterious and death-obsessed and relies excessively on facile visual devices. As such, it does not do full justice to this exceptional group of sculptures that originate from a single well-defined context: the temple of Karnak, where Jean-Jacques Rifaud procured them for consul Drovetti in 1817–1819 – a place where the statues were bathed in a very different sort of light.

The plan for the refurbishment of the gallery envisages major shuffling of the sculptures from their current positions to create a coherent narrative framework; modifying the heights of their bases and their distances from the walls to make them more accessible; a complete renovation of the rooms; and a whole new décor and lighting.

This paper will present the plan, design and concept of this new "Galleria dei Re".

**'Is It in the Database?' A Free and Open-Access Proposal**

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Museums are hubs of culture and education. Both local and national institutions carry important responsibilities, since they strongly contribute to spreading knowledge, but—as if they were proper living creatures—they need a continuous transforming process in order to perform this duty. A crucial aspect for a museum to constantly be a cultural and international nerve centre of knowledge is ensuring that its collections are available for everyone, all over the world, despite geographical distance or other typologies of impediments. That is to say, museums need online databases to fully convey to a potentially global audience the richness they have the obligation and honour to preserve. However, sometimes this necessity collides with different obstacles, pre-eminently economic. Managing a plethora of data related to Egyptological assets in a comprehensive and systematic fashion is already a challenge, but when budgetary issues arise, the constraints become even more demanding.

In this paper, I would like to present a work-in-progress open-access database, with a scalable architecture, specifically intended for archaeological and, even more, Egyptological entries, which—once concluded—will be made available online for everyone free of charge. The open-source distribution—once out of the alpha development phase—of the underlying source code and infrastructural resource definitions, under the free MIT licence, will allow any archaeological project to leverage this system, greatly reducing the time required for the most economically onerous activities of database software development.



## **Conservators & Archaeologists**

### **Understanding, Preserving, and Communicating Material Culture**

*Regine Schulz* ([r.c.schulz@rpmuseum.de](mailto:r.c.schulz@rpmuseum.de))

For over 15 years, there has been close cooperation between the Roemer-und Pelizaeus-Museum Hildesheim (RPM) and the University of Minya. Since 2021, the projects have also involved the Ludwig-Maximilians- University of Munich (LMU) and the University of Applied Sciences and Arts Hildesheim/Holzminden/Göttingen (HAWK), especially in education projects for conservators and archaeologists funded by the German Academic Exchange Service (DAAD). The Foundation Euro-Mediterranean Knowledge Space (WEM) and, since 2023, the Technische Universität Braunschweig are also involved.

In Egypt, as in Germany, conservators and archaeologists often work together in museums and on excavations in an interdisciplinary way to document and safeguard objects and cultural heritage sites. The project *Conservators & Archaeologists*, funded by the German Academic Exchange Service (DAAD), is dedicated to bringing together the disciplines of Egyptology, Classical Archaeology, object and building research, and conservation science. Different perspectives and teaching methods will be discussed and exchanged, and common questions will be developed.

One of the main goals of the projects is to bring together Egyptian and German students and teachers from the fields of conservation/restoration and archaeology to work together across disciplines. In Egypt, the team worked on objects from the Mallawi Museum and on archaeological sites in Hermopolis Magna (Ashmounein), in Germany, at the Roemer-und Pelizaeus-Museum Hildesheim as well as the HAWK and at other archaeological sites under investigation.

Since 2023, colleagues from the Sudan, who are now in Egypt, and the University of Amman (Jordan) have also been involved through the DAAD's Ta'ziz program. The project *Explore & Protect: Working for the Future of Our Past* has been running since September 1st 2023 and will run until December 31st, 2025.

A total of four workshops are planned: from 23.10.–5.11.23 in Hildesheim, in the 2nd half of February 2024 in Minya, in May 2024 in Amman, with the location still to be determined. The final results of the project will be presented in an exhibition, shown at all participating locations.

**Shabti of Panefernefer from the Vasyl Krychevskyi Poltava Local History Museum**

**(inv. no. A.149/1): Ancient and Modern Context**

*Mykola Tarasenko* ([niktarasenko@yahoo.com](mailto:niktarasenko@yahoo.com))

The focus of this presentation is a shabti-statuettes from the collection of the Vasyl Krychevskyi Poltava Local History Museum with inv. no. A.149/1. This blue faience shabti can be dated by the 21<sup>st</sup> Dynasty. It was purchased in 1894 by Pavel Bobrovskyi in the Sales Hall of the Cairo Museum of Antiquities for the collection of the Natural Science Museum of the Poltava Regional Community.

The hieroglyphic inscription on the front side of the shabti gives information about its owner: “Enlightened, Osiris, the Chief of the Archivists of the Treasury of the Temple of the Amun, Panefernefer, true-voiced”. Panefernefer has a rare title “the Chief of the Archivists of the Treasury of the Temple of the Amun”. Besides Panefernefer, five more priests who had this title are known. All of them lived during the 20<sup>th</sup> and 21<sup>st</sup> Dynasties, indicating the functioning of that archive during those two dynasties.

There is a number of parallels to the Poltava statuette. In addition to shabtis, other objects of Panefernefer’s funeral assemblage are also preserved: a roll of the Book of the Dead (Vienna ÄS 3860), a shabti-box (Avignon A.82), a coffin model (Berlin ÄM 6747), and two planks of a box (Berlin ÄM 777 and 779). Moreover, the name Panefernefer is found on sources not related to his funeral inventory. The objects of Panefernefer are inscribed with a number of other titles that provide additional prosopographic information, including his professional duties. Most of the artifacts of Panefernefer were acquired by European collectors in the 19<sup>th</sup> century. Some of them went to museum collections in the UK, Germany, Denmark, and Ukraine, and some are in private collections. The Poltava shabti is the only Panefernefer object in Eastern Europe.

**Developments and Expansions of Networks between Local, Private, and National Museums  
for Egyptian/Sudanese Collections in Japan**

*Keiko Tazawa* ([tazawa@orientmuseum.com](mailto:tazawa@orientmuseum.com))

This paper explores and proposes constructive perspectives to establish a more productive and mutually beneficial relationship among every type of museum, such as local public (namely prefectural or municipal), private, and national museums for Egyptian/Sudanese collections in Japan, following reviews of past Egyptian/Sudanese exhibitions and educational programme held in Japan with both domestic and overseas collections.

Ancient Egypt was, is, and will continue to be very popular in Japan. Many people from all age groups are interested in Egyptian/Sudanese history, language, art, architecture, religion and so on. Almost every year great Egyptian/Sudanese collections abroad are exhibited in Japan in mainly national and local public museums that are relatively large-sized. On the other hand, some of the small Japanese museums, including local public and private ones, also house Egyptian/Sudanese collections, although almost no objects have provenance or excavation data because they were donated or purchased. Under the circumstances, these museums organise Egyptian/Sudanese exhibitions by a single museum or several museums jointly.

The serious problem here has been a lack of Egyptologists hired as museum professionals. Therefore, the museums housing Egyptian/Sudanese collections without an Egyptologist on their own staff always need Egyptologists outside their museums to host their exhibitions and educational programmes. I believe that to some extent, I have been contributing to make this situation better since I was appointed as a curator at The Ancient Orient Museum, Tokyo. I have created exhibition plans for non-Egyptologist colleagues whose museums keep Egyptian/Sudanese collections, and also conducted educational programmes such as hieroglyph, mummification, faience production, temple ritual, and amulet production. In April 2023, another young Egyptologist was assigned as a curator in a museum housing Egyptian/Sudanese collection in western Japan. It might be a small step, but I hope to collaborate with her to make Egyptian/Sudanese collections in Japan more popular and well-known in the communities.

## **Challenges for Egyptian open-air museums**

*Anke Weber* ([anke.weber@fu-berlin.de](mailto:anke.weber@fu-berlin.de))

The definition of “museum” focuses mainly on artificially constructed buildings that display artifacts to make them accessible to visitors, although most museums in Egypt are considered “open-air museums” and, therefore, have different needs under different conditions. Climate change, increasing tourism, and a demanding visitor’s journey distinguish open-air museums from climate controlled buildings erected to display and store selected artifacts. Some sites have been excavated in the past 200 years, while others have been open since antiquity creating different starting conditions for conservation. Furthermore, the antiquities must be considered both, as individual objects and as parts of larger site areas, which were once religiously used places. This lecture is intended to raise awareness of the special needs and conditions of open-air museums and how they can be addressed in the present and the future.

The Valley of the Kings is one of Egypt’s busiest sites, housing several individual tombs while functioning as an overall site, providing an ideal basis for site management studies. Tomb KV 11 on which The Ramesses III (KV 11) Publication and Conservation Project is working, serves as a case study to show how archaeology, geology, microbiology, conservation, Egyptological research, and site management can interact to preserve Egypt’s cultural heritage and prevent modern damage from increased tourism and natural disasters. The speaker will discuss state-of-the-art methods and recent findings by presenting the first results of interdisciplinary teamwork. She will introduce a modern management concept for archaeological sites, ranging from surveying, excavation, and conservation measures to an intuitive visitor’s guidance that informs tourists and protects the tomb equally.

## **4<sup>th</sup> Young CIPEG Meeting – ABSTRACTS**

### COMMUNITY REACH OUT & ENGAGEMENT

#### **Protect What Matters: A Workshop for Engaging Refugee Children in Egyptian Museums**

*Heba Alders (Heba.alders@gmail.com)*

Nowadays, museums play a significant role in fostering social coherence, inclusion, well-being, and cultural interchange. Museum accessibility is not limited to physical access, it should include making people feel welcome despite their race, religion, sex, differences, etc. Enhancing social accessibility for refugees in museums is both an ethical duty and a moral responsibility. Additionally, accessibility offers museums great opportunities to increase their audience and promote inclusiveness.

Over the last decades, thousands of refugees have moved to Egypt due to political instability that caused them to leave their homes, lives, and memories behind. According to the September 2023 report published by the UN Refugee Agency (UNHCR), Egypt hosts some 374,725 registered asylum-seekers and refugees from fifty-nine countries. Even though the Egyptians do not perceive them as refugees and don't use this word, museum professionals have yet to fully address them as a segment of Egyptian society that needs to be integrated among museum offerings and programs to ensure their engagement and inclusion on an equal basis with other locals. Museums should be inclusive and embrace other segments of communities that shape our contemporary society.

The "Heritage & Environment Protect What's Matters and Bring Us Together" workshop is one of the latest refugee-oriented events. It was organized the Children's Center for Civilization and Creativity, Cairo. It focused on promoting social accessibility for refugee children and aimed to create opportunities for cultural exchange, education, and community engagement.

This workshop serves as a case study and an example of the efforts made toward inclusion and social accessibility in Egyptian museums. It demonstrates how children actively participate in cultural and educational activities while feeling welcomed and accepted.

**The Educational Programs for Seniors in Egyptian Museums between Theory and Practice**

*Enas Kareem (Enaskarim80@gmail.com)*

It has been found that museum programs in Egypt are mostly addressed to school children. Programs for seniors (those over the age of 60—a group in urgent need of attention) have been neglected, although a lot of benefits can be gained from interacting with this group. Therefore, Egyptian museums urgently need to develop a systematic plan for educational programs addressed to seniors based on the study of their interests, motives, and desires.

The importance of the research lies mainly in the age cluster addressed by museum programs and the privileges granted to seniors through these programs. In this regard, the researcher uses educational programs designed for seniors in Egyptian museums and their effectiveness as a case study for more elaboration.

## **The Nubia Museum and Community Engagement**

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The Nubia Museum is one of the regional museums located in Aswan Governorate in southern Egypt. The idea of establishing the museum came as a culmination of the efforts of the international campaign by UNESCO to rescue the Nubian monuments (1959–1980). The foundation stone for the museum was laid on 4th February 1986, and it was opened on 23rd of November 1997. The museum, designed by Mahmoud Al-Hakim, won the Aga Khan Award for Architectural Design in 2001 recognized as one of the most distinguished architectural buildings in the world.

The Nubian Museum's commitment to community engagement was evident in its design that resembled a traditional Nubian house. The museum implemented a number of school activities, such as photography, art, and educational workshops in cooperation with the educational associations in Aswan. It hosted and organized art and national festivals, and it helped revive handicrafts through engagement with civil society NGOs. The museum engaged with university undergraduates by providing summer training programs and allowing them to perform public service for females in their field, and it created links with other archaeological sites and museums.

The Nubia Museum is one of the few museums that offers family programs that include children along with their parents.

The Nubia Museum, which is located in a region of rich cultural archaeological heritage, strives to not only display archaeological objects, but also to be a scientific, cultural, and heritage hub. It is an example of a museum with a record of successful community engagement that has been able to attract many people with different interests.

## **The Power of Community Engagement at Egyptian Museums**

*Fatma Ahmed Soliman (Fatma.soliman@gem.eg)*

Outreach is a very powerful skill and tool to understand a community and to bind its people with their local cultural centers and museums. This can include people with low or high incomes and people with special needs. The museum must be able to create outreach programs with various activities not only inside its physical building but also outside—to reach out to members of the community anywhere to attract and motivate wider engagement.

A museum, which can be an inclusive cultural center, can promote and help the community by encouraging them to participate in its programs. Museums should become active engines for learning, socialization, and entertainment for all. Its initiatives can consist of community events, educational programs, exhibitions, digital technology, and they might be developed in cooperation with partners in different fields.

This paper will highlight some of the successful outreach programs and activities at Egyptian museums developed under the supervision of the Ministry of Tourism and Antiquities.



**Impact of Cultural Institutions on Egyptian Identity:  
Exploring Community Outreach and Engagement**

*Gehad Shawky Ali ([gehad.shwkey1000@gmail.com](mailto:gehad.shwkey1000@gmail.com))*

This abstract examines the impact of cultural institutions on Egyptian identity through the lens of community outreach and engagement. Cultural institutions play a vital role in shaping and preserving a nation's identity, and in the case of Egypt, they have been instrumental in fostering a sense of national pride and heritage. This study aims to explore the various ways in which cultural institutions in Egypt engage with their communities and contribute to the formation and preservation of Egyptian identity.

Firstly, cultural institutions in Egypt serve as repositories of the nation's rich cultural heritage. Museums, art galleries, and culture heritage sites not only preserve and exhibit artifacts and artworks but they also provide educational programs and interactive experiences for visitors. These institutions contribute to the collective memory of the Egyptian people, reinforcing their sense of identity and connection to their past.

Secondly, cultural institutions act as platforms for cultural expression and creativity. Through exhibitions and workshops, they provide opportunities for artists, musicians, and performers to showcase their talents and to contribute to the vibrant cultural landscape of Egypt. By promoting and supporting local artists, these institutions foster a sense of pride and ownership among the community, reinforcing their cultural identity.

Thirdly, cultural institutions play a crucial role in promoting intercultural dialogue and understanding. Egypt's diverse population encompasses various ethnic, religious, and linguistic groups. Cultural institutions actively engage with these communities, organizing events, festivals, and exhibitions that celebrate their unique traditions and foster mutual respect and appreciation. By promoting inclusivity and diversity, these institutions contribute to a more cohesive and harmonious society, strengthening the Egyptian identity.

Furthermore, cultural institutions in Egypt have recognized the importance of engaging with marginalized and underrepresented communities. They have implemented outreach programs that target youth, women, and rural populations, providing them with access to cultural resources and opportunities for personal and social development. By empowering these communities and giving them a voice, cultural institutions contribute to a more inclusive and equitable society, enhancing the overall Egyptian identity.

In conclusion, this abstract highlights the significant impact of cultural institutions on Egyptian identity through community outreach and engagement. By preserving cultural heritage, promoting artistic expression, fostering intercultural dialogue, and empowering marginalized

communities, these institutions contribute to the formation and preservation of a strong and diverse Egyptian identity. The findings of this study have implications for policymakers, cultural practitioners, and researchers, emphasizing the importance of investing in and supporting cultural institutions as catalysts for social cohesion and national identity.