Cultural Tourism Planning Impact on Saving Identity and Economic Development

A Thesis submitted in the Partial Fulfillment for the Requirement of the Degree of Master of Science in Integrated Urbanism and Sustainable Design

by

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/ / 2013
Disclaimer

This dissertation is submitted to Ain Shams University, Faculty of Engineering and University of Stuttgart, Faculty of Architecture and Urban Planning for the degree of Integrated Urbanism and Sustainable Design.
The work included in this thesis was carried out by the author in the Year 2013

The candidate confirms that the work submitted is his own and that appropriate credit has been given where reference has been made to the work of others.

7/31/2013

Zeina Elcheikh
To my father,

To my husband,

To my children.
This research work would not have been possible without the support of the German Academic Exchange Service (DAAD) “Deutscher Akademischer Austausch Dienst”.
Summary

The assimilation of culture and heritage into the tourism industry brought more attention to the Nubian identity, and made a vital contribution to the local economic development of some Nubian villages in Southern Egypt. However, this integration has raised questions about saving the Nubian cultural identity, and has also linked the living culture with an image from a bygone past seen in museums. This study explores the Nubian village of Gharb Soheil and the Nubia Museum in Aswan. It assesses the impact of cultural tourism from both socio-cultural and economic angles, and investigates the stereotypes in which the Nubian culture is showcased. This study concludes that cultural tourism offers a strong motivation to save identity and to foster economic development. The impact of tourism depends on how much locals are involved, and on how much they depend on it as a main resource of income.
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<td>AUC</td>
<td>American University in Cairo</td>
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<tr>
<td>ETHAR</td>
<td>European Association of Historic Towns and Regions</td>
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<tr>
<td>ICOMOS</td>
<td>International Council on Monuments and Sites</td>
</tr>
<tr>
<td>NES</td>
<td>Nubian Ethnological Survey</td>
</tr>
<tr>
<td>OECD</td>
<td>Organization for Economic Co-operation and Development</td>
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<td>RBSC</td>
<td>Rare Books and Special Collections (AUC)</td>
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<td>UAR</td>
<td>United Arab Republic</td>
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<tr>
<td>UNEP</td>
<td>United Nations Environment Programme</td>
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<td>UNESCO</td>
<td>United Nations Educational, Scientific and Cultural Organization</td>
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Preface

When asking people I know if they have Nubian friends or neighbors, a lady told me that she would try to get once more into contact with an old Nubian school friend. Then she unintentionally said: “Nubians could not stand living in Cairo”. I smiled, and a voice murmured deep within: “Neither did I”...

My stay in Egypt as a Syrian was an opportunity to explore a new country and culture. Regardless of all the challenges, I wanted to use this occasion to choose a topic in Egypt for my thesis. A topic that takes me away from Cairo’s informal areas, a topic with a story behind it...

I met Ms. Teneishvili while searching for a host organization, at the UNESCO office in Cairo, which I joined later as an intern. After describing some projects possibly suitable for a dissertation, she suddenly remembered to mention the Community Museum in Wadi Halfa. It may sound inflated, but I nearly fell in love with the name of this unknown place to me. The overview I got roused the desire to know more about a remarkable place, its people and its history, a place on which my knowledge just few months ago was nothing but shallow...

Choosing a topic with an interdisciplinary background was a great opportunity to realize how important it is for one to look beyond the built environment and physical aspects of places. Something that we – architects and urbanists - unintentionally forget about sometimes... I do not claim that this work of mine has covered everything comprehensively, as there is always more that I could do. I may say, however, that what I got from this experience is perhaps more than what I put into it...

While packing to return to Cairo after my field trip to the Nubian villages of the South, my five-year-old daughter asked me why we could not stay there; I answered: “Because we are not Nubians”. She unexpectedly added with innocence: “I wish we were”...

Cairo, July 2013
Chapter One:

Introduction
1.1. Introduction
The Nubians’ historical area of settlement was between the South of Aswan in Egypt and Dongola in the Sudan. They developed several glorious civilizations, going back 5000 years, on their historical land. In the 1960s, the majority of Nubians in Egypt and in Northern Sudan were forced to leave their ancestral lands, when the construction of the Aswan High Dam began, and when Old Nubia was consequently submerged. This shift in place – which had been experienced by the majority of Nubians - caused many changes in their traditional practices and their economies, which has strong connections to their historical lands, as well as in their cultural identity.

Before Nubia was buried underneath the waters of the lake created by the High Dam, the International Salvage Campaign to save the Nubian monuments was launched in 1960. This Campaign – still regarded as the greatest achievement of UNESCO - was followed by a call to establish the Nubia Museum to preserve and showcase the artifacts excavated during the Campaign. Old Nubia, which was known once as an “outdoor museum”, keeps its history in this institution, as well as in other museums worldwide. The showcasing differs from how the Nubians see their past and present-day culture and from how they think about objects and the peoples who made them should be presented to visitors.

The culture of the Nubians – as a distinct ethnic group - has long been a subject of scholarly interest to cultural anthropologists, archaeologists, architects and urban planners alike. However, apart from archaeological sites and artifacts, Nubian culture in its “quasi-original” settings in Southern Egypt has become a tourist attraction and its both tangible and intangible aspects have been increasingly distorted. On the one hand, tourism activities associated with this trend have created new job opportunities among Nubians. Yet on the other hand, the tourism industry has also caused visible changes in the lifestyle and customs of the Nubian community some villages (either directly or indirectly associated with these activities).
Nubian villages in Southern Egypt, known in the past for their distinctive architecture and decoration, started to be considered an “asset” for the promotion of cultural tourism, a factor nevertheless bringing income of Nubians working in this industry. Packaged tours to Southern Egypt have started to schedule Nubian villages and have also played a major role in making Nubian cultural traditions “polished” and “simplified” in order to make them easier to understand and to consume by visitors.

1.2. Problem Statement

Today in Aswan – an internationally famous tourist destination in southern Egypt - “Nubianness” has become a “trademark” used by many to attract visitors; any dark-skinned taxi driver or felucca owner pretends to be a Nubian to persuade a tourist of his offer for services, and any merchant says that his goods are “genuinely handmade Nubian products” in order to sell them. Moreover, whenever a tourist reaches Aswan, (s)he will definitely be asked whether (s)he wants to visit a Nubian house or a Nubian village. Although Nubians are well-known for their adaptability to changes (as was their culture even before the recent flow of tourists) the various features of the Nubian culture today appear as re-created, re-shaped and directed to external visitors, rather than reflecting a culture in continuity. Moreover, and regardless of the fact that Nubian culture is a living one, the main focus of museums is on the past and on romanticized snapshots of the “good old days”.

Moreover, the current political and economic situation leading to a sharp decline in the tourism sector in Egypt has imposed additional and significant challenges on Nubians seeking their living from this industry. In other words, they are living through the dilemma of how to communicate their culture to visitors and how to maintain their source of income.

1.2.1. Research Objectives

- Assess the impact of cultural tourism on the Nubian community from both socio-cultural and economic perspectives: in which way does the
community benefit from it? How does it affect, either positively or negatively, Nubian identity?

- Investigate stereotypes in which the tangible/intangible aspects of the Nubian culture are being presented to external audiences: museums, architecture, handmade products, and customs.

1.2.2. Research Question

The aim of this study is: to bring together a comprehensive understanding on the role of cultural tourism planning in the Nubian context in creating a balance between preserving identity and fostering economic development, and to analyze how Nubians themselves perceive tourism activities and institutions (museums) in which their history and culture are exposed to foreigners. Since this research is qualitative in its nature, no testable prediction or hypothesis was included. It rather involves the following research question:

“Is the Nubian culture necessarily skewed and frozen by the process of trying to capture and interpret it for visitors?”

1.3. Research Design

1.3.1. Methodology

This research is mainly based on descriptions of lived experiences in cultural tourism activities and personal impressions on the presentation of Nubians in these activities and in institutions focusing on cultural tourism. Phenomenological theory is used as a framework to study trends and stereotypes through which Nubian culture is being interpreted and shown to external audiences. It is therefore appropriate for witnessing the changing identity of a place and the evolving culture of its people, as a response to and in the service of cultural tourism.

1.3.2. Overview of Research Methods

To answer the above-mentioned question, research was conducted through empirical studies based on key informants and on observations in the field during a short field visit to southern Egypt, in March 2013. Since it is not based
on statistical analysis, qualitative tools for data collection have been used: in-depth interviews (email, telephone and face-to-face), structured interview questionnaires, secondary sources (archives, publications, dissertations, websites, etc. ...), and observations.

Respondents were divided into the following groups: the Nubian community, business groups (travel agencies, tour guides, Nubian individuals working in tourism), administrative servants, scholars in the field of Nubian culture (cultural anthropologists, nubiologists...), and finally experts in museology. Purposive and snowball sampling were used in the cases of respondents from the Nubian community and the business groups. In-depth and structured interviews were used for questioning administrative employees (two were conducted in a face-to-face manner, and one was carried out through the telephone). Scholars and experts were interviewed through emails, for availability reasons (Annexes).

However, although a structured interview questionnaires were prepared for these groups, in many cases it was discovered that being non-directive was more helpful in that it allowed interviewees to fully express their own feelings and experiences (Annexes).

1.4. Case Study Approach
1.4.1. Contextual Understanding of Contemporary Nubians
As a first step, it was very important to gain a contextual understanding of history and geography related to Nubians as an ethnic group – especially for people not familiar with this part of the Egypt/the Sudan. The archives of the Rare Books and Special Collections (RBSC) at the American University in Cairo (AUC), where the data of the Nubian Ethnological Survey (NES) are preserved, was the starting point. By going through intensive field notes of scholars and researchers involved, a better understanding of the Nubians was gained; it allowed to understand why such an ethnological survey was necessary; and finally, why the irreversible change caused by the construction of the High Dam
attracted anthropologists to document costumes and traditions before the forced exodus of Nubians from their traditional homeland.

1.4.2. Scope of the research
Nubians today are divided – in the broad national and political context- into two groups: Sudanese and Egyptians Nubians. Another division applies: it is related to the experience of relocation in the 1960s as a consequence of the High Dam, since some Nubian villages were not affected by the High Dam. Therefore the Nubians addressed in this research are the Nubian communities of Southern Egypt, these closely related to the activities and facilities of cultural tourism where Nubian heritage and culture are displayed. Nubian communities living in remote places or in the Egyptian and Sudanese urban centers were found irrelevant to the scope of this research.

1.4.3. Field work in Nubia
The exploratory field study to Nubia took place in March 2013, in order to gather first-hand data from the Nubian region and a direct understanding of cultural tourism activities taking place there. The trip was planned as three main segments:

The first part was an exploration of the experience of tourism in a Nubian area. The Nubian village of Gharb Soheil was chosen for the following criteria:
- Gharb Soheil was not affected directly by the construction of the High Dam in the 1960s. The effects of the first Dam’s construction (1902) and additional building (1912, 1933) did not cause relocation. The village as only moved uphill and remained in its original environment;, it was therefore assumed that cultural identity still survives, and customs and traditions are still followed in their original place.
- Gharb Soheil was recently chosen by the tourism business to put Nubian villages and culture on the map of tourism destinations around Aswan, and promoted even by several agencies in Cairo which package tours to southern Egypt.
- **Gharb Soheil** does not have any specific archaeological monuments or sites in its immediate surroundings (unlike the town of Abu Simbel more to the south, which is located near the prominent temples). It was therefore was an opportunity to explore how an ordinary Nubian village would act in tourism and how Nubians there would make use of their traditions in this regard to gain a living.

The second part was dedicated to visits to the Nubia Museum in Aswan, understanding and studying activities and the exhibits, and conducting interviews with the director. The interview with the former Director of the Nubia Museum was held in Cairo.

The third part consisted in assessing whether the relocated Nubian community is involved in tourism activities. The village of **Ballana** was chosen as a model for this part, for the following criteria:
- **Ballana** is the village of resettled Nubians closest to Aswan and Old Nubia,
- **Ballana** itself is not a tourist destination, but foreigners come across it for research and documentaries.

### 1.5. Structure of the Thesis

This dissertation is composed of the following components:
- **Chapter One** is the introductory part in which the methodology and methods used are explained, as well as research questions, definitions and limitations.

- **Chapter Two** is a review of the literature. It examines the literature relevant to the focus of this study, mainly focusing on the socio-cultural and economic impacts of tourism on local communities and identity/authenticity in tourism. This chapter is also illustrated by several examples from Egypt and the world.

- **Chapter Three** is a contextual understanding of Nubians as an ethnic group, of their history prior to and following their displacement, and their current presence in the media and broader national contexts. It also focuses
on traditional economies in the Nubian community, and changes that began to appear with the flourishing of cultural tourism activities. This chapter also raises the role of interpretation and the dichotomies in many tourist attractions, as recognized by Nubians and as presented to visitors via the Nubians themselves and through business groups.

- **Chapter Four** investigates two tourism settings in which Nubian culture are present and shown to visitors: the Nubian village of Gharb Soheil and the Nubia Museum in Aswan. It details the stereotypes in which the tangible/intangible aspects of the Nubian culture are being presented to external audiences (museums, architecture, handmade products, and customs). It also assesses the impact of cultural tourism on Nubian communities from both socio-cultural and economic perspectives: in which way does the community benefit from it, and how does it affect, either positively or negatively, Nubian cultural identity.

- **Chapter Five** summarizes key findings of the research and main conclusions that were drawn from it, as well as further propositions.

1.6. **Limitations of the Study**

This study was restricted by several issues, listed as following:
- **First**, the limited time to conduct this research,
- **Second**, the slow networking and reaction of many key informants.
- **Third**, the sample of Nubian interviewees in this study is small, and might not represent the majority of the Nubian community's point of view, especially because not all of them are involved in tourism activities. The findings of this research and the straight results of the analytical component therefore cannot be generalized, and are limited to the case of Nubian communities closely associated with cultural tourism activities and facilities in the Southern Egypt. The other broad conclusions in Chapter Five are mainly proposals.
- **Finally**, the topic appeared unexpectedly to possess sensitive aspects for a few informants, who deliberately “ignored” some questions.
1.7. Confidentiality of Informants
The confidentiality of all informants (Nubian community and business groups) has been respected, sometimes upon their request. The informants’ profiles were titled using symbols and numbers, along with simple information and vital statistics regarding age and career, whenever applicable.
Chapter Two

Cultural Tourism
2.1 Introduction

Tourism by definition involves a journey, a passage through time, space and through a diversity of cultures, peoples and pasts, as Robinson and Picard stated (2006, p.83). Cultural tourism is a composite term, generally defined as a sort of tourism based on the cultural resources of destinations. Stebbins (1996, p. 948) defined cultural tourism as ‘a genre of special interest tourism based on the search for and participation in new and deep cultural experiences, whether aesthetic, intellectual, emotional, or psychological’. This definition reveals the complex and multidisciplinary nature of cultural tourism as field of study, which comprises: heritage and museum studies, cultural anthropology and urban planning. The impact of cultural tourism has been widely discussed, mainly from socio-cultural and economic perspectives. In addition, a special attention has been paid to destinations and communities with particular historical, cultural and ethnical background. Other questions have also been raised regarding the communication of culture to visitors, and the interpretation of the past, history and heritage in cultural tourism, as well as on the role of museums. The purpose of this chapter is to provide a theoretical framework of cultural tourism regarding definitions, perspectives and impacts.
2.2. Cultural Tourism

Tourism has been considered in Manila Declaration on World Tourism (1980) as ‘an activity essential to the life of nations because of its direct effects on the social, cultural, educational and economic sectors of nation’s societies and on their international relations’. Observed as an activity, Robinson and Picard (2006, p.10) indicated that ‘being amongst people who use different language, eat different food and behave in different ways’ is the essence of tourism. UNESCO also specified that cultural tourism is ‘to create a discerning type of tourism that takes account of other people’s cultures’. According to Smith (2003, p. 9-10), this ‘whole way of life of a particular people or social group with distinctive signifying systems involving all forms of social activity, and artistic or intellectual activities’ reviews in a way how culture is considered in the context of tourism. Moreover, Cultural tourism has also been considered to have turned out to be a tool of cultural communication and interaction stimulated by these encounters. The International Cultural Tourism Charter (ICOMOS 1999) stated that:

Domestic and international tourism continues to be among the foremost vehicles for cultural exchange, providing a personal experience, not only of that which has survived from the past, but of the contemporary life and society of others.

This idea of past and present indicates that cultural tourism is established on both ‘the history and heritage of a place and its people, as well as on their contemporary lives’ (Smith 2003, p.29). In this regard, another description of cultural tourism was identified in the Charter on Cultural Tourism (ICOMOS 1976) as follows:

Cultural tourism is that form of tourism whose object is, among other aims, the discovery of monuments and sites. It exerts on these last a very positive effect insofar as it contributes -to satisfy its own ends- to their maintenance and protection. This form of tourism justifies in fact the efforts which said maintenance and protection demand of the human community because of the socio-cultural and economic benefits which they bestow on all the populations concerned.
Heritage and culture, considered as assets, have become increasingly among the principal incentives for travel, in which tourists encounter new cultures and experience different crafts, customs, folklore and culinary arts.

2.3. Cultural Identity in Tourism Settings

Cultural identity is founded, according to McIntosh, Hinch and Ingram (2002, p.39), on four main elements: tradition, lifestyle, values and protocol. The concept of “place-identity” needs to be argued when it comes to identifying the characteristics of destinations in cultural tourism. Place identity was defined by Proshansky (1978, p.155) as follows:

Place identity is defined as those dimensions of self that define the individual’s personal identity in relation to the physical environment by means of a complex pattern of conscious and unconscious ideas, feelings, values, goals, preferences, skills and behavioral tendencies relevant to a specific environment.

The relationship between the physical environment and the complex patterns has been accentuated in the destinations where communities possess assets to develop tourism activities, derived from their distinctive cultural identity which they are keen to show. In this regard, McIntosh, Hinch and Ingram (2002, p.39) see that tourism for local communities is perceived as ‘a step towards building new meanings for traditional practices and reaffirming values’, and eventually as a source of ‘economic empowerment and cultural independence’. Therefore, it is important to assure an ‘appropriate level of authenticity and cultural integrity in product development and marketing’, and that the ‘indigenous uniqueness’ has to be communicated ‘in an acceptable and suitable manner’. However, the host communities in tourism settings face ‘dilemmas related to the satisfaction of tourists' demands and the preservation of local identities’ (UNEP), which raise questions on how local cultural identity is transmitted to external victors, and how a balance between cultural identity and economic benefit can be created. An instance reveals in the case of Native Indians in Paraguay –whose cultural identity and traditions are in danger of
disappearing-, ‘have become mercenary, changing their traditional dances for the tourists’ benefit’ as a local says according to Shankland (1993).

Ethnic communities and minorities have been of scholarly interest for cultural anthropologists worldwide. With their distinctive lineage, language and customs, ethnical groups have also attracted tourists and developed a particular part of tourism: ethnic tourism.

2.4. Tourism and Ethnicities

Ethnic tourism has been increasingly developed in several parts of the world: from visiting native Indians in America to exploring homes of African tribes. It was defined by Valene Smith (as cited in Smith, Robinson 2006, p. 90) as tourism ‘marketed to the public in terms of the quaint customs of indigenous and often exotic peoples’. Grünewald (2006, p.3) discussed the link between ethnicity and tourism, as follows:

Even though there are innumerable forms of tourism that have nothing to do with questions of history, culture (strictly speaking), race, or origin, as for example some kinds of recreational tourism, there are other forms that take up as desired object aspects of identity or alterity.

Two perspectives to understand ethnic tourism were further discussed by Grünewald (2006, p.7). The first one finds that the purpose of ethnic tourism is encounter the indigenous communities which are intended to be visited. The second viewpoint ‘would take up ethnic tourism by what the tourist sees or finds during his or her visit’.

2.5. Impact of Cultural Tourism

As a leading generator of cultural exchange, tourism offers many experiences that range from sightseeing of monuments and historical relics, to making acquaintance of other people’s life and culture. Tourists bring in the
destinations they visit their own customs and habits. They also come with the aim of experiencing different cultures. In this regard, Robinson and Picard (2006, p.8) find that the importance tourism holds ‘cannot be solely judged in terms of the hedonistic recompense it brings to the individual’, and ‘cannot be solely expressed in relation to the economic benefits that can undoubtedly generate’. The socio-cultural and economic impacts generated by this exchange, make tourism ‘an irreversible social, human, economic and cultural fact’ as defined in the ICOMOS Cultural Tourism Charter in 1976. However, Cohen (1984, p.383-384) states that the cultural and sociological studies on the effects of tourism have focused mainly on the impacts on the host societies, and neglect those on the tourists’ countries of origin. Grünewald (2006, p.2) finds that the concept of the impacts of tourism (and that of touristic development) ‘began to receive attention not only from the social sciences and economics but also from the entrepreneurs themselves that applied political, economic and even symbolic capital in certain societies’.

2.5.1. Socio-cultural Impact

Nash et al (1981, p.462-p.465) found that ‘the touristic encounter in its simplest form is a series of transactions between hosts and touristic guests’, and that tourism may be seen to affect any transcultural social systems in which it is embedded. Eraqi (2007, p.194) argues that ‘tourists interact little with local residents in their host countries’ and that their contacts are mostly ‘limited to those servicing tourism, and are strictly of an impersonal business nature’. However, cultural tourists have increasingly begun to pay more attention to the culture, customs and everyday lives of the people in the destinations they visit, causing a cultural dialogue and interchange. However, this cultural exchange is confronted by many challenges, related mainly to the differences between the way of life for tourists and locals. The conduct of tourists (e.g. alcohol, clothing...) may lead sometimes to imitation forming an intruder behavior which may cause clashes with values of the host communities. Cohen (1984, 385) classified the socio-cultural impacts of tourism on the host societies under
one of the following main issues: community involvement in wider frameworks, the nature of interpersonal relations, the bases of social organization, the rhythm of social life, migration, the division of labor, stratification, the distribution of power, deviance, and finally the customs and arts.

2.5.2. Economic Impact
Serious researches were undertaken on the economic benefits of tourism. Studies dating back to 1933 were identified with the focus on the economic benefits to destination areas (Bond 2008, p.3). In the definition of cultural tourism by the OECD (2009), the economic impact of cultural tourism has also been recognized:

Cultural tourism is one of the largest and fastest-growing global tourism markets. Culture and creative industries are increasingly being used to promote destinations and enhance their competitiveness and attractiveness. Many locations are now actively developing their tangible and intangible cultural assets as a means of developing comparative advantages in an increasingly competitive tourism marketplace, and to create local distinctiveness in the face of globalization.

From this economic perspective, Crokern (2004, p.14) finds that ‘communities like heritage tourists because they spend money, and the industry is a relatively low impact from of economic development’. Jennings (email interview, 10-17 April 2013) observed the flourishing tourism activities in the Nubian village of Gharb Aswan (West Aswan) in southern Egypt. In this regard she said that:

It is true that there are negative aspects to tourism, but it brings in money, which the villagers really need. At the times when I complained about all the tourists, the villagers pointed this out to me. What other options do they have right now? So, when thinking about the effects of tourism on the village, we should remember to weigh the good with the bad.

Respectively, Cohen (1984, p.385) see that the local community under tourism, becomes progressively more involved in the broader national and international systems, and parallely lose its local autonomy. In this regard, he argues that ‘the community’s welfare comes to depend more and more upon external
factors: such as changing fashions and worldwide prosperity or recess, over which it has no control’.

In a special report on vietnamnet (2013), Sapa (the ancient and ‘must-visit’ destination in northwestern Vietnam) has developed a tourism business involving nearly all members of its ethnic minority. However, locals’ interests in money, in addition to the lack of management of tourism activities and the absence of proper investment, have created a gap of income between rich and poor. This fact pressed Sa Pa District People's Committee to take measures to improve tourism, and to limit —at the same time- the negative effects of commercialization.

There are many hidden costs to tourism, which can have negative economic effects on the host community. Rich countries are better able to profit from tourism rather than poor ones; although the latter have the crucial need for income, employment and increase of the standard of living by means of tourism, they are least able to realize these benefits (UNEP).

2.6. Commodification and Authenticity in Tourism

McIntosh, Hinch and Ingram (2002, p.39-42) found that the cultural experience offered in a commodified tourist setting may be authentic or a careful representation of certain aspects of a groups’ identity. Hopkins (email interview, 29 March 2013) states that:

No one is going to stop evolving with their culture to please outside observers aiming to put them in an “ethnographic zoo” or to accept a lower standard of living in order to maintain purity for long anyway.

In addition, there are instances according to Cohen (1984, pp. 387-388) where tourism promoted the constant existence of an otherwise deteriorating folk art
or motivated the development of new arts or styles. On this matter, Cohen (1984, p. 387) argues that customs and the arts are often commodified in the process intending to promote tourism. He sees, however, that ‘commoditization does not, in itself, necessarily change customs or the arts- indeed, in some instances it may conserve them in the interest of tourism’. Cohen also suggests that instead of looking at transformations in customs and the arts caused by tourism, as being “irregular” or “intruder”, it is more advantageous to look at them as another, even though fastened, stage in the constant progression of cultural change. In what concerns cultural adjustment and continuity, Cohen (1984, p. 388) discusses a variety of “transitional arts” created for the tourist market and meriting attention on their own terms as “genuinely new artistic creations”. Authenticity is often referred to as “genuineness”, and in the context of cultural tourism it needs to be further discussed. In view of that, Jennings (email interview, 15 July 2013) argues:

I have yet to read a good definition of the word "authentic". Does it mean "old fashioned"? Does it mean "unchanging"? But cultures are always changing, so how can we use that word about culture? Perhaps we should only use the word when talking about museum displays. Or perhaps we should retire the word.

Accordingly, preserving culture and traditions has to be addressed in this course. Matero (2010) describes preservation as ‘an activity of mediation between the past and the present that determines what we see, experience, and know about the past’. On the other hand, Lowenthal (1985, p.385) finds that ‘everything thought of as ‘preserved’ is more or less altered, and that is really the form that endures and not the substance’. In this respect, Cohen (1984, p. 387) finds that tourism has two opposing effects on the customs. Tourism plays a significant role in preserving and revitalizing traditions, and at the same time it is criticized for transforming them. Cohen argues, that tourism has repeatedly been presented as a ‘major debaser and destroyer of customs and the arts’ that brings up to the occurrence of a ‘mass production of cheap, artless souvenirs and fake “airport art” adapted to tourists expectations’. In the tourism industry, customs and the arts go through changes as they need to be addressed to
tourists (or the ‘new “external” public’ according to Cohen) who do not share – or even know about – the cultural background and traditions of the host community. He also finds that for the benefit of tourism ‘dances and rituals have been shortened or embellished, and folk customs or arts altered, faked, and occasionally invented’. Tourists are sometimes encountered with a sort of “reproduction” of the cultural identity that creates arrangements and products. The case of tourism in the Nubian village of West Aswan could be an example. Locals started to use “imported” products other than their traditional handmade crafts in a response to the increasing flow of tourism, as Jennings (email interview, 11 April 2013) states:

It may be that one of the reasons that they (Nubians women in the village who used to sell their crocheted items) began selling Egyptian-made items is that the women could no longer keep up with the demand as tourism blossomed.

In this regard, linking the tourism products with the “demand and supply” model opens a debate on how these products are introduced to the market. A process that has been widely discussed in terms of ethnical arts, crafts and souvenirs, within the framework of “commercialization”.

2.7. Cultural Tourism and Commercialization

Cohen (1989, p.161) argued that the commercialization of ethnic crafts is ‘neither an isolated nor uniform process’. He debated that it is a complex interlink of several economic, religious, cultural and political aspects, ‘the configuration of which shapes its particular course to a significant extent’. In this regard, Cohen (1989, p. 161-162) defined two main factors that outline typologies of commercialization process based on their dynamics and consequences’ characteristics: ‘the first one is the vitality of the local ethnic culture, and the second is the source of initiative for commercialization’. In view of that, four types of commercialization can be defined, as shown in the following table.
<table>
<thead>
<tr>
<th>Culture</th>
<th>Source of Initiative</th>
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<td></td>
<td><strong>Spontaneous</strong></td>
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<td>Vital</td>
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<td>Commercialization</td>
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<td>Commercialization</td>
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Table 2.1 Cohen (1989, p.162)

In the complementary form of commercialization, local craftsmen initially ‘continue to produce their crafts for both use by locals or sale to visitors, without discriminating between these two audiences’. The production for the market, in the substitutive commercialization, may be to a certain extent profitable, ‘as the novelty of the products attracts more and more new customers’. Local craftsmen ‘in a culture whose vital ethnic crafts still flourish, are employed to manufacture marketable products by an external sponsoring agency’, creating the encroaching type of commercialization. Finally, the deteriorating artistries of an ethnic group are revitalized and stimulated to produce for an external market: which is the rehabilitative type of commercialization without whom ‘the local crafts would anyway simply die out’ (Cohen 1989, p. 162-164). Being considered, therefore, as a commodity and product, crafts in tourism settings turn out to be associated –in many cases- with two factors: a particular trademark for identifying them and/or their makers (brand); and a focus on artistic representation (theme).

2.8. Branding and Theming in Tourism

The “place branding” has been described by Hall (2010, p. 69) as ‘an integral part of contemporary place competition’. However, in the context of cultural tourism, place branding can also be perceived as a communication of a specific image to a target market and to visitors. This “labeling” comes from either existing assets of a place (e.g. historical monuments), or from created ones. For the second model, theme parks are a suitable example to be discussed. Kirschensblatt-Gimblett (as cited in Smith 2003, p.13) states that:
Tourism more generally takes the spectator to the site, and as areas are canonized in a geography of attractions, whole territories become extended ethnographic theme parks. An ethnographic bell jar drops over the terrain. A neighborhood, village or region becomes for all intents and purposes, living museums in situ.

The main drive of theme parks is to emphasize a theme through which designs, costumed personnel and sales work in concert to create about this theme a special atmosphere for visitors. The most famous are the Disney parks which had first introduced an innovative type of amusement parks. The term of Disneyfication was introduced later to define the process of removing the original character of a certain place and packaging it in a more polished and approachable presentation for visitors. Four trends have been carried over from the popular Disney theme park. These trends of Disneyfication can be summarized as hence: theming, dedifferentiation of consumption, merchandizing and finally emotional labor (Bryman 1999, p.29).

An example to be discussed in this regard is the Pharaonic Village in Cairo. The visitors start their visit with an audio tour in a boat to see minimized replicas of Ancient Egyptian temples and monuments (Karnak, Abu Simbel ...) with a brief and shortened explanation, and acts of life in Ancient Egypt (religious, occupational, agricultural,...) performed by real people. Other tours are guided over several parts of the village (minimized temples, museums, etc.). All the structures and facilities in the Village are designed and decorated based to ancient Egyptians motifs and models, sometimes exaggerated. The Pharaonic Village provides a basic and simplified image of Ancient Egypt’s to the visitors, in addition to the recreation and shopping facilities revolving around the same theme. This raises questions on how history, heritage and past are communicated to visitors in tourism settings, and on the role of interpretation in tourism.
Fig. 2.(3,4,5)
2.9. Interpretation in Tourism

Several scholars have differentiated three terms: past, history and heritage. According to Smith (2003, p.82) the past is about all that has ever happened, while history is the tries of sequential presents to describe certain aspects of the past, and heritage is ‘a view from the present, either backward to a past or forward to a future’. Rivera-Orraca (2009, p.32) observes whether ‘looking back’ at the past certainly requires a reconstruction of ‘what is considered valid in a specific context’, and ‘how the construction or reconstruction of history affected by its social, political, cultural and institutional context’. In this regard Crokern (2004, p. 15) states that:

[…] real history is challenging. It is complicated and uneven. It can be risky. It can be fun, entertaining, interesting, even exciting. History can inspire us and give meaning and relevance to our everyday lives. Obviously, heritage sites are not always fun and entertaining and interesting and exciting. But they can be.

According to Smith (2003, p.82) ‘heritage has been associated traditionally with that which is inherited or handed on from one generation to the next’ and that it is ‘the contemporary use of the past including both its interpretation and representation’. Interpretation was defined by Tilden (1977, p.8) as:

An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information.

In this regard, interpretation is performed wherever visitors’ experience needs to be enriched by getting better understanding the importance of what they are visiting, such as historical sites, art galleries, and museums. Light (as cited in Smith 2003, p. 83) argues that interpretation is intended ‘to communicate the significance of heritage places, in a manner appropriate to visitors engaged in leisure activities during their leisure time’. However, how a ‘past which still divides and create tension’ (Vaglio, 2013) could be interpreted? In this regard, Rivera-Orraca (2009, 32) states that:

By dealing with traumas or difficult and painful fact, museums open the possibility of different versions of history, as they are often
identified with collective memory more than with historical consciousness or a totality of truth “it becomes harder to make an absolute claim.

According to Smith (2003, p.84), it could be debated that heritage interpretation ‘does not necessarily need to be faithful representation of historical facts and events, especially that history is already open to processes of bias, selectivity and distortion’. An example is given by Vaglio (2013) as follows:

To imagine a museum representation of the period of the Second World War and its consequences means facing the problem of how to propose an impression which is not merely commemorative, and how to keep memory alive without it becoming empty liturgy. [...] Nevertheless the issue of memory is a complex one: what is remembered is not always pleasant, often the refusal to remember corresponds to an attempt to remove.

In this regard Lowenthal (1985, p.332) argues that the past is altered to be improved ‘exaggerating aspects we find successful, virtuous or beautiful, celebrating what we take pride in, playing down the ignoble, the ugly, the shameful’. However, Grünewald (2006, p.4) finds that “threatened identities” usually look for a reinforcing their traditions, ‘a reinforcing of a sense of identity, which in many cases can function by uniting people through the recalling of a past more glorious than the present’.

2.10. Museums and Cultural Tourism

Sheon (1969, p.545) found that the economic benefits brought by tourism to a developing country have been widely discussed. However, only few tourism planners recognized ‘the role museums (and archeological sites) can play in providing points of interest for visitors’. Museums are a significant component of cultural tourism, as they host cultural resources and educational activities. They are as well places of recreation and entertainment. Rivera-Orraca (2009, p.35) says that the museum and exhibits are ‘mediating instances between past and present’. In this regard, Hugues de Varine Bohan (as cited in Sheon 1969, p.540) described the role of museums as following:

The museum establishes a link between the vanishing traditions and a world geared to the future, thus ensuring the spiritual "comfort" of
men who would otherwise feel isolated in a transient universe. Apart from the services museums offer us today, they will be able, in future ages, to revive for our descendants the recent and distant past despite the destruction caused by industrial civilization, wars and ignorance.

On this point, Vaglio (2013) argues that museums -through their connection with time – have shaped a possible risk of creating ‘a gap between a past reduced to archeology and a present represented in terms of eternity’, therefore they have a different rapport with the present. On the subject of the museums’ relationship with time, Vaglio (2013) states that:

We are still accustomed to associating the term “museum” with looking backwards into the past, through the display of significant memorabilia. It is not generally expected that a museum may be concerned with current events, not offering an accepted and crystallized interpretation of the processes that have shaped our history, but rather a reflection of the social and cultural processes in progress. An incursion on the part of the museum into the debate about the themes which characterize our present condition may still seem incongruous.

Today, museums are struggling according to Smith (2003: p.88) to adjust their supposed image of ‘being boring, dusty places full of defunct things –effectively ‘dead spaces’ rather than life. The wider role museums play in their communities is argued by Maves and Hodal (1999, p.4) as hence:

Livability is about restoring lost connections, supporting the diversity and uniqueness of each community, and strengthening the selection of amenities that enhance economic competiveness. In many cases, it is about creating those qualities where they have not existed –in rapidly growing edge-cities for instance- or restoring them in places where they have decayed, is if frequently the case in traditional city cores.

Traditionally, museums have been a focus of the social and cultural life of communities, as well as of their ‘common history and memory through their emblematic presentation of civic dignity and stability’, according to Maves and Hodal (1999, p.4). In this regard, Rivera-Orraca (2009, p. 32) finds that museums as public sites of culture ‘became first temples and later forums for the essence of nations’, and accordingly ‘museums, and the museumizing
imagination, are both profoundly political’. Dellios (2002, p.1) argues that in
the explanatory medium of museumification, ‘everything is a potential artefact-
entire villages, or abstractions such as ethnicity and nation, or human beings’.
However, Dellios also states that ‘reality cannot be represented’ as
‘museumification distorts inverts and subverts meanings’. On this detail,
Burton and Scott (2003, p.58, 64) find that museums have been ‘in the
authenticity business’ by tradition, which makes their current position
‘contradictory and ambivalent’.

2.11. Other Alternatives
Several substitutes and alternatives were being discussed within the framework
of cultural tourism; with aim on promoting its positive impacts and minimizing
—as much as possible- its negative ones. Among the several alternatives debated
under the umbrella of responsible travel or ethical tourism, “ecotourism” and
“community-based tourism” are addressed.

Ecotourism has been widely discussed as an approach to responsible and ethical
alternatives in tourism. It has been defined by the Ecotourism Society (1990) as
a ‘responsible travel to natural areas which conserves the environment and
sustains the well-being of the local people’. This definition reveals an equal
importance of both natural and cultural assets of the touristic destinations.
Smith (2003, p.60) finds that ‘ecotourism is likely to have a successful future if
it remains small-scale and local control is maximized’.

A simple definition of community-based tourism describes it as a form of
tourism that includes and brings benefit to local communities. Mann (as cited
in Smith 2003, p.121-122) finds that locals in community-based tourism should
participate in decision-making and ownership, receive a fair share of the profits
and work with tour operator, and also have the right to say no to tourism. In
this case, tourism should also be environmentally friendly and support
traditional cultures.
2.12. Cultural Tourism and Sustainability

Sustainability in cultural tourism needs to be measured from the socio-cultural and economic perspectives, in addition to the environmental ones. Cultural tourism seeks to arrange for tourists a pleasant and educational passage, and has also of benefit the locals in the host communities without endangering their cultural and natural milieu. In this regard, the EAHTR (n.d.) developed principles for sustainable cultural tourism. These principles come across several issues such as: the climate change as critical global issue; the role of municipalities in awarding significance to the culture and heritage of historic towns and cities as tourism assets; the authenticity and uniqueness of local cultures as well as their rights and beliefs of should be respected and support approaches to cultural tourism; the economic importance of tourism as an activity should make the contribution of cultural tourism an indispensable constituent of sustainable development. Consequently, the main challenges facing sustainable tourism can be summarized as hence: a rational and balanced management of cultural (and natural) resources in the tourist destinations; lessening the potential negative impacts; supporting the wellbeing of the local community by creating better quality of tourism jobs.

2.13. Conclusions

The aim of this chapter has been to acquire a better understanding of cultural tourism’s issues, and to help putting into words the methods and tools.

Cultural tourism as a journey through time space and values creates a cultural dialogue resulting from the acquaintance of tourists with the host communities. This cultural interchange has been observed from two perspectives. On the one hand, it has been an incentive to vitalize the assimilation of cultural aspects into tourism industry. On the other hand, it has been criticized for changing them.

Tourism can be an incentive by creating job opportunities and fostering income, as well as a challenge regarding the perseverance of cultural identity, especially for host communities with distinctive and ethnical background. Many factors
play a dominant role in interpretation and in the position museums in cultural
tourism, in order to give a better and more pleasing experience to visitors in a
relatively short period of time.

The following chapter will give a contextual background on Nubians and the
early stages of tourism in their areas in Southern Egypt.
Chapter Three:

Contemporary Nubians, Traditional Identity-Income Symbiosis and the Revival of Tourism
Nubians are Nubians simply through the Nubian culture that they freely accept and share—a common language, social structure, oral literature and poetry, common ethics, beliefs, traditions, etc.—all of which create a feeling that “we are like ourselves and others are not like us.

(Romanucci-Ross, as cited in Kronenberg 1987, p. 389)

What may called Nubian identity in Egypt today should be understood less as an expression of an essential, age-old racial, cultural or linguistic difference, and more as the product of several dynamic historical process such as British-drawn international boundaries between Egypt and Sudan that cut Nubia in Half in 1899; the traumatic experience of forced relocation in the two separate nation-states in the 1960s as a result of the High Dam project: and assimilationist government policies.

(Abdelmeguid n.d., p.2)

As we look at the present situation of Egyptian Nubians, their strategies for earning a living have turned them away from Old Nubia—and, for many, also away from New Nubia [...]. What then of Nubian culture and ethnicity? Much of our discussion has centered around the loss of language, traditional customs and ceremonies, even the commercialization of dance and music. Yet Nubians are far from disappearing as a distinctive part of Egyptian Society.

(Fernea & Rouchdy 1987, p.380)
3.1. Introduction
This Chapter provides a background on Nubia and Nubians: their origins, the location of their ancestral homeland, the major events in the past that caused drastic changes in their culture and traditions, and how are they seen nowadays in the broader national context and in the media, mainly in Egypt. Although museums are to a certain extent a form of media in which Nubian identity is displayed, the section on museums has been deliberately moved to the next chapter and discussed more in-depth there.

This chapter also tracks the Nubians’ traditional culture and economies, the changes affecting them noted by several scholars, and the early stages of cultural tourism. Nubia as a tourist attraction is discussed here neither from the perspective of the 18th century travel narratives, nor from the interest of existing prominent monuments, but from the time when tourism began to attract visitors for leisure and exploration of local culture.
Map 3.1. UNESCO, Common Trust, (1960, p.2)
3.2. Nubian Origins

Nubia was the general name given to the region stretching between the south of Aswan in Egypt and Dongola in the Sudan. Nubians – who have historically lived there for thousands of years - have long been considered a distinct population, and were noted in many travel literature accounts in the 1800s, such as John Lewis Burckhardt’s *Travels in Nubia* in 1819. However, Nubian civilization is deep rooted in history, and dates back to around 8200 B.C, a fact that has always been a matter of pride for Nubians either in Egypt or in the Sudan, a pride revealed in their literature. In the late 1990s, Poeschke (1996, p.45) estimated the number of Nubians based on censuses at a total of 1,100,000, divided as hence: 300,000 in Egypt, 700,000 in the Sudan and 100,000 in various host countries.

3.2.1. Features

Nubians have been sometimes mistakenly –mainly in the media – presented as Africans with black skin and features. Although they are in Egypt generally considered to be darker-skinned, this is not always the case. Hopkins and Mehanna (ed. 2010, p. 11) stated that ‘many people of lighter skin color have also been

“You want to know my real name? [...] Then write this down. My historical name is Taharqah. My homeland is the land of Nubia, which has been consumed by the pages of history. We were but you made us not be” (Ali 2006, p.31)
“Dark faces, pure eyes, white teeth, and consciences. Our colors are primary and well-defined” (Oddoul 2008, p.34)

integrated into Nubian society, such as: Hungarians, Bosnians, and Kurds mostly resulting from Ottoman military garrisons’.

3.2.2. Language

Nubians are collectively known for speaking the Nubian language. However, there are two distinctive dialects in Egypt and the Sudan, which define two different Nubian groups: Kenzi (Matoki) and Fadija (Mahas). Nowadays many suggestions for writing modern Nubian languages have been put forward, since it was mainly spoken but unwritten since the Middle Ages. Nowadays, Nubian language is mainly practiced only at home - since the schools curricula in Egypt and the Sudan are mainly taught in Arabic – and a large number of young Nubians either understand the language but do not speak it, or do not understand it at all. A. Jennings (1995, p.144-145) considered that official discouragement of the use of Nubian language ‘is still seen as a threatening to a people proud of its ancient and unique heritage’. Anyhow, there are today according to N. Hopkins (email interview 25, 29 March 2013) two main reasons for language loss: mixed marriages and schools, and the prevalence of Arabic in the environment and television. Finally, an interesting aspect of Nubian language can be noted: it was used as a secret code during the war of October 1973.

3.2.3. Folklore and Music

Ceremonials of Nubian are commonly accompanied with music, such as aragid (for weddings) and zikr (religious festivities). They are traditionally based on the performers’ interaction with the audience, through singing and clapping (e.g. kaff dance), and accompanied by their traditional instruments: tar, kisir, tanboutra and noggara. The website of the Egyptian Center for Culture and Art (Makan) offers information on Nubian music: it can be distinguished from other Egyptian styles by use of the pentatonic scale and particular rhythms. Although it is mostly consumed by Nubians – it is hardly heard on national
television and radio - some Nubian stars have become increasingly popular in Egypt and the Sudan, and few such as Mohamad Wardi and Mohamad Mounir have even gained a wider reputation. Nubian dances were also performed nationwide through the *Rida Dance Troupe* in the late 1950s in Egypt. There are in Aswan, Southern Egypt, several Nubian troupes; these perform in the Cultural Center and other tourist festivals.

**3.3. Nubians and the River Nile**

The Nubians’ relation with the river Nile can be described as narrow and intimate. According to Geiser (1973, p.191) the Nubians ‘linked the meaning of their own life to the unknown elements to which the Nile was also responsive’. These elements were also known as angels or evils, and were associated with notions of goodness and fear. The river was an essential part of their lives, not just by being the only source of water, but by being the center of many of their daily activities: communication, ceremonies of marriage, death, birth, circumcision and many other private and community rituals celebrated in close association with the Nile.
3.4. Old Nubia: Identity and Income
The traditional economy of the Nubian community was more than just a livelihood providing subsistence. It was strongly related to its original homeland, the original natural environment and to cultural identity. Nubia has been known for being economically poor in resources, and it lived mainly from what the River Nile provided. Although Nubians were not familiar with agriculture, they ‘found in their date trees a compensation from heaven for scarcity of their land’, as these date trees ‘were the backbone of their local economy, the only reliable source of cash return, and indeed the only sign of wealth’ (Dafalla 1975, p.77-78).

3.5. Labor Migration
The Nubians, at least as far back as the 17th century and maybe earlier, were known for their labor migration to urban centres. Due to the shortage of agricultural land, and because of almost no other resources to exploit (Scudder 2010, p.159), Nubian males voluntarily went to the cities, worked there for small wages, and returned to Nubia when they had accumulated some savings (Geiser 2010, p.188). There is a general image of Nubians in urban Egypt: they were thought to work only in service occupations, such as cook, doorkeeper, houseboy, and waiter. No exact record reveals when the Nubians took these occupations, but it seems that Mohamed Ali’s dynasty was the first to discover and employ Nubian servants. The Turkish Khedives [...] found that the honest
and loyal Nubian could be the ideal servant. Men of Sukkot were the pioneers in the Abdin Palace (Dafalla 1975, p.63).

3.6. Controlling the Waters of the Nile
Beginning the 19\textsuperscript{th} century, efforts were made to regularize the flow of water in the Nile. The building of the old Aswan Dam (Aswan Low Dam, or the Reservoir) was suggested and designed 1898 by Sir William Willcocks. After its completion in 1902, it was raised in 1912, and once more in 1933. The reservoir was planned only to retain Nile floodwater and to ensure the availability of irrigation water in Egypt downstream of the dam for a longer period. Following the construction of the first dam and two subsequent raisings of it, the Nubians gradually suffered a drastic loss of their famous stands of palm trees, waterwheels, and ‘their small but fertile lands’, as Fernea and Kennedy (2010, p.249) state. According to Hopkins and Mehanna (2010, p. 5), Nubians living in the valley were forced to move either upslope or to a new location, and they also had to modify their agricultural practices.

The proposal for a grander Aswan High Dam was first published in 1948, and was initiated by an Egyptian Greek agricultural engineer named Adrian Daninos (Dafalla 1975, p.87). He projected year-round storage and thus a permanent lake. After the revolution in 1952, the decision to construct the High Dam was taken. The new agreement with the Sudan on the partition of Nile waters was signed on November 8, 1958; it enabled the construction to start on January 9, 1960. The flow of the river was blocked and the lake began to fill in summer 1964. Hopkins and Mehanna (2010, p. 7) described the flood of the entire Nile Valley south of the dam into the Sudan, a total distance of about 500 kilometers, as the water level was raised at least 50 meters. People residing in the flooded area below the dam were forced to leave their land. Egyptian and Sudanese Nubians, according to Hopkins and Mehanna (2010, p.8), were asked to abandon their homeland in the interest of greater prosperity for their countries as a whole.
The Forced Displacement

On the dawn of the High Dam’s construction, Nubians were confronted with the obligation of totally abandoning their homeland. The attitude towards this new reality was divided among Nubians themselves. Fernea and Kennedy (2010, p.250) explained that on one hand, they had always believed that their native land was blessed, and that their isolated villages had the highest standards of peacefulness and morality in Egypt; on the other, they were aware of the disadvantages entailed by isolation, from an economic viewpoint. Fernea and Kennedy (2010, p.250) have argued that people who were the most economically secure (wealthy farmers, shopkeepers, boat owners, and government employees) ‘were the least enthusiastic about moving’. Older Nubians found the move to be a loss of their language, old traditions and ethics, while for the younger ones it meant a better education and better-off future.

The Egyptian government unilaterally decided to resettle the Nubians in ready-made settlements and dwellings at Kom Ombo, 50 km north of Aswan. Fernea and Kennedy (2010, pp.251, 253) described how the villagers from each district were moved together in boats to Aswan, and then by bus to New Nubia. The arrangement of the new settlements roughly parallels that of Old Nubia, as well as the names, which were those of old villages in Old Nubia. Unlike the Egyptian Government, the Sudanese did their best to test public opinion. In his review of Hassan Dafalla’s book, L. P. Kirwan (1976) explained that among the possible resettlement areas, two were really conceivable; Wadi el Khawi in Dongola and Khashm el Girba (near the Eritrean borders). The first choice was
more likely to be accepted by Nubians, as it lay in Nubian land from an environmental and historical viewpoint. However, Sudan’s Government thought – from a national perspective - that it would be good if the Nubians integrated more into Sudanese lifestyle. Accordingly, Sudanese Nubians were resettled in Khasm el Girba.

3.8. Beyond the Displacement: Identity and Change in Income

The first months were extremely difficult in many parts of New Nubia, as expected in a displacement of such magnitude. Fernea and Kennedy (2010, pp. 252-253) stated that dramatic change was reported in New Nubia, and one year later a ‘new air of optimism’ was palpable. Many houses were adjusted in traditional Nubian styles; markets started to be run; people commuted daily by bus the new settlements and to Aswan; and many women were ‘busy with handicrafts introduced by the Egyptian Ministry of social affairs’. However this ‘air of optimism’ did not seem to last for too long. According to Fernea and Rouchdy (1987 ,p. 373-374), the remodeling of houses – for example - did not go on for long, as people preferred to spend money on what they could take with them, if indeed they had to move again one day, rather ‘than wasting money on houses they do not even own’. The resentment of Nubians toward the Dam was expressed in many ways, as Salih (1987, p.419) describes in his comments:

The movement against the High Dam found its early expressions in the different forms of arts: in music, songs, tales, poems, house decoration, paintings, drawings on clothes, especially on bed sheets and handkerchiefs.

Inevitably, the Nubians’ “sense of loss” was something to be expected, especially since they have always been a community known for its isolation. According to Fernea (2010, p.86), the lost isolation and the shift in the subsistence base were two of the new living conditions in Kom Ombo that could be expected to result in changes in traditional Nubian culture. Similarly for Sudanese Nubians, as Kirwan (1976) explains, they were moved from an arid region to one with more rainfall; this means that traditional Nubian building in sun-dried mud brick had to be abandoned. Moreover, there were no date palms at Khasm el Girba, and
the rotation system of crops used was not applicable to the new living circumstances.

3.9. Saving the Monuments of Nubia

When the High Dam project was first launched, it became clear that many archaeological sites along the Nile valley would disappear forever beneath the waters downstream. This urged Egypt (at that time the United Arab Republic UAR) to approach UNESCO on April 6, 1959, and request its help in saving the monuments of Nubia, as such work was beyond its financial capacity and expertise of the country. Although the Sudan had less of a share of monuments to lose, it joined the Egyptian call in October 1959. In his message in February 1960, Vittorino Veronese, the Director-General of UNESCO at that time (1960, p.3), said:

As soon as I received these appeals I recognized the UNESCO could not possibly fail to respond. The action is being asked to undertake is in full conformity with essential objectives of the organization we cannot allow temples like Abu Simbel and Philae, which are veritable gems of ancient r, to disappear; nor can we abandon forever the treasures which lie buried in the sand on sites not systematically excavated.

Following this, UNESCO made its first general appeal on March 8, 1960, and the result was the International Campaign to save the monuments of Nubia. For this occasion, 50 Countries were involved issuing stamps commemorating this crucial event, and many more contributed, as C. Scannell has mentioned, (email interview, 8 March 2013); she recalls that:

When I was 9 years old I gave 5c toward the project, nearly 20 years later I found myself at the site. I asked my guide what happened to my nickel. There was a conference between several local guides and eventually he came back to me with this; your nickel went to buy a liter of water for one of the men who helped move the stones.

However, and while this campaign has been described as the greatest achievement carried out by UNESCO, no such attention was really paid to the fate of Nubians and to their cultural heritage which was strongly connected through history to their original homeland, doomed to be submerged.
The UNESCO campaign was crowned with the opening of the Nubia Museum in Aswan in 1997, as a follow up to the campaign. This is where the artifacts are kept. Nevertheless, the Nubia Museum in Aswan is discussed in more in-depth form in the next chapter.
3.10. The Nubians’ Presence in Media and Society

Fernea and Rouchdy (1986, p.383) found that the Nubians in the 1980s were taken more seriously than was the case twenty years ago, since they had contacts with both government and media. Nubian urban clubs in Egypt date back to the first half of the last century. In 1936, a Nubian Club was founded by Egyptian Nubians in the center of Khartoum, and a new club for them was inaugurated in 1988 as a part of the process of ethnic revival (Poeschke 1996, p. 75-77). There are several Nubian associations for students, heritage and Nubian studies in Egypt (e.g. Qata Nubian Association, etc.), as well as abroad. According to Poeschke (1996, p.113-114), ‘promoting the socio-economic aspects of all Nubians’ was among the points of the Revival of Nubian Heritage’, a movement in the 1980s, which was also focusing on promoting the Nubian language, Nubian communities, Nubian women, respect of practices and individual liberties. In the Khartoum of the 1980s, there had been a wide variety of Nubian cultural activities: festivals, exhibitions and seminars organized by the urban community of Sudanese Nubians (Poeschke 1996, p. 116).

Cultural and media productions such as cinema, literature, music, and other arts contributed to the presentation of Nubians and their culture at the national level in Egypt. Smith (2006, p. 406) argued that classic Egyptian films of the pre-1952 revolution invoke the Nubian’s history of lower status, portraying them as domestic servants in an urban context and showing them as characters “in blackface and typical Nubian garb” and ‘as a figure of fun’ (Jennings 1995, p. 145).

Bakkar, a Nubian boy from a village near Aswan, featured the first Egyptian-produced animated cartoon series. Smith (2009, p.123,135) said that the nubianness of Bakkar was referenced by his dark skin color, his colorful clothing, the setting and his speech (accent and vocabulary).

However, Nubia and Nubians tend to symbolize the...
essence of belonging to as a whole. B-P.10 (interview, 19 March 2013) says ‘Bakkar is very nice; he shows the morals of Nubians, although they insist on calling him Egyptian’.

The general image of Nubians working in servile occupations has been extensively debated. Many attribute this to the honesty and cleanliness which Nubians have been known for (see 3.5.), while others – like BG-P.7 (interview, 19 March 2013) - relate it to the “idle character of Nubians and Sudanese, which makes them seek stress-free and relaxed jobs”. Additionally, Poeschke (1996, p. 93) mentioned that the Halfawiyyin (Nubians of Wadi Halfa), are also subject ‘to a number of anecdotes that make a joke of them by describing them as being naïve, narrow-minded and anti-religious’.

Today, with the spread of social media and networks, many blogs, websites and Facebook pages are dedicated to promote Nubian culture and emphasizing Nubian rights, and they are mainly managed by Nubian youth and intellectuals. On these blogs and websites they share their opinions. In this regard B-P.11 (interview, 19 March 2013) says:

I joined many Facebook groups which are devoted to the Nubian rights and culture, through which I can get in contact with other Nubians of my age and share with them thoughts.

3.11. Nubians’ Political Presence and Claim for Rights

Fernea described the position of Nubia (2010, p.239) in relation to the Egyptian national setting:

Nubia is generally semi-independent from ruling centers in Egypt. In both ancient and modern times, as long as Nubia remained peaceful and paid taxes to sovereign authorities in Lower Egypt, it was usually permitted to exist as a kind of buffer state between Egypt and Africa, looking after its own internal affairs.

Furthermore, one should add that the current borders between Egyptian and Sudanese Nubia (between Egypt and the Sudan today) are only political, and were drawn by the British Condominium treaty of 1899. In Egypt, according to Fernea (2010, p.239) ‘Nubia was one of the last regions to be reached by public education, and Nubian men were not accepted for military service until the
relatively recent past’. Dafalla (1975, p.45) also mentioned that Nubia was also ‘kept aloof and unresponsive to the events in the Sudan in the 19th century.’ According to Smith (2006, p.404), no category designated as ‘Nubian’ has been counted in the Egyptian census since the days prior to the 1952 coup. Poeschke (1996, p.105-109) argued that after independence, Sudanese Nubians have enjoyed more social mobility than Egyptians, because of their relatively higher level of education and active participation. Many prominent Sudanese politicians at that time were ethnic Nubians. In Egypt, however, few Nubian members were part of the People’s Assembly, a factor which increased the Nubians’ feeling of being neglected and sidelined. Following forced displacement, settlers in New Nubia have been frequently speaking of the “good old days”. Many reject their present realities and hope for very little in the future. However, for many who found jobs away from Old Nubia, they were hardly in a position, economically speaking, ‘to return to Nubia to inherit their fathers’ land, which had barely been enough to support a single family, let alone the several families formed by the next generation’ (Scudder 2010, p.159). Fernea and Rouchdy (1986, p.383) state that in January 1986, three articles about the Nubians appeared in the most influential Egyptian newspaper al-Ahram: one was on the plans for the Nubia Museum in Aswan; another was on the delay in giving the Nubians proper legal entitlement to their lands; and a third on problems faced by the pioneer settlements around the Hign Dam area. According to N. Hopkins (interview, 29 March 2013):

This claim keeps a small group of Nubians in the news, and sustains their sense of grievance which is a powerful source of identity, and the most visible aspect of Nubian identity is the political one.

Although Nubians have always been known for being a peaceful people, Naira Antoun (2013) states that in the current political situation in Egypt – in which Nubians like other minorities (Copts and Bedouins) are claiming rights and at same time fearing the future-, many lost hope in Nubian rights as well as ‘the revolutionary demand of social justice’. This fact, according to Sudaneseonline (2013), has made the Sudanese Kush Liberation Front and Egyptian Katala
Nubian movements sign on a memorandum of understanding emphasizing they ‘come from a common ancient history and civilization from the depths of history, inspired by Nubian region’. Besides, many Nubian intellectuals have attempted to publicize their rights internationally, equaling Nubians’ grievances with that of Palestinians and Native American Indians.

3.12. Nubian Culture as an Attraction for Visitors

Nubia was always portrayed by the visitors and travelers as not only a land with a rich history, but also as a place marked by the distinctiveness of its people’ traditions and culture. In his book, Dafalla (1975, p.50-51) described how the Prince Sadruddin Aga Khan (Executive Secretary to its International Action Committee for the Preservation of Nubia in 1961) requested a visit to a Nubian house, when he was strolling through the fortress of Buhen:

When Prince Sadr el Din Aga Khan visited Buhen in 1962, he declared a wish to visit a Nubian house. It happened that the house of one of the sailors of the boat in which we crossed the river lay in the village next to Buhen. When I told him of the intention of the great guest he was pleased, and welcomed us to visit his house. We entered each room in turn and left no corner unvisited, even the kitchen. The visiting party could not hide their impressions about the high standard of cleanliness. We then dropped into two houses at random, and the result was the same.

This interest was noticed by Fernea and Rouchdy (1986, p.378) in the late 1980s when ‘Nubian tourist guides and tourist shops’ became ‘a regular feature in Aswan, added to the Kenuzi felluccas, which for many years have offered a boat rides to foreign visitors’. Moreover, Fernea and Rouchdy (1986, p.378) described the role of the cultural center in Aswan, in featuring ‘Nubian dances and songs throughout winter tourist season, (which) were choreographed in the folkloric tradition seen in Cairo theatres’. At that time, following the interest in Nubian traditions shown by the tourism industry in southern Egypt, some commodification was reported to have been taking place as a ‘packaging of expressive forms for the consumption of others’, with Nubian dance acts featuring in every hotel and night club of Aswan, as well as certain ones back in Cairo, as Fernea and Rouchdy (1986, p.378) detail:
On one of the expensive tourist boats anchored in Aswan, we witnessed what was to us an extraordinary performance once given at a supper club when the Soviet Ambassador to Egypt happened to be present. The Nubians wearing bandana headgear more typical of American Old South than of Old Nubia, danced to the beat of drums in a well-choreographed number, joined by a free-from finale by sturdy uninhibited young Egyptian men from the audience (medical students on a holiday, a waiter told us). The whole affair, costume, dance and music, seemed much more related to newly prosperous Egyptians’ views of “traditional” Nubian than anything ever expressed by Nubians in Old Nubia.

This tendency of increasing flows of tourists to Nubian villages has been noticed in the past 10 years. As Anne Jennings (email interview, 11 April 2013) describes:

Tourists were coming to Nubia long before Nubians decided to refurbish their arts and crafts. When I first lived in the village (West Aswan) in 1981-82, women were selling their crocheted items to tourists.

This point was also brought about by a tour guide in Aswan, BG-P10 (telephone interview, 31 May 2013), who said:

The beginning of including Nubian houses and villages in the tours schedule dates back to late 1980s and early 1990s, when tourists who visited the botanical garden Gezirat el-Nabatat (Botanical Garden) on the island in Aswan started to enter the neighboring Nubian houses and have a cup of tea.

3.13 Conclusions

Prior to and following the forced displacement of Nubians, the unprecedented attention to Nubians as an distinguished ethnicity roused in them an appreciation of their cultural heritage and identity. In those days, and despite the difference in magnitude and efforts, anthropologists and archaeologists were in a fierce battle against time to rescue and document whatever possible of Nubian Heritage in its original land before it became too late.

Nubians experienced labor migration long time before they were forced to leave their homeland. This movement generated a paradox: Nubians needed to seek
urban settings to earn a living, whilst at the same time looking back to their rural settings in order to hold onto their identity.

The forced displacement caused by the construction of the High Dam, had deprived a large number of Nubians of many traditional practices, especially customs related to the proximity of the River Nile. However, and regardless of the flooding of their ancestral homeland, Nubian culture is a living one and Nubians are still surviving culturally either nearby or far from their original setting. This is a fact that today generates a dilemma: the one of creating an balance between a glorious past and a misplaced present.

In the past Nubians showed a pragmatism in dealing with hardship in their lives, and demonstrated an ability to integrate new aspects into their culture. Although they were known for being isolated, they were open to many changes: mingling with new bloods, adopting new aspects in their music, architecture and other cultural traits, and finally creating new income-generating activities.

Finally, all societies change with time and their culture changes accordingly with them. However, the Nubians’ gradual loss of their land, their migration for work, and forced displacement, made them practice their values in a different setting than the original one. New practices accelerated changes in their culture and traditional economies, changes which were later complemented by the introduction of cultural tourism activities.
Chapter Four:

Nubian Culture in Tourism Settings
4.1. Introduction

When the construction of the Dam was decided, the temples of Abu Simbel were among the first monuments to be rescued. The salvage of the temples began in 1964, and when they were reconstructed on higher ground in the late 1960s, the airport of Abu Simbel was opened for tourists and a new town was established. The submerged original Nubian village of Abu Simbel – which was known in the past for its fisheries, is nowadays a touristic town where many Nubians run bazars and other facilities for tourists coming to visit the temples. The visits usually lasts two hours, unless the tourists decide to stay overnight in one of Abu Simbel’s hotels or Nubian houses.

The town of Abu Simbel is a place of history that has been developed into a tourist destination because its proximity to a prominent attraction. However, other Nubian villages with no similar glorious pharaonic remains in the vicinity began years ago to make use of their cultural heritage to attract and accommodate tourists. These practices have raised questions on how the image of Nubian culture is transferred, in the vague relation between the present and the past. This past is kept in the Nubia Museum in Aswan, reflected in the artifacts excavated during the Salvage Campaign, and in the Nubian ethnographic exhibits of Nubians.

This chapter tries to evaluate the impact of cultural tourism on the identity and economic development of the Nubian community living close to their ancestral land by investigating two tourist settings, where Nubian culture is showcased to visitors: the Nubian Village of Gharb Soheil and the Nubia Museum in Aswan.
4.2. Gharb Soheil: a Nubian Village and Focal Point For the Tourism Industry

4.2.1. Overview

Gharb Soheil is a Kenuzi Nubian village, located on the western bank of the Nile, approximately 15 Km to the south of Aswan. The village was called Gharb Soheil (West of Soheil in Arabic) because of the island of Soheil opposite to it. Gharb Soheil was not affected by the High Dam – as it is located to the its north, but it was relocated twice to a higher level as a consequence of Aswan’s first Dam and its heightenings. Households in the village have several sources of income: i) formal employment; ii) fishing; iii) agriculture (which is not widespread); and more recently iv) tourism. Local residents of varying abilities are involved in the tourism industry, either on a seasonal/permanent of full-time/part-time basis. Although part of Gharb Soheil’s population is engaged in other sectors unrelated to this industry, the majority are involved in tourism in one way or another (e.g. rental of rooms, hotels, feluccas, taxis, handicrafts, crocodiles, folklore and dancing performances, brokers and middlemen, etc.).

Map 4.1 (top) Source GoogleMap
Map 4.2 (bottom) Source GoogleMap
4.2.2. Arriving and Staying at Gharb Soheil

Gharb Soheil has become a part of packaged tours to Aswan by travel and tourism companies: tourists head south to the village by boats, and spend either a day or half a day’s time. According to BG-P.1 (telephone interview, 12 March 2013):

Most of my clients who are the happiest to visit Gharb Soheil and other Nubian villages are Afro-American. Some of them even believe that they have Nubian origins. They ask sometimes to organize events during their visits, such as camel races.

The packaged tours that include Gharb Soheil in their programs are mainly based on previous arrangements between the travel agencies and Nubians in the village. As part of these packaged tours, the role of involved locals is to mainly enhancing the welcome and to show available services to visitors. The program of such packaged tours is usually advertised in the blog of Gharb Soheil (2013), as follows:

1. Visitors arrive to the village from its northern side (Barbar area) by boats, and enter the village either walking or riding camels,
2. Afterwards they visit the “community development society”, a have a 15-30 minutes Nubian language lesson,
3. They visit a Nubian house and get introduced to aspects of Nubian families’ daily life (food, beverages, henna, handicrafts,...)
4. Visit of the Crocodile House, where crocodiles of all sizes can be seen,
5. Special activities and musical performances upon the requests of tourists/company.
Tourists coming on their own can reach Gharb Soheil either by boats /felucca, or by taxi from Aswan and tour the village, more or less in same fashion, since almost all taxi drivers will lead them to the tourist area of the village.

Overnight accommodation in the village can be arranged as follows:

- in a local hotel (a cluster of Nubian houses arranged for this purpose on several spots of the Nile’s bank);
- in privately owned Nubian houses which offer bed and breakfast and other meals and services upon request (visitors usually stay with the family);
- or in camping facilities.

In the case one stays in privately owned Nubian houses, according to BG-P.10 (telephone interview, 31 May 2013):

The owner of the privately rented houses should submit photocopies of the guests’ passports to the tourism police (in case they are not Egyptians), especially European tourists or those coming from nationalities considered suspicious, such as: Afghanistan, Iran, Pakistan, etc.. However, many owners purposely avoid this administrative procedure for two main raisons: evading taxes, and fearing that it could create mistrust between the tourists (whom there are struggling to get nowadays) and themselves.
In these private Nubian houses, the guests share part of the family’s home as well as their way of life. In this sharing procedure, privacy issues are raised up sometimes. Guests often have to share washrooms and bathrooms with the family. Moreover – and although the Nubian community is well-known for its honesty and high morals - the part of the rental houses allocated for visitors and tourists’ accommodation is at times not equipped with lockers or any safety and security devices.

4.2.3. Tourism and the Village’s Arrangement
The majority of the tourist locations are concentrated in a small part of the village, mainly on the Nile’s bank, from where visitors usually reach the village, with boats coming from Aswan. Other facilities such as guesthouses and other Nubian houses for rent are dispersed within the village. However, these houses could not be precisely spotted on the map. The area of Gharb Soheil on the riverbank, with its tourism facilities looks like an enclave set and equipped for tourists, and mainly hosts tourist facilities such as feluccas, bazars, restaurants, “Nubian houses”, camels, hotels. The picturesque arrangement of the village differs according to whether one finds oneself in the tourist enclave near the bank and the non-touristic area uphill.
During a walk within the village, it was clearly noticed that the residents running businesses along the Nile bank are those frequently encountering tourists. On the other hand, those living in the village uphill rarely meet visitors. This is especially the case with women, who are usually very isolated; they rarely notice the presence of foreigners in the village. This discrepancy of use of the village’s spaces, from a touristic viewpoint, considerably influenced the appearance of the village. From an architectural perspective, the houses near the tourist area were constructed using elements of Nubian architecture. In many cases, and in order to advertise the tourist function of the structures, additional elements and shapes (sometimes exaggerated) were included in the designs. On the other hand, from a decorative perspective, the patterns in the tourist area (and its immediate proximity) no longer make use of the traditional symbols seen in traditional Nubians decorative arts, but they have become more commercial.
4.2.4. Products and Crafts

Nubians were known for their crafts (beaded necklaces and accessories), and colorful crocheted bags and hats. These traditional crafts and baskets were used in the past by Nubians in their daily life, and for decorating their houses, mainly the nuptial rooms. All the Nubian interviewees – either in Gharb Soheil or Ballana - stated that these crafts have often become gifts, especially for their non-Nubian friends. However, the bazars and shops in Gharb Soheil are stuffed with all kind of products and souvenirs to be found in their great majority in almost every shop in Aswan or Cairo, apart from the Nubian crafts and some masks and wooden sculptures exhibiting more Sub-Saharan African features.

Women of the village who live far from the tourist enclave go to sell their handmade products (beaded necklaces and bracelets, colorful head coverings, bags and other crocheted products), together with additional Egyptian-made and even Chinese-made souvenirs. Many ladies in the village usually make Henna tattoos and dyes for brides as part of their ceremonials, and are nowadays offering their services to female tourists as well.
4.2.5. Cultural Festivals

Thanks to the efforts of some locals working in tourism at Gharb Soheil, the First Nubian Festival was launched in the village on the 20th of February 2013. This festival was a one-day event that included many activities: races (camels, donkeys and horses), local food, Nubian traditional *zaffa* (wedding dances), Sudanese troupe, and a local Nubian singer. A few months later, this event was followed by another festival called *el-Noba bel Alwan* (Nubia in colors), which took place between 26 June–5 July 2013.

This festival, in addition to the usual tourism activities and camping organized in the village of Gharb Soheil, has a broader aim: coloring and decorating the houses of all Nubian villages within a period of 4 years. This initiative intends to revitalize traditional Nubian decorative arts, and has been essentially implemented by women and children in the villages.

The village of Gharb Soheil and the Nubian island of Hessa were the starting point for this initiative, and, according to Gad-Allah, it is hoped it will be expanded whenever funds are available (telephone interview, 1 July 2013).
4.3. The Nubia Museum in Aswan

4.3.1 Overview

At the time of the construction of the Nubia Museum, following UNESCO’s call in 1982, Fernea and Rouchdy (1986) quoted the opinions of some Nubians, who said that putting Nubian history and culture in a museum might well hasten Nubian assimilation.

As a logical consequence of UNESCO’s International Salvage Campaign and in order to collect and preserve excavated artefacts and significant finds, the construction of a Nubian Museum was planned for Aswan. The aim was to allow present and future generations, as well as the larger international public, to get a better understanding of Nubia’s history. The museum was meant to include an area for outdoor exhibits and activities. It was intended to house some of the most outstanding items discovered in the course of the rescue campaign, and to become a valuable centre of Nubian culture. The call was made by the Director General of the UNESCO in 1982 and also included the establishment of the National Museum of Egyptian Civilization in Cairo.

The Nubia Museum could be the beginning of Nubians gaining their rights from the government, “because a museum like that once opened, doesn’t close” (Abdelmeguid n.d., p.2)
The Museum follows the architectural design of Dr. Mahmoud El-Hakim. Several well-known firms from Egypt and abroad participated in the landscaping and in the showcasing of museum displays. It was opened to the public on 23 November 1997, and captured the attention of scholars and tourists who want to explore the rich history of Nubia. Moreover, it has become a main attraction in Aswan, not to be missed by any visitor to Aswan. In 2001, the museum was awarded the Aga Khan Award for Architecture (ed. Correa, Frampton & Robson 2001, p.102) for the following criteria:

This project has been cited for an Award for its success in integrating the past, the present and the future by creating in a single building an educational institution dedicated to Nubian history, a contemporary focus for the revival of Nubian culture and a museum designated to promote and preserve cultural artifacts for the future. The museum was chosen for the high quality of its construction materials, its attention to detail, its successful adaptation of local architectural styles and its stylistic integration into the city of Aswan.

However, the part of this study focusing on the Nubia Museum in Aswan deals with the presentation of the modern Nubians within its premises, mainly pictured through ethnographic exhibit, dioramas, and accounts of Nubians
themselves, and others. The main focus is on the museum’s symbolic role, described by Maves and Hodal (1999, p.4) as “an icon, projecting and identity and a memorable image to the public that uses the institution”.

4.3.2. Location and Name
The location of the Nubia Museum was one of the main questions addressed in conducted interviews with both the former and the current directors of the Nubia Museum (one of them Nubian). The questions were the following: i) Why in Aswan and not closer to displaced Nubian communities in Kom-Ombo and New Nubia? ii) Would not a closer location to the displaced Nubian community be affecting the community more positively from a social and economic viewpoint, and bring more tourism to where the Nubians are? According to Mohamed (interview, 20 March 2013) ‘the museum was a powerful presentation of the Salvage Campaign, even a crowning of the great efforts at the time. Yet, it is also a sort of marketing’. Although building the Museum closer to displaced Nubians would have definitely been more effective – to lessen the isolation of New Nubia- and offer better emotional “compensation” for their loss, the choice of establishing the Nubian Museum in Aswan was based on other (pragmatic) criteria, such as:

- Aswan is much closer to historical Nubia than New Nubia,
- the location itself was an archaeological quarry through history,
- there is a Nubian community also living in Aswan,
- the archaeological artifacts from the excavations near Aswan – for which the museum is renowned - used to be stored in the city,
- Facilities and displays of such importance should be strongly connected to tourism-related infrastructure (roads, hotels, restaurants, etc...), these being not available in the resettlement area,
- The museum is easier to reach by simply looking at the tourist map of Aswan.

The issue of the name ‘Nubia Museum’ was also addressed in interviews, since it was disputed in the past. According to Mohamed (interview, 20 March 2013)
there was contention before its opening in 1997 on the name this long-awaited structure was supposed to have. Many proposals were put on the table, for instance the “Museum of Aswan” and the “South of the Valley Museum”. These proposals were meant to quell the effects of any possible ethnical sensitivities and to emphasize that Nubia and Nubians are an essential part of Egypt’s national identity. However, and due to the fact that the call was made in 1982 by Amadou-Mahtar M’Bow (1982), the Director-General of UNESCO at that time, and who argued in favour of the establishment of a “Nubian Museum in Aswan ‘to house some of the most outstanding items discovered in the course of the rescue campaign’, the current name “Nubia Museum” finally put an end to debates.

4.3.3. Nubia Museum: Visitors and Tourists

The estimated length of a guided tour in the Museum is about 2 hours. Apart from being a must-do for tourists coming to Aswan, the Nubia Museum plays a role in the teaching history in the area. According to Mohamed (interview, 20 March 2013), schools usually arrange visits to the museum, and the Museum has hosted associations for handicraft workshops, sometimes during period of 1-2 months. It also hosts regular training sessions and workshops for tour guides in Aswan. However, the museum was affected by the decline in tourism and of the number of visitors, so its revenues have noticeably dropped.
4.3.4. The Nubians and the Museum

How Nubians see themselves and what image the Museum gives of them have been one of the main issues discussed during interviews and meetings. Nubians from Gharb Soheil and Ballana were asked about their impressions regarding the museum when they would visit it, and what they said of this institution to those who did not. Other experts also shared their opinions, mainly cultural anthropologists with scholarly focus on Nubia and Nubians. As Abdelmeguid says (interview, 23 March 2013): ‘hundreds or even thousands of photographs were taken to Nubian people, to better shape the models in the diorama’. In this regard Hopkins (email interview, 29 March 2013) adds:

I understand they modeled the figures on the Nubians themselves, so they should be pretty good. On the other hand this kind of thing can be very controversial when the images in the museum no longer correspond to the desired image.

If the ethnographic exhibit and diorama aims to reflect the image of Nubians, the question arises on which Nubians are shown and in which period of time. Hopkins (email interview, 29 March 2013) argues that:

The museum does a poor job of representing the Nubians of the 1960s, it is too narrow and doesn’t convey the changes in the way of life for the Nubians in the first part of the 20th century, with the construction of the various dams. It doesn’t show modern schools,
and most particularly it doesn't deal with the overwhelming fact of migration.

Speaking about the events that Nubians in southern Egypt underwent in the 1960s, B-P.10 (interview, 19 March 2013), who experienced displacement recalls:

They showed lot of pictures of how the monuments and temples of Abu Simbel were rescued, as well as the construction of the High Dam. Why they did not show how Nubians were displaced and moved in boats and buses?

On the other hand, the presentation of the “good old days” in Old Nubia appears in all sections, but many of the aspects of daily life do not exist anymore in present-day Nubian villages, or perhaps not in the way they are shown in the Nubia Museum. In this regard, Hopkins (email interview, 29 March 2013) says:

I thought the dioramas in the museum are pretty good. The makers tried hard to make them authentic. Of course they are referring to a bygone way of life so they cannot be checked. The better ones are of the marriage scenes and the work scenes; I am not so sure about the scene of the Koranic school, that may have an element of romanticism.

The bygone way of life, and the image of the today’s Nubians outside the walls of the museum have been addressed by B-P.10 (interview, 19 March 2013), who says:

If tourists want to see Nubians and not antiquities, they should ask where we live and come to see us. We are more alive than the models in the Museum.

This dominant opinion of Nubians, when facing the exhibits of the pre-Dam life in their villages of Southern Egypt, is seen mainly amongst those who experienced the displacement; they believe it is a sort of distorted image given to tourists. The depiction of a bygone lifestyle is accurate, yet the majority – if not all - do not live in this way anymore. Many Nubian traditions have changed. In this regard, B-P.10 (interview, 19 March 2013) says:

The bridal scene and the section of the jewelry in the museum were the ones I liked the most. They took me back to those days when I attended weddings in our old village, where we used to do in
our weddings in the same way and wear the same bracelets, necklaces and rings. But we do not do things the same way now. Even wedding traditions have changed. In the past, marriages were arranged by parents, and the groom was not allowed to talk to his bride before their wedding.

B-P.11 (interview, 19 March 2013), reflecting a younger generation, says:

When I first visited the Museum, I was curious to know what the government would say about us Nubians, and how we would be shown to visitors and foreigners. I usually do not like what they say about us on TV, but this time they showed the life in Old Nubia was really wonderful: it reminded me of the stories that both my mother and my grandmother used to tell us. I felt really proud.

The ethnographic exhibit is, in a way, a tangible interpretation of stories told by older generations of Nubians who used to live like what is seen in the diorama. However, many Nubians (mainly women) have never as of yet visited the museum.
4.3.5 The Museum and the Tourism Business

The group of informants’ group in the tourist business were asked about the part played by the Nubia Museum in their work (either as travel and tourism companies, or freelance guide or small entrepreneurs). BG-P.7 (interview, 19 March 2013) states that visits to the Museum are a must in almost all the groups he has been with, even if some tourists come with prior knowledge about Nubians. BG-P.1 (telephone interview, 12 March 2013) says that in the packaged tours they arrange to Aswan and to Nubian villages, the Nubia Museum is included upon clients’ request and availability of time. As for some Nubian small entrepreneurs, as is the case of BG-P.3 (interview, 16 March 2013), who runs a small tourism business in Gharb Soheil, the visit to the Nubia Museum is not usually part of his work for two main reasons: no direct profit and no full control.

4.4. Conclusions

The key assets of Gharb Soheil as a tourist destination and attraction can be summarized as follows:

1. landscape and natural scenery (Nile, rocks,...),
2. a more or less a typical Nubian village,
3. area of serenity,
4. tourism festivals organized by the locals,
5. safari, races and camping,
6. traditional customs (handcrafts, dances,..),
7. small attractions in the surroundings related to popular history and myths,
8. practice of some therapeutic traditions.

Nubian villages in Old Nubia were known for the architecture of their houses, which were mainly spacious, with several large rooms around a courtyard for extended family members and guests. The main façade of the house was usually decorated with colorful geometric symbols referring to a variety of Nubian beliefs. These features still exist in many houses Gharb Soheil; however, the majority of them were built with a focus on shape and form to retain a “Nubian” atmosphere for tourists. This is also seen in many decorated facades that have lost the symbolic significance of traditional decorative patterns, and became “advertisements” of sorts.

Tourist events and festivals in Gharb Soheil have been organized with the intention to promote Nubian culture and identity. However, they also aim at revitalizing the tourism business, which has been sharply declined due to the general situation in Egypt, itself affecting tourism in the whole country.

The establishment of a “Nubian” museum was a recognition of the part played by Nubians in Egypt. Yet still the shown and recreated “image” of Nubians in the museum is debatable. The showcased picture of Nubians and the real one (outside the museum) are not quite the same. The first portrays a snapshot of a Nubian community at a certain period of time, while the second reveals a continuity of inherited traditions, despite all the changes that the community has gone through. Nubians in the real world outside the ethnographic exhibit live their daily lives differently.
Chapter Five

Discussion, Conclusions and Proposals
5.1. Introduction

Speaking about a Nubian tourism experience in this thesis can be seen from two angles: from a tourist’s viewpoint and from a researcher’s one. Cultural tourism’s aim is not only seeking a time for pleasure and leisure, it is also a way to explore other peoples’ cultures. Cultural tourism is an exchange between cultures and places; it therefore requires a multidisciplinary approach when it comes to research on the matter.

The review of the literature helped choosing the suitable methodology and enabled putting into words the tools used to fulfill the research objectives and answer contentious questions. The classification of socio-cultural impacts done by Cohen (Chapter Two), previously discussed in this chapter, will serve as a basis for the analytical section concerning the impact of cultural tourism on Nubian villages. Although the topics mentioned by Cohen are more or less covered in the case of the Nubian village of Gharb Soheil, a main focus is on community involvement and the customs and arts. The contextual understanding of contemporary Nubians and brief background knowledge on their position in modern history help also in shaping the queries during field research, as well as formulating the questions in the conducted interviews.

The phenomenological methodology used in this work was appropriate to understand the changing identity of a place and its people’s culture, as a response to and in the service of cultural tourism. Narratives and the descriptions of lived experiences related to cultural tourism activities were helpful in order to understand the dynamics of this trend among Nubians. The groups of informants and interviewees helped in gathering several points of view on different issues raised and in conducting further investigations to understand why some answers were sometimes contradicting themselves. Finally the methodology and methods used were the best way to know more about this ethnical group, enabling me to gain insight from the Nubians themselves and not only from bibliographical research.
5.2. Findings and Discussion
Aspects of Nubian culture (language, song, dance, handcrafts, etc.) are seen around Aswan and Nubians pay attention to preserve and promote them, and to showcase them to tourists. Although Nubia does not exist anymore, Nubians visited in Gharb Soheil or Ballana are still alive and developing their lives within the frame of their inherited traditions. However, their perception of Nubia as a place and home is not the same. ‘Memory always implies a selection, part of a narrative that may be discursive or image-based’ (Rivera-Orraca 2009, p. 36), and for those who knew Old Nubia or read about in travel literature, there was always a romanticized typical picture of a quiet place and a land with date palms. However the High Dam project changed the morphology and ecology of the area forever, as well as how the image of this place is communicated to visitors. For instance, Nubians who were affected by the High Dam in the 1960s, or youth whose predecessors experienced the forced displacement and transferred it to them, do not share the same opinions as those whose experience is not the same. In this regard, during the field trip to the villages of Gharb Soheil and Ballana, informants were inquired to describe “Nubia” in three separated words/expressions. This query was deemed appropriate to explore how this place “taken out of time” is seen in the eyes of Nubians.

<table>
<thead>
<tr>
<th>My Life Where I want to be Nothing is like it B-P.10</th>
<th>Kindness Safety Honesty B-P.11</th>
<th>Lost Lost Lost B-P.12</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Nile Egypt Middle state GS-P.1</td>
<td>The Nile Kindness Dark skin GS-P.2</td>
<td>Purity Cleverness Fear of God GS-P.3</td>
</tr>
<tr>
<td>Best people Serenity Solidarity GS-P.4</td>
<td>Best people Solidarity Solidarity GS-P.5</td>
<td>Kindness Affection Solidarity GS-P.6</td>
</tr>
<tr>
<td>Best people Significance Best place GS-P.7</td>
<td>Beauty First thing on earth Kindness GS-P.8</td>
<td>Another world Nice people Another culture GS-P.9</td>
</tr>
<tr>
<td>*Experienced the forced displacement in the 1960s</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 5.1.
The answers varied among the informants who differ in age, gender, and in their experience of displacement. The answers opened a discussion related to the interpretation of history, past and heritage in the Nubian context.

Smith (2003, p.83) describes heritage as ‘culturally bound and relative’, and emphasizes that it ‘can be interpreted in various way by different groups at different times’. This is shown in an apparent conflict in interpretation of the past/present of Nubia and Nubians. According to Smith (2003, p.86), ‘everybody, not surprisingly, wants their history to be recognized, as well as being given the freedom and resources to interpret it’. Smith also addresses the questions that have been raised about how people access their own past, and which aspects of the past should be selected for presentation to the public.

To draw examples from Smith’s points on the Nubian tourism industry, two tourist spots within the scope of this study can be controversially interpreted by guides and recipients of their explanations. First of all, Lake Nasser: on one hand a tour guide may describe it as the “largest man-made lake that carried the name of Gamal Abdul-Nasser forever”, on the other hand, someone else would say that “a whole civilization is buried underneath this water”. The same is applicable to the High Dam, as one may describe it as “the fourth pyramid of Egypt” or “the gravestone of Nubia”. In both cases, the two views are to some extent quite true.

This also calls to mind stories on Nubians showing their happiness through music and songs, while taking their belongings to the boats and leaving their villages, as witnessed and described by many officials. However, one can also hear other stories from people who lived the experience, as B-P.10 (interview, 19 March 2013), who recalls from her childhood:

I was about nine years old when we had to take the boats and leave. They first took our furniture, and then all members of the same family were put together. My father was blind at that time – perhaps for his own good. People died because of this displacement. At that time while we were all crying, you could hear zalaghit, not from any Nubian but from Saidis who used to work among us. These Saidis
were not losing anything, on the contrary they got a piece of land in the new settlements exactly like ourselves, we who lost everything.

Such narratives are also emphasized by Mohamed (interview, 20 March 2013) and by the “wrapped gift” analogy:

People were asked to sing and play music on their ways to the boats and while being transferred to their new villages. When they arrived, they were surprised that the reality was not exactly as bright what had been promised to them. Nubians’ reactions regarding the stories of resettlement are similar to those of someone who was offered a wrapped gift, and had lot of courtesy to keep smiling even after noticing how cheap that present was, compared to the sacrifice he made to get it.

This brings to mind statements which stress that ‘heritage tourism does not present a version of history that is dirty or controversial’ (Crokern 2004, p.10), and that ‘the process of heritage interpretation is problematic as it is difficult to offer the visitors a truly objective depiction of historical reality’ (Smith 2003, p.90). This, to a certain extent, is relevant to the scope of this research. When one of the business group’s informants BG-P.7 (interview, 19 March 2013) was asked how he interprets the story of the High Dam and submergence of Nubia to tourists, he answered as follows:

Tourists are here for enjoying their time, not to go into details of the past that could be annoying, perplexing, or could give a negative impression on the country in general.

This was further elaborated by another tour guide (BG-P.10, telephone interview, 31 May 2013), who described his work as ‘diplomatic, where no personal opinion should be publicly stated exceeding some drawn limits’. As a result of such statements, a debate could be launched on a contested topic related to the consent to own, interpret, and transfer this history, in the tense space between tradition and modernity, and within the wider national identity. In this discourse the role of the Nubia Museum is to be discussed.

A significant institution such as the Nubia Museum in Aswan serves as compensation for the Nubians’ loss in Egypt, at least emotionally. However, the presence of Nubia and Nubians, in the Nubia museum of Aswan or elsewhere
worldwide, fossilize in one's mind an image whose only authenticity is that of the showcased artifacts. In this regard, Jennings (email interview, 11 April 2013) writes:

What is authenticity? At what point in history can we say "okay -- that was authentic Nubian culture, but this is not"? Nubians are well-known for choosing certain aspects of a new thing and incorporating it into their already existing culture. So we must be careful when we ask what threatens the authenticity of Nubian culture.

However, to what extent is it proper to refer to Nubianness and Nubian culture as one entity? Although the main groups of Nubians were told apart from each other mainly by their dialects, they also had other distinctive aspects in their culture, strongly associated with geographical and historical milieus. For instance, the architecture and house decoration of Kenuzi Nubians was different from that of their southern neighbors in Egypt (Fernea n.d.). Yet, another classification of Nubians based on tourist activities splits them into more than the two groups known for language. Therefore, the presentation of Nubian culture is critical, and to generalize attributes of Nubianness is an oversimplification of its complex historical and ethnological context.

On the other hand, the Nubian identity showcased in the Museum represents an nostalgic image and links the richness of Nubian heritage only with the past. An interesting statement may be relevant in this situation. The director of Abu Simbel (telephone interview, 4 June 2013) - himself a Nubian from Ballana - mentioned that he was personally interested in creating a “modern Nubian museum” in Ballana, since it represents the “gate” to New Nubia. He added that any Nubian could create a museum space even in his/her own house, as long as the exhibited items are not archaeological artifacts which will put that person under questioning from the Antiquities authorities. When he added ‘but nobody got interested’, this raised the issue of community involvement. Cultural tourism activities would not attract local communities unless they are completely benefitting from it. However, what benefits or profit mean here needs to be clarified. Cohen (1984, p. 384) stated that tourism frequently
benefits local people who are directly involved, and that it ‘may cause hardships for the rest of the population’. This has been noticed in Gharb Soheil. Nubians who are living in the proximity of the touristic “enclave”, or run their business there have constant chances to meet tourists (who usually go only to this area). This creates a bigger opportunity for them to sell their goods and offer services, and therefore increases their incomes.

Gharb Soheil’s experience was seen as a successful model, and according to Saleh (telephone interview, 4 June 2013) there were plans to apply this model to other Nubian villages. When he was asked on how the successfulness of Gharb Soheil was measured, the answer was ‘in the economic benefits it brought to the locals’. However, given the sharp decline in the tourism industry in Egypt - which has inevitably affected the Nubian areas -, the sustainability of tourism is a critical issue to be discussed. Many local Nubians working in tourism became dependent on incomes they earn from the tourist activities they work in. The declining tourism sector jeopardized the stability of livelihoods, and it can be said that it brings the risk of commercializing of the Nubian villages or even worse: transforming them into tourist traps.

The aims of cultural festivals were two-fold: promoting Nubian culture, and revitalizing tourism in the village which has been badly affected by the sharp decline in this sector. However, although an initiative to regain consciousness of Nubian decorative arts is a major step towards recuperating a missing visual aspect of the traditional Nubian architecture, especially that according to Goo-Grauer ‘in the new villages near Kom Ombo wall paintings are nowadays obsolete’ (email interview, 30 July 2013). However, such an initiative could unintentionally “disneyfy” Nubian villages and gives them a brand that on the one hand remodels them, but on the other eliminates the various distinguishing features of them.

Cultural exchange between Nubians in Gharb and foreign tourists, imported some modernized patterns. According to GS-P9 (interview, 17 March 2013) who
helps her husband in the tourism business they run in the village she is satisfied with the profit they gained from tourism; however she is afraid that her kids will get influenced by the behavior and dressing fashions of the foreign tourists:

All the women in the village are dressed in a conservative way, in our normal life we do not see people dressed like the foreigners. I am afraid that this could have bad effects on my kids.

As a result, the community is accessible to changes that have not been created in the course of time, but have been increased by tourism.

5.3. Conclusions

Cultural Tourism offers a strong motivation to preserve and enhance the tangible and intangible aspects of cultural identity. The generated profits can be a conduit to support initiatives for maintaining the survival of material and immaterial heritage. However, the great challenge is to make a profitable tourism business running without the negative side-effects (or at least minimize them) on the local communities. Therefore, cultural tourism must be managed thoughtfully to sustain its base of attraction. In order to achieve it is essential to understand the needs and desires of the host community. If a balanced relationship between identity and income in the tourism industry is to be sustainable, it has to be harmoniously managed taking into account the interests of the community. In the Nubian context it should also be managed sensitively. A community-based form of ecotourism could be a fitting alternative as long as the Nubians are truly involved, and it should not be left to the business groups to control. Here, the role of Nubian clubs and associations (in the urban centers: Cairo and Alexandria) should be an effective alternative in this regard.

Nubians’ feeling of being underprivileged and dispossession in the national context, and the fear that their future generations lose ties with their cultures, make them want to be distinctive. Nubians, as an ethnicity, have a full possession only over their past as inherited traditions and customs, and a complete control only on their present as concerns practices related to this
legacy. Many Nubians seek to make use of their culture for attracting a new form of tourism, not only as a means to increase their income and to spread a message that they exist, a message unfortunately distorted (or silenced) by those with wealth and power. The desire of this minority to be different, as they always have in the past, has become a struggle seen as superfluous due to the current political unrest in the region. This fact generates today a dilemma because of the difficulty in creating a balance between a glorious past and a misplaced present.

Museums offer more than temporary experience. Their real significance comes from their contribution to social values. The emphasis on museums as tourist attractions, and particularly the presentation of museums for tourists, has some disadvantages. Nubian history’s interpretation for tourism purposes shows that the past can be partially glorified, partially shown, or partially omitted in order to highlight specific events in a more constructive way, with the intent of making the subject more pleasant and less controversial to visitors. If museums exhibits are set up only for an external audience, the local population may have no desire to visit the site or museum, just like for many Nubians in the area of displacement, since they may consider it another governmental imposition and opportunism at their expense.

The risk that Nubian culture in Southern Egypt is facing through tourism, (as seen in Gharb Soheil) is the loss of two main assets. First, the simple social values of hospitality shared by the locals (for which Nubians are well-known) is threatened by becoming only a “service” tourists and visitors are paying for. Second, the ideal image of Nubian village life, and that of the village, is being debased because these are becoming “something to see”.

Finally, Nubian villages are not (yet) theme parks or unauthentic tourist spots. They involve an authenticity revealed by the presence of Nubian themselves, the continuity of traditions and customs in their daily practices, their insistence on maintaining their language, and keeping their identity: an identity which has
been historically shaped by interaction with outsiders who are defined here, as tourists. However, the level of authenticity depends on many factors, where in the economic one, need and greed play a role. Changes are inevitable when interpreting a place and its past, especially when it is made a group committed to give a positive version of the dramatic events of the past to visitors. However, the past with its sounds, smells, and colors cannot be (re-)lived or (re-)visited.

5.4. Proposals
Although this study was first inspired by the future Nubian Community Museum in Wadi Halfa, the research conducted was limited to cultural tourism in the Nubian areas of Southern Egypt. However, and while carrying out this study, several topics were raised for further research.

After drawing the borders between Egypt and the Sudan, the glorious civilization developed in the past by Nubians was divided - as the people were themselves split - into two territories and two peoples. This partition is also perceived from a tourism planning viewpoint, due to the different agendas concerning tourism in both countries. Tourism in Sudanese Nubia has not been developed enough, compared to what has happened in Egyptian Nubia. Speaking about cultural tourism with a focus on Nubian culture, the future Nubian museum of Wadi Halfa could initiate further studies on potential trans-border or cross-border tourism between Egypt and the Sudan. There is already a ferry (for transport and trade rather than tourism) between Aswan and Wadi Halfa, as well as some individually arranged tours. Moreover, the informants (business groups and Nubians) have all shared the same opinion that such concept of trans-border or cross-border cultural tourism is very likely to be promoted, saying that “it is the same culture in two countries”. However, the informants, mainly the tourism business groups, mentioned the difficulties facing such initiatives, which are mainly: infrastructure (roads, cruisers...), entry requirements (visa, security clearance ...), and added charges (relatively high) for tourists going from Southern Egypt to the Sudan.
Such suggestions of trans-border or cross-border tourism - in the wake of the Wadi Halfa Museum - open debate that goes beyond cultural tourism in its simple meaning or scope to other issues at the political level. Anything said about the Nubians’ situation in both countries, is in addition sensitive. This is particularly true for the Sudan, where separatism has been experienced in its south, and where a strengthening of the Nubian presence – even if just affecting culture - would be seen as a threat for its north.

The Nubians, who were separated once by political decisions, could be reunited – even if only notionally - by a sound planning of cultural tourism.
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**Annexes**

**Questionnaires**

**Business Group**

Name: 

Organization/Company: 

Could you please give a short description of your work?

Are you Nubian? 

Yes/No

Where do you live on permanent basis?

Do you come/go to Nubia only in tourism seasons? 

Yes/No

When do you come/go?

How long have you been involved in tourism business?

Are they your main source of income?

- If so, do you consider it enough for a decent livelihood? 

- If not, what is(are) your additional source(s) of income? 

Do you feel cultural tourism is a good business in Nubian areas? 

Yes/No

Why?

Who are mainly your clients when it comes to tourism to Nubia?

<table>
<thead>
<tr>
<th>Nubians living outside Nubia</th>
<th>Egyptians</th>
<th>Arabs</th>
<th>Foreigners</th>
</tr>
</thead>
</table>

Do your tourism activities related to Nubia depend on stories/meanings? 

If so, could you please tell more?

How far do you rely on the history of Nubia in your work?

Do you think tourism activities caused changes in the Nubian identity/culture? Yes/No

Why?

What in your personal opinion attracts tourists to Nubian culture and to visit Nubia?

Have you been asked specific requests by clients prior to their visits to Nubia? Yes/No

If so, could you please give examples or tell more?

In what way do you think the local Nubian communities have benefitted from the tourism activities on the economic level?

In what way do you think cultural tourism has helped preserving the Nubian identity? 

How do you see the future of cultural tourism in Nubian villages?
Has the tourism to Nubia been affected by the general situation in Egypt? Yes/No
If so, how?

How do you feel about tourism in Nubia, from the perspective of tourism authorities in Egypt?

Is the Nubian Museum in Aswan part of your work’s schedule? Do your clients ask for it when they go to Nubia?

In what ways your work is influenced by special events/activities held by the Nubian Museum?

Do you organize any tours/cruises between Egyptian and Sudanese Nubia? Yes/No
If so, could you give details?

Do you think it would be a good idea? Why? Yes/No

What could make it doable/feasible in your opinion?

Would you like to add anything?
**Nubian Community**  
**General Questions**

1- **Information on the informant**  
Name:  
Age:  
Sex:  
Clan/Tribe:  
Education:  
Job:  
Marital status:  
Place of birth:  
Place of origin:  

2- **Information on the spouse**  
Name:  
Age:  
Sex:  
Clan/Tribe:  
Education:  
Job:  
Marital status:  
Place of birth:  
Place of origin:  

3- **Household**  
Who is the head of this household?  
Self  
Spouse  
Other (specify)  
Members of the household  

4- **Nubian language**  
Do you speak/understand Nubian? Yes/No  
If so which dialect?  
Where did you learn it?  
Do you practice it in your daily life? Yes/No  
If so, in what aspects of your life (in the house, among relatives...)?  
If not, why?  

5- **Nubian culture**  
Are you member of any Nubian association? Yes/No  
If so, which one?  
If not, why?  
If not, are you planning to join any in the near future? Yes/No  
If so, which one?  
If not, why?  
How do you feel about the presentation of Nubian culture in the media, drama, news...?  
Do you have any Nubian preferences in music and literature? Yes/No  
What do you think about Bakkar?  
Are most of your friends Nubians? Yes/No  
Is marrying a Nubian a preference for you (siblings, children, relatives)? Yes/No  

6- **Nostalgia**  
Do you feel that Nubian diaspora and resettlement are the main stories to tell? Yes/No  
Why?  
Do you read/know about the history of Nubia in Egypt and the Sudan? Yes/No
Why?

As a Nubian, what three words would best present your image of “Nubia”?  

7- Nubian crafts
Do you give Nubian gifts to your non-Nubian friends to present your culture? Yes/No
If so, what kind of souvenirs or artworks do you purchase-make?
If not, why?

8- Nubian culture/history in museums...
Have you been to the Nubian Museum in Aswan? Yes/No
If so, how often do you go?

What attracted you to visit it?
If not, why you did not go?

Would you like to add anything?

9- Sudanese Nubians
Do you have relatives in Sudanese Nubia? Yes/No
If so, what is the relationship?
Are you in contact? Yes/No

Could Egyptians and Sudanese Nubians promote their culture together? Yes/No

Do know anything particular about Wadi Halfa? Yes/No
If so, could you please tell more?
Gharb Soheil Community

Are you living here on a permanent basis? Yes/No
If not, where do you live most of your time?

When do you come to Gharb Soheil?

Does your stay here has anything to do with economic/tourism activity? Yes/No
If so, could you please tell more?

Do you have stories to share about what your parents or grandparents used to tell you about the reservoir and the later heightening?

Do you have stories to share about the High Dam in Aswan and the relocation?

As a resident of Gharb Soheil, how do you feel about its “touristic” character?

What in your opinion attracts visitors to come?

Do intensive tourism activities endanger the Nubian identity of the village? Yes/No
Why?

Do you have any relation (work, training, activities, language courses ...) with the Nubian Museum in Aswan?

With your location here, how do you assess the impact if the Nubian Museum on you as a Nubian?

Do you feel that Nubian culture is endangered today? Yes/No
Why?

Would you like to add anything?
Ballana Community

Have you experienced the resettlement of the 1960s? Yes/No
If so, would you like to tell about it?
If not, what stories have you been told about it?

Have you experienced any cultural tourism activities in your area? Yes/No
If so, what are they?
If not, what do you think the reasons are?

What were/are the advantages of resettlement in your opinion?
What were/are the disadvantages of resettlement in your opinion?

There were some instructions in which Nubians have the priority to get lands around the Lake. Is such thing really happens in what are you interested?

<table>
<thead>
<tr>
<th>Only having a land there</th>
<th>Having the land and moving there permanently</th>
<th>Having the land and moving there temporary</th>
<th>Not interested at all</th>
</tr>
</thead>
</table>

How do you feel about the “right to go back to Nubia” in the present time in Egypt?

Do you feel that Nubian culture was strongly related to Nubia before relocation? Yes/No Why?

Do you feel that Nubian culture is endangered today? Yes/No Why?

Do you have any relation (work, training, activities, language courses ...) with the Nubian Museum in Aswan?

With your location here, how do you assess the impact of the Nubian Museum on you as a Nubian?

Would you like to add anything?
## List of informants

### Nubians

*Face-to-face structured interviews*

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>Gender</th>
<th>Age</th>
<th>Occupation</th>
</tr>
</thead>
<tbody>
<tr>
<td>GS-P.1</td>
<td>43, Male</td>
<td>Tourism</td>
<td>50</td>
<td>Local researcher in the geography of the alphabet</td>
</tr>
<tr>
<td>GS-P.2</td>
<td>28, Male</td>
<td>Employee Tourism (part-time)</td>
<td>43</td>
<td>Male, Makes Henna for brides</td>
</tr>
<tr>
<td>GS-P.3</td>
<td>28, Female</td>
<td>Makes Henna for brides</td>
<td>38</td>
<td>Female, Local researcher in the geography of the alphabet</td>
</tr>
<tr>
<td>GS-P.4</td>
<td>45, Female</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>GS-P.5</td>
<td>38, Female</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>GS-P.6</td>
<td>50, Male</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>GS-P.7</td>
<td>43, Female</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>GS-P.8</td>
<td>23, Female</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>GS-P.9</td>
<td>25, Female</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>B-P.10</td>
<td>56, Female</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>B-P.11</td>
<td>22, Female</td>
<td>Nurse</td>
<td>22</td>
<td>Female, Nurse</td>
</tr>
<tr>
<td>B-P.12</td>
<td>33, Male</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

### Business Group

*Face-to-face, telephone structured interviews*

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>Occupation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BG-P.1</td>
<td>NubiaTours</td>
<td>-</td>
</tr>
<tr>
<td>BG-P.2</td>
<td>Small tourism business in Gharb Soheil</td>
<td>-</td>
</tr>
<tr>
<td>BG-P.3</td>
<td>Anakato Hotel in Gharb Soheil (Nile Project)</td>
<td>-</td>
</tr>
<tr>
<td>BG-P.4</td>
<td>Tour guide Gharb Soheil</td>
<td>-</td>
</tr>
<tr>
<td>BG-P.5</td>
<td>Boat owner Aswan</td>
<td>-</td>
</tr>
<tr>
<td>BG-P.6</td>
<td>Taxi driver Aswan</td>
<td>-</td>
</tr>
<tr>
<td>BG-P.7</td>
<td>Tour guide Kom Ombo</td>
<td>-</td>
</tr>
<tr>
<td>BG-P.8</td>
<td>Egyptologist/licensed tour guide</td>
<td>-</td>
</tr>
<tr>
<td>BG-P.9</td>
<td>Small tourism business in Gharb Soheil</td>
<td>-</td>
</tr>
<tr>
<td>BG-P.10</td>
<td>Tourist Guide Aswan</td>
<td>-</td>
</tr>
</tbody>
</table>

### Interviews

**Semi-structured interviews**

- Dr. Rageh Mohamed (Director of Nubia Museum in Aswan)
  
  20/3/2013

- Dr. Ossama Abdulmeguid (Former Director of Nubia Museum in Aswan)
  
  23/3/2013

**Email/Telephone interviews**

- Caroline Scannell: Editor of The Old Archaeologist, quarterly publication of the Old World Archaeology Study (stamp collector).
  
  8-25/3/2013

- Prof. Nicholas Hopkins: Anthropologist/Co-editor of “Nubian Encounters”.
25-29/March/2013

10-17/April/2013
- Dr. Ahmad Saleh Ahmad: General Director of Abu Simbel Monuments and Nubian Temples at the Egyptian Supreme Council of Antiquities.

4/June/2013
- Ms. May Gad-Allah: Contact person and coordinator of the festival el-Noba bel Alwan (Nubia in colors).

1/July/2013
- Dr. Armgard Goo-Grauer: Anthropologist with focus on Nubian decorations and wall-paintings.

February-July/2013
Summary

The assimilation of culture and heritage into the tourism industry brought more attention to the Nubian identity, and made a vital contribution to the local economic development of some Nubian villages in Southern Egypt. However, this integration has raised questions about saving the Nubian cultural identity, and has also linked the living culture with an image from a bygone past seen in museums. This study explores the Nubian village of Gharb Soheil and the Nubia Museum in Aswan. It assesses the impact of cultural tourism from both socio-cultural and economic angles, and investigates the stereotypes in which the Nubian culture is showcased. This study concludes that cultural tourism offers a strong motivation to save identity and to foster economic development. The impact of tourism depends on how much locals are involved, and on how much they depend on it as a main resource of income.
ملخص

أدى دخول الثقافة والتراث في صناعة السياحة إلى ازدياد الاهتمام بالهوية النوبية، كما قدم مساهمة حيوية في التنمية الاقتصادية المحلية لبعض القرى النوبية في جنوب مصر. ومع ذلك، فقد أثيرت التساؤلات حول الحفاظ على الهوية الثقافية النوبية، وربط الثقافة الحية بصورة من الماضي الغابر.

كالتي يتم عرضها في المتاحف. يهدف هذا البحث من خلال دراسة قرية غرب سهيلة النوبية ومتحف النوبة في أسوان، إلى تقييم تأثير السياحة الثقافية من النواحي الاجتماعية-الثقافية والاقتصادية، بالإضافة إلى مناقشة الصور النمطية التي يتم عرض الثقافة النوبية فيها. تخلص هذه الدراسة إلى أن السياحة الثقافية توفر دافعا قوياً للحفاظ على الهوية وتعزيز التنمية الاقتصادية، والى أن تأثير السياحة يعتمد على مدى مشاركة السكان المحليين وعلى مقدار اعتمادهم على السياحة كمورد رئيسي للدخل.
إقرار

هذه الرسالة مقدمة في جامعة عين شمس وجامعة شتوتغارت للحصول على درجة العمران المتكامل والتصميم المستدام. إن العمل الذي تحوّله هذه الرسالة قد تم إنجازه بمعرفة الباحث...

هذا ويقر الباحث أن العمل المقدم هو خلاصة بحثه الشخصي وأنه قد اتبع الإسلوب العلمي السليم في الإشارة إلى المواد المؤرخة من المراجع العلمية كلٍ في مكانه في مختلف أجزاء الرسالة.

وهذا إقرار مني بذلك،

التوقيع:

الباحث: زينة الشيخ

التاريخ: 31 / 7 / 2013
تأثير تخطيط السياحة الثقافية على الحفاظ على الهوية والتنمية الاقتصادية

مقدمة

للحصول على درجة الماجستير في العمران المتكامل والتصميم المستدام

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د. يحيى سراج
مدرس تخطيط عمراني وإقليمي
جامعة عين شمس

لجنة الحكم

(المتحن الخارجية)

التوقع

(المتحن الخارجي)

تاريخ موافقة مجلس الجامعة

أجيزت الرسالة بتاريخ

ختم الإجازة

موافقة مجلس الكلية
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2013