

Museums



as a Nucleus for Marketing

Cultural Quarters

and Vice Versa



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Presentation Outline

I- Concept of a Cultural Quarter

- Definition , Description and Historical Background

II- Institutional Framework

- Management and Partnership Models

III- Financial Framework

- Funding and Marketing

IV- SWOT Analysis as a tool for bridging the cooperation gap

V- Cultural Quarters Success Indicators

VI- Egypt Case Study

VII- Lessons Learnt





I- Concept of a Cultural Quarter

- Definition:

A cultural district is a place gathering museums, art galleries, art studios, film education center, performing arts theater, restaurants, commercial venues, fashion boutiques, sports activities, parks, business offices and residential areas.



I- Concept of a Cultural Quarter (*cont.*)

- Description:

- **Diversity of primary and secondary land uses**
- **Links with universities and other education providers**
- **Availability of workspaces for artists and low-cost cultural producers.**
- **Small-firm economic development in the cultural quarter**
- **Built of : Fine - grain urban morphology... □**
- **A radius of around 400 metres, buildings averaging around 5 – 8 storeys, with very few streets over 10 metres wide (including pavements).**
- **Permeability of streetscape... provide scope for many trading opportunities at ground - floor level**
- **Amount and quality of public space... and active frontages. □**

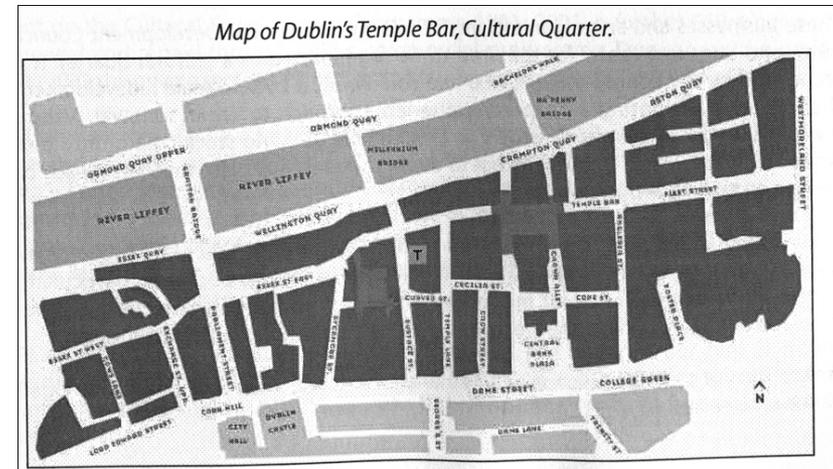
II-Institutional Framework

- Historical Background

- Early 1980s the first term cultural quarter in Pittsburgh and Lexington, USA
- Late 1980's in UK organizations such as the British American Arts Association and the cultural consultancy Comedia and others

- Other famous examples are:

- Temple Bar in Dublin
- The Museums Quartier, Vienna
- Grand Opera House, Belfast
- Bolton Town Center Culture Quarter





II-Institutional Framework

Cultural Quarter receives official designation as an arts-district from City Planning Department or from the City Cultural Council

1- Management Models

There are several management models :

A- City Council Model:

1- Grand Opera House, Belfast

Arts Council example Arts Council of Northern Ireland, in conjunction with the Department for Education for the Grand Opera House, Belfast

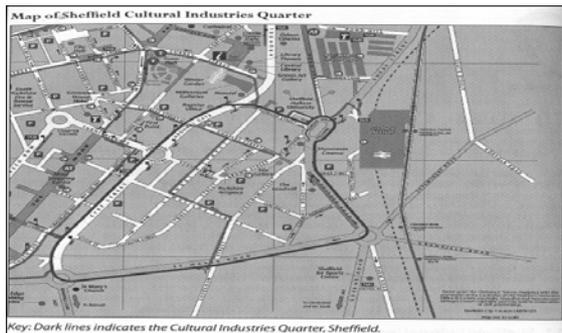


II-Institutional Framework

Cultural Quarter receives official designation as an arts-district from City Planning Department or from the City Cultural Council

2- Sheffield Cultural Industries Quarter:

- Establish in early 1999 CIQ (Cultural Industries Quarter) Agency to promote and implement an agreed five-year period Development Strategy.
- A non-executive board with members from local businesses, the Science Park and Sheffield City Council



II-Institutional Framework (*cont.*)

B- A development corporation: The Vienna Museums Quartier

- **A limited company with shareholders and is wholly owned through a share distribution by the State government and the Vienna City Council, the landowners.**
- **Planning, management and realization of investments to create the Museums Quartier, including the acquisition of areas necessary for the Museums Quartier.**
- **The acquisition, planning, preparation, organization and carrying out of exhibitions, events and leisure time programmes.**
- **Advertising and PR as well as publications for the Quartier.**
- **Visitor services by arranging visits of artistic and educating events.**
- **Running of an information service**





II-Institutional Framework (*cont.*)

- **Other models of management:**
 - **Property Owner Company,**
 - **Non-profit organization,**
 - **Arts District Committee,**
 - **Downtown Development District Authority,**
 - **Arts Commission (Indiana),**
 - **Cultural alliance (Fairfield)**
 - **Creative Industries Creative District Program (Colorado),**
 - **Recreation and Parks Department,**
 - **Art in Public spaces committee**
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III- Financial Framework

A- Funding

Sources of Funding for Cultural Districts include:

- **Federal, State and Local Funds**
 - **Grants**
 - **Sponsorships**
 - **Income from special taxes (e.g: Business Improvement District Incentives, Tax Increment Financing Overlays, Percent for Art Tax Revenue ... etc.)**
 - **Bank finance with state guarantee**
 - **Revenue generated from events and fundraisers (e.g: Lottery funds)**
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Financial Framework (*cont.*)

B- Marketing

- **A Map/information kit denoting all places that could be visited in the cultural quarter.**
- **Electronic Billboards promoting the cultural venues of the CQ.**
- **Joint promotional campaign for both Cultural quarter and the touristic and/or cultural attraction(s) that the cultural quarter lies within its vicinity.**
- **Drawing up a successful portfolio of venues and facilities that will attract visitors.**
- **Engaging the community , businessmen, government officials, artists and nonprofits for a collaboration and personal communication.**
- **A advisory committee meeting opened to the public, forming a board of directors.**
- **A quarterly round table event for district businesses to discuss current issues, challenges and future needs.**

IV- SWOT Analysis

Strengths:

- Shared Vision
- Potential for strong culture image
- Location proximity to cultural places
- Accessibility via public transportation
- Clustering and Competitive-Willing-Collaboration
- Mix of 'park', 'culture', and 'culture enterprise' and culture environment
- Adopting a 'Top-Down' Approach for Management
- Adequate Financial Resources

Weaknesses:

- Lack of space
- Isolated/Lonely
- Fragment parties
- Possible potential conflict between 'business management' and 'artistic management':
- Lack of shared vision between CQ participants
- High costs of rents or leasing for new tenants
- Adopting the 'Bottom-Top' Approach for Management

IV- SWOT Analysis

Opportunities:

- A stable inflow of International Tourists to the City housing the Cultural Quarter
- Culturally educated city population that guarantees a stable flow of local tourists and a prolonged maintenance life for the CQ
- A strong City economy allows and ensures the availability of city funds for development of the cultural quarter
- Restructured government authority oriented towards revenue generation, costs recovery and management reinvention.

Threats:

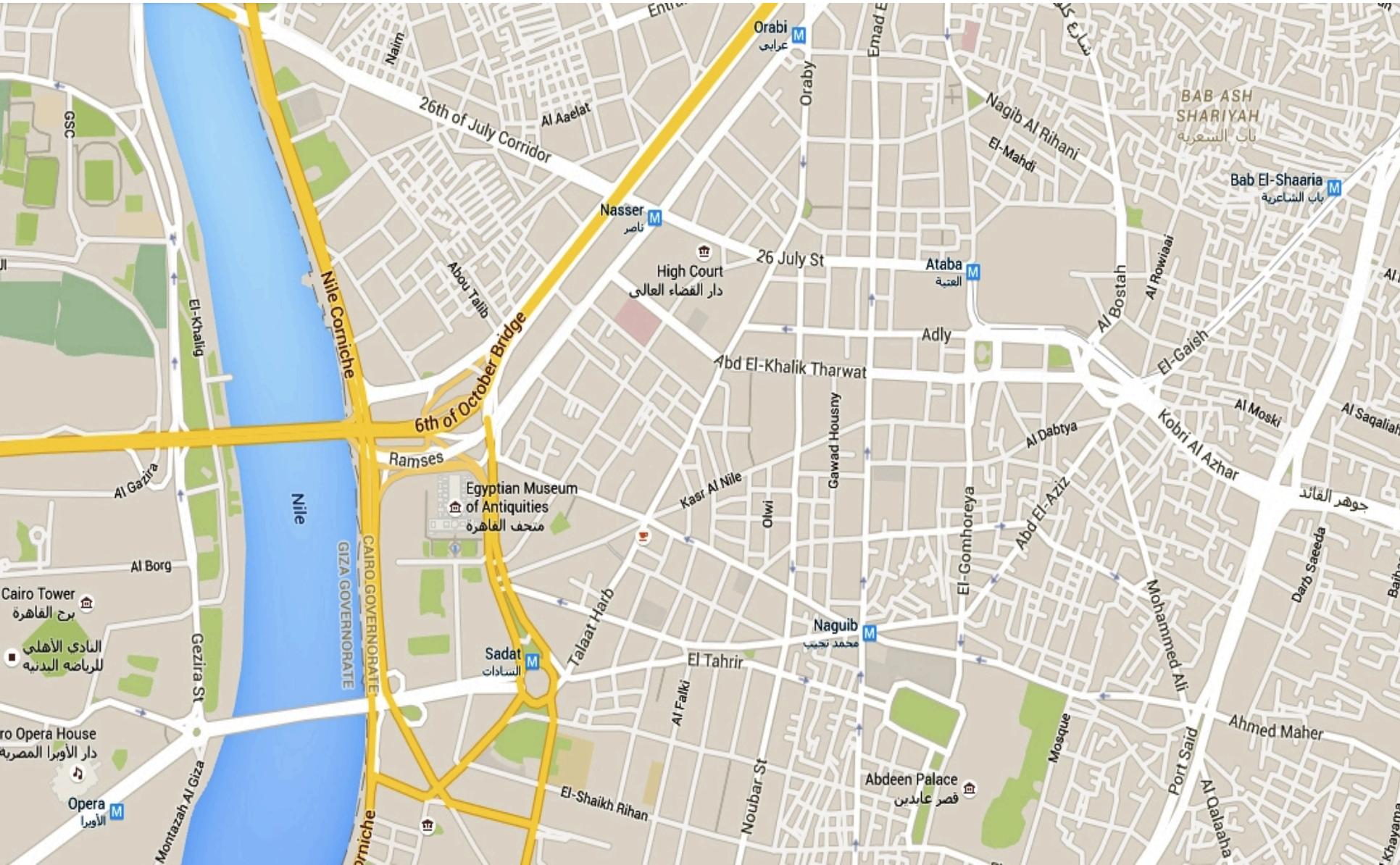
- Decline of International Tourism Flow due to the world wide lack of security measures, terrorism, war, earthquake...etc.
- Lack of financial resources: at least a proportion of the activity found in cultural quarters might well require governmental support in order to survive in situ.
- Failure of the CQ cultural enterprises to embrace change, new ideas and new ways of doing things .
- The lack of specialized skills, technology and infrastructure; and related and supporting industries,



V- Cultural Quarters Success Indicators

- Offering year-long arts events and programming for residents and tourists alike.
 - A lot of participation and buy-in from the community, especially if the community sees it as part of their culture and daily lives. When this comes from the bottom-up, with residents and artists putting in the work to make it happen, this creates a more stronger sense of place than if the government is simply doing so to attract tourists.
 - Reduced Vacancy and crime rates.
 - City is known for its district and visitors from other cities can drop in to visit the cultural district during their transit time in the city housing the cultural district.
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VI- Egypt Case Study: Egyptian Museum in Cairo versus Tahrir Square Cultural Quarter Development Project



VI-Egypt Case Study:

Egyptian Museum in Cairo versus Tahrir Square Cultural Quarter Development Project

The Egyptian Museum in Cairo



A-Description:

- The museum is currently the largest museum in Egypt with the largest and most extensive collection of pharoanic antiquities in the world in 107 halls.
- The original collection was established in the late 19th century under Auguste Marriette and housed in Boulaq. The objects were moved in 1891 to the Palace of Ismail Pasha in Giza before being transferred in 1902 to the current building in Tahrir.
- The Architect: Marcel Dourgnon has used a Neoclassical Style of Architecture.
- Size of collections on Display and in storage:
160,000 artifacts dating from prehistoric through the Roman periods, with the majority of collections focused on the pharaonic era (around 20% in storage) with Master pieces of Tut Ankh Amun collection (3500 artifacts on display and 1500 artifacts in storage) in addition to the - Royal Mummies Room.

VI-Egypt Case Study: Quarter Development Project (*cont.*)



Current and Future Outlook:

- There is currently a sharp decline in tourists number visiting Egypt generally speaking and particularly Egypt's Antiquities and Museums.
- The complete Tut Collection together with selected master pieces will be transferred to the New Grand Egyptian Museum near the Giza Pyramids.
- The Cairo Egyptian Museum would be a Museum denoting the history of Art in Ancient Egypt.
- A piece of land; originally part of the land of the museum is now available after the demolition of the National Party Building of the Mubarak regime, to return back to museum ownership.

Al- Ismaelia for Real Estate Investment was established

Prior to 2011, two plans were already under way to rejuvenate downtown Cairo:

A- In 2008, Al- Ismaelia for Real Estate Investment was established.

B- The Strategic Development for Greater Cairo Region 2050.

- Ismaelia is a consortium of Egyptian and Saudi investors, made up of Egyptian billionaire Samih Sawiris (with a 35% share), Saudi private equity firm Amwal El Khaleej, Saudi investor Sherief Suliman, Beltone private Equities and Egyptian investors Ahmed Khaled Mostafa and Shahira Mahmoud.
- Upon its establishment in 2008, the company bought up the grandset Belle Epoque buildings in downtown to rent out.
- The company purchased 21 buildings in the downtown core so far.
- It aims to own around 10 percent of all downtown properties.

A- Al-Ismaelia for Real Estate Investment was established

- The Downtown Contemporary Arts Festival, an annual three week event launched in 2012, benefits from Ismaelia's sponsorship and the use of its properties as festival venues, including the old Cabaret Shehrezade.
- In 2016, Ismaelia provided around 10 percent of the festival funding; foreign embassies, councils and arts bodies covered the rest.



B- The Strategic Development Plan for Greater Cairo Region 2050

- A \$3.5 million plan described as a cooperative effort between Ministry of Housing, General Organization for Physical Planning (GOPP), UN Development Programme (UNDP), UN Human Settlements Program (UNHSP), World Bank, the German Society for International Cooperation and the Japanese Government.
- 2050 plan is fixated on a Dubai-like negotiation of space, tourism, luxury and neoliberal modernity and involves mega projects to modernize Egypt by decentralizing densely populated neighborhoods in Cairo and relocating them to new suburban desert cities.



B- The Strategic Development Plan for Greater Cairo Region 2050

- It calls for the rarefaction of neighborhoods to downtown Cairo like Ramlet Boulaq, Ain Shams and Matareya, and construction of skyscrapers along the Nile, as well as large gardens, 'open air museums' and recreational parks.
- Ismaelia's portfolio of Khedival Cairo monumental buildings was an important part of the 2050 plan.





Egypt Case Study:

How to implement the project

1- The bundling approach:

A-Offering joint tickets for the museum and metro lines

B-Offering promotional joint tickets that combine museum visit with having a meal in one of downtown famous restaurants or adjoining a drink in one of its famous cafetrias and patesseries such as Groppie or The American.

C-Bundling a joint ticket for both museum visit and attending a movie in one of downtown famous cinemas

D-Offering a ticket package for museum visit with attending a theater show in the Opera house or Goumhorya National Theater

E-Issuing a museums and monuments card for downtown museums: Cairo Egyptian Museum, Abdeen palace Museum, MisrBanque Museum, Islamic Museum, Opera House Museum of Modern Art, National Bank Museum, Art galleries in Cairo downtown...etc..

*It is always advisable to include a metro ticket and an option for a meal or snack to attract Egyptians.

F-Issuing a family Museums and Monuments Card for Downtown area.





Egypt Case Study:

How to implement the project

- 2-Carrying out an Intensive Promotional Campaign for both the Cairo museum and downtown Cairo; to be sponsored by major business players residing in downtown Cairo, including, among others:**
- A-Displaying electronic billboards out of the museum; at their fence territory and in Tahrir square mainly about master pieces of the museum.**
 - B-Conducting a poster campaign about the Cairo Museum in public areas such as metro stations, public telephone and telegraph central stations; national banks, public theaters...etc.**
 - C-Convince private services outlets such as restaurants and cafeterias to print the logo of the Cairo Museum on its customers' invoices as a kind of promotion and possibly as a kind of promoting partial minimum donation of the value of invoice for the sake of the Cairo museum.**
 - D-Encourage a lottery game initiation by Cairo down town residents for the sake of supporting Cairo museum under the notion of: we support our territory with part of the receipts going to support the museum.**
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Egypt Case Study:

How to implement the project

E- Initiate a social Media Campaign for visiting the Cairo Museum as well as landmarks of downtown Cairo under the notion of support our heritage.

F- Initiate a comprehensive outreach program by major landmark players in the down town Cairo i.e. Encourage the museum to activate its outreach educational programs to Kasr Eleini hospital patients, to employees in major business institutions in the Cairo down town, possibly also to schools in Cairo down town, and foreign cultural centers.

As the same time, encourage other major landmarks players such as theaters, museums, opera house ... etc. to create educational outreach programs to the Cairo museum as well to each other.





Egypt Case Study: Prerequisites for Success

- The establishment of a volunteer organization to support efforts of the landmark players in Cairo downtown.
 - An important indicator which is ready to finance the volunteer organization and its needs.
 - The availability of a determine and visionary leadership for success.
 - The availability of finance or the eagerness to seek creative sources of finance.
 - The motivation of groups of youth to support efforts especially when it comes to distributing promotional materials or the use of volunteers.
 - Non-conflicting objectives for both the Egyptian Museum in Cairo and the Ismaelia Real Estate Development Company.
 - Allowing the Museum Director to be a board member in the company and vice versa, the museum would call for a company representative on its own board.
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Egypt Case Study: Challenges for the future

- 1-The return of tourism to its normal rates as an indicator for the return of finance and funds to the Ministry of Antiquities**
 - 2-The decline of cultural illiteracy rate among Egyptians**
 - 3-Management restructuring of Cairo Egyptian Museum to become more administratively independent**
 - 4-Moderating cooperation schemes between the Cairo museum and the Ismaelia downtown Cairo real estate development company in a smart and intelligent way to realize both sides objectives.**
 - 5-Government represented by local authorities of Cairo governorate political support to any cooperation project initiative as well to any request for fulfilling infrastructure or funds support.**
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Lessons Learnt

- 1-** Establishing a semi-state independent company that is owned by representatives of all stakeholders from the public and private sector.
 - 2-** Board members should include representatives from public national cultural institutions located in the CQ to ease up cooperation and exchange of interests schemes.
 - 3-** Innovative funding mechanisms for marketing and maintenance with incentives for tax and normal sponsorship and donation efforts.
 - 4-** Marketing campaigns should be planned jointly by key stakeholders in the CQ and in a way that every entity would reap its benefits.
 - 5-** Bundling Packages for services offered by more than one key cultural stakeholder player and at a discounted total price is highly recommended.
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Lessons Learnt (*cont.*)

- 6- Design the nature of key cultural institutions that should exist in the CQ away to follow a top-down strategy approved by the local authorities. The presence of a museum within a cultural quarter would be an attractive gadget for pouring state funds or private funds for both the museum and the cultural quarter.
 - 7- The portfolio mix of key cultural institutions and business should be divided between culture producers and culture support services offering enterprises.
 - 8- The cultural institutions in the CQ are recommended to be a mélange between public and private entities and enterprises.
 - 9- The Culture Quarter should be designed to allow for integrated walking streets for the public.
 - 10- The Cultural Quarter in a city should be listed on the Tourism Promotional Agenda for the whole country to allow for foreign tourism to visit the site upon its travel to the country.
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Lessons Learnt (*cont.*)

- 11-**The State should allow for flexible opening hours for the Culture Quarter institutions and enterprise residents to allow for a continuous flow of tourists all day throughout the whole week.
 - 12-**The state should provide for all infrastructure and public transportation amenities to the Culture Quarter district.
 - 13-**The presence of a museum with national collections poses a threat of possible attacks for thefts or damage affecting the whole cultural quarter area.
 - 14-**There is a potential of disputes and conflict of interest about renting or leasing policies between national cultural institutions and the cultural quarter management company.
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Thank you for your attention
Ready for Questions

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