Enhancing the role of Egyptian Museums through the usage of dynamic visual identities

Abdelaziz EIWassify  
*Helwan University, Cairo, Egypt.*, abdelaziz28@a-arts.helwan.edu.eg

Nagwa Yehia ELAdawi  
*Helwan University, Cairo, Egypt.*

Samar Hany Abo Donia  
*Helwan University, Cairo, Egypt.*

Follow this and additional works at: https://www.jadm.eg.net/journal

**Recommended Citation**

EIWassify, Abdelaziz; ELAdawi, Nagwa Yehia; and Donia, Samar Hany Abo (2023) "Enhancing the role of Egyptian Museums through the usage of dynamic visual identities," *Journal of Art, Design and Music*: Vol. 2 : Iss. 2 , Article 2.  
Available at: https://doi.org/10.55554/2785-9649.1016

This APPLIED ARTS - Original Article is brought to you for free and open access by Journal of Art, Design and Music. It has been accepted for inclusion in Journal of Art, Design and Music by an authorized editor of Journal of Art, Design and Music.
APPLIED ARTS - Original Article

Enhancing the Role of Egyptian Museums Through the Usage of Dynamic Visual Identities

Abdelaziz Elwassify a,*, Nagwa Y. ElAdawi b, Samar H.A. Donia b

a Teaching Assistant at Graphics and Media Art Department, Faculty of Arts and Design, MSA University, Helwan University, Cairo, Egypt
b Advertising Design, Faculty of Applied Arts, Helwan University, Cairo, Egypt

Abstract

The purpose of the article is to study the role and relevancy of museums in Egypt and to enhance the brand image of museums through dynamic visual identity. The research is mainly based on an analysis of documents, previous studies, and two case studies conducted by the researcher. These case studies are of proposed dynamic visual identities for two archeological Museums in Egypt. Using dynamic visual identities for those museums could elevate their visual appeal and enhances the museums’ brand image and would possibly increase the number of visitors. Dynamic visual identities could make archeological museums a more modern and relevant destination that matches the digital age and solidify the relevancy of archeological museums in the current era.

Keywords: Museum branding, Dynamic visual identities, Visual identity design, Visual communication, Branding, Dynamic branding, Cultural branding, Egyptian museums, Dynamic logos, Egyptian culture

Introduction

Although “culture” is a broad concept, it may be characterized as a means of enhancing our lives (Hyland and King, 2006), or as the ingrained and accepted ideas, principles, or convictions, or as an adaptable system (Lyman, 2008). The rapid appearance of disruptive technology and applications makes the future of the Cultural industries seem extremely unclear. The world is rapidly evolving, placing enormous pressure on the cultural sector to provide stability in the rapidly changing market, where alternative business models are continuing to proliferate (Benghozi and Paris, 2016). The management of heritage has undergone substantial changes as a result of the global dissemination of information and the rise in the cultural tourism (Ciasullo et al., 2015).

The contribution of tourism to Egypt’s GDP reached its highest level in 2019 after dropping due to pandemic interruptions in 2020 after a decline in visitor numbers following the Arab Spring in 2011 (Baalbaki and Zizka, 2023; World Tourism Organization (UNWTO), 2020). Other researchers also suggested that after years of recovery, tourism policymakers should rebrand Egypt as an alluring location and one of the region’s most powerful tourism brands (Baalbaki and Zizka, 2023; Avraham, 2016; Fakhry, 2022). Business models that would enable cultural organizations to boost revenues, cut costs, and improve their financial stability are needed (Ashton, 2021).

Using branding techniques, museums have recently reinvented their operations. In particular, the increased rivalry in the NPOs and FPOs’ leisure sector, the tightening of budgets,
and the requirement for a more customer-focused orientation (Belenioti et al., 2017), makes marketing communication tools crucial to brand equity in the context of both FPOs and NPOs (Belenioti et al., 2019). The pressure on museums to extend their appeal, attract a broader and more diverse audience, and improve the implementation of regulations based on managing visitor satisfaction is growing (Backman and Nilsson, 2018; Moreno-Mendoza et al., 2021).

The ongoing competition from for-profit businesses and other groups working in the public sector is another factor. Public institutions are responding by becoming more aggressive in their attempts to create and maintain strong brands (Celly and Knepper, 2010; Chapleo, 2004; Hudson, 2009; Leijerholt et al., 2019; Werraas et al., 2015; Walton, 2008). A successful visitor experience in a museum is based on effective communication, as well as the ability to produce images, communicate information, and engage people through social contact (Moreno-Mendoza et al., 2021; Chen and Rahman, 2018).

Overall, this study provides a combination of theoretical, analytical, and practical insights. The main theoretical implication of this study is to analyze the existing state of museums, and offer valuable information regarding museum branding and dynamic visual identities derived from scholars in similar fields. The analytical part will analyze the application of dynamic visual identity design in museums. And the practical implementation part will propose two different dynamic visual identities for two museums in Egypt. The total work will explore the applicability of dynamic visual identities on Egyptian museums.

State of art/review of literature

A museum is a structure or area dedicated largely to the display or exhibition of a collection of items for public viewing, study, and enjoyment (Burcaw, 1997). They are also described as cultural and educational institutions that play a significant role in sustaining cultural heritage, maintaining the past and present of the nation's cultural identity, and showcasing it to future generations through the display of a wide range of materials and artifacts. Museums promote and offer training, education, and engagement for both staff and visitors and are thought of as efficient vehicles for global learning, just like any other cultural heritage attraction (Fouad and Elsaid, 2022; Nilson and Thorell, 2018).

Museums are a prominent component of the economy and tourism field (Vassiliadis et al., 2015). However, as a result of funding cuts or competitive rivalry from the leisure sector, the financial crisis and funding cuts, fierce competition with other leisure substitutes, as well as technological advancements—such as the emergence of the Internet—the leisure proxy market has become more and more fragmented (Cole, 2008), and continuous change in the behaviors and attitudes (Kolb, 2013), Museum institutions have started changing their channels and patterns of communication to better respond to continuous, dynamic social and technological developments and to increase public participation (Fletcher and Lee, 2012; Holdgaard and Klastrup, 2014; Najda-Janoszka and Sawczuk, 2021), and are now employing for-profit strategies that follow marketing principles (Vassiliadis et al., 2015), which made museum branding more important as a tool for them (Kotler et al., 2008).

Prior research on museum branding has linked identification and psychological linkages between the public and cultural products like artifacts and collections (Bernstein, 2007), and outlined how identity plays a crucial part in cultural items (Venkatesh and Meamber, 2006). Since museum image contains symbolic elements that communicate the idea of significance, marketing, and public relations are now important for promoting museums (Kotler et al., 2008; Zakakis et al., 2015). The museum is promoted in an effort to attract volunteers and donors. Effective branding attracts that attention and benefits the institution (Kim, 2008). Because of the growing significance of museums in society, it is necessary to apply sophisticated marketing strategies to increase awareness and build brand identities (Kovaleva et al., 2018). With brand identity, a museum becomes more recognizable, beneficial, and personally connected to the audience (Ajana, 2015).
Museums branding

The museum’s goal has changed over the previous few decades from serving collectors and professionals to serving the general public. Public education, enlightenment, and enjoyment are prioritized (Kocamaz, 2012). To put it another way, the museum is already acting as an “experience” for the visitors (Hein, 2000). Museums have their own distinctive brands that, in some cases, are integrated into broader brand knowledge and serve as one of the associations that contribute to a location’s overall brand. For cities with an ‘academic’ image and those whose city brands are founded on cultural and historical heritage, museums are especially crucial (Gordin, 2011; Trabskaia et al., 2019). Marketing is indeed the backbone of museums’ sustainability and branding is the heart of future museums. The advantages of branding appear to overcome the disadvantages. Nevertheless, due to the specific attributes of museums managers urge to apply brand strategies by always-showing diligence. Branding is definitely a catalyst of museum performance (Belenioti et al., 2017), as a museum’s identity has increasingly become associated with the museum’s performance as a global brand (Pierroux and Skjulstad, 2011).

When numerous people have the same perception of a museum, it can be said to have a brand. While museums cannot control this process as each member of the target audience creates their own version, they may have an impact on it by emphasizing the features that set their experience apart from others. Visual identity design in particular and branding in general could be used to regulate this (Neumeier, 2006), as consumers can develop relationships with organizations in a manner akin to how they relate to other people (Fournier, 1998; Japutra et al., 2018). Now, museums create a well-defined and unified identity that appeals to audiences to become popular (Hyland and King, 2006). The museum might specify the cultural legacy that is on display (Calcagno and Biscaro, 2012); however, the audience in turn contributes new meaning by sharing their own personal stories. The old and thus ‘alien’ things are made understandable and recontextualized through the commonplace and everyday (Løvlie et al., 2020). Souvenirs are not only an essential part of the museum’s identity but also strongly represent the town, city, region, or nation in which the museum is situated. A museum shop’s creation of an original product could enhance the overall Destination’s reputation (Trabskaia et al., 2019). The souvenirs sold in museum gift shops can have a big impact on how museums are branded. Masterpieces from museum collections are frequently included in a variety of product lines in these retail venues (Trabskaia et al., 2019). In addition to serving as a form of communication, souvenirs can improve a visitor’s memory of a particular location (Trabskaia et al., 2019; Kent, 2010).

The modern competitive situation in the market requires companies and their brands to create and save effective and mutually beneficial relationships with real and potential clients. As a result, entrepreneurs are constantly looking for ways of contacting target audiences or improving existing ones. Every time when consumers contact with brand, real and potential clients take buying decisions that are critically important for it as a business. If the company has more effective contact ways, it means that it expands and strengthens its brand in consumer consciousness. There are universal contact channels almost in all fields and spheres of business, such as the brand name, design, package, layout in a shop, user’s guide, service, presentation, quality, advertising, commercial offers, site, groups in social networks, personnel of the company appearance and uniform, etc (Meethan, 2002; Melnik and Maletina, 2019). Strong and powerful brands must have a strong brand image in order to set themselves apart from their rivals (Aaker, 1996; Kapferer, 1997; Kaur and Kaur, 2019).

Models of museum brand orientation

The degree to which an organization values brands and directs its actions toward enhancing brand capabilities is known as the brand orientation (Bridson and Evans, 2007). Four brand orientation factors for museums were probed by Bridson and Evans. Additionally, they highlighted the mutual advantages of branding for the museum and the public. The table below provides analytical explanations for each factor (Table 1) (Belenioti et al., 2017; Bridson and Evans, 2007, 2011).
The previous table and the four factors should be considered while analyzing or creating bands and visual identities for museums. There is no reason for museums not to utilize entertainment. They should actually embrace it as a teaching tool and a way to reach a wider, more diverse audience (McPherson, 2006) and achieve the distinctiveness and symbolism factors.

Visitors must fully understand the museum in order to feel committed to it, understand what it stands for, and feel that they share those motivations and ideals (Rentschler, 2007) this will achieve the distinctiveness and symbolism factors.

Visitors must fully understand the museum in order to feel committed to it, understand what it stands for, and feel that they share those motivations and ideals (Rentschler, 2007) this will achieve the distinctiveness and symbolism factors. After hearing consistent messages about the museum’s mission, its product portfolio, and the activities it engages in. The potential visitor will come to see the museum as credible and a leader in its field (Cole, 2008). Using a dynamic visual identity design might help achieve this.

**Dynamic visual identities for museums**

Brands need to be more dynamic if they are to adapt to the new modes of communication and commerce that appear daily. To do that, a more dynamic visual identity is the answer. Jochum ($year$) (Jochum, 2013). Dynamic visual identities are becoming more relevant in the field of identity design, and it is crucial that designers are aware of the need for companies to be vigilant in an increasingly global, digital, and interactive communication universe (Silva et al., 2018).

Dynamic visual identities could be defined as those that, in contrast to traditional ones, permit changes and permutations to their visual identity systems (e.g., by altering colors, patterns, typefaces, backgrounds, etc.), but nevertheless guarantee that they are properly recognized (Lelis, 2021). We can also say that The presence of variation in one or more of the components of a visual identity’s visual system is what defines a dynamic visual identity (Chaves et al., 2019). Irene Van Nes described Dynamic visual identities as energetic identities with adaptation, movement, and flexibility that evolves and changes over time, reflecting their dynamic nature (Van Nes, 2014). Ulrike Felsing states that well-designed dynamic visual identities are intended to adapt to specific material, situations, and context as a result of their capacity to respond nimbly to their surroundings, they are referred to as “adaptable” identities. A dynamic identity is often built with changeable components to handle different settings and a primary constant component to assure recognition despite the variance (Felsing, 2010). The industry of art and museums uses dynamic visual identities most frequently as it suits their nature (Martins et al., 2021).

Visits to the museum can be an opportunity to develop bonds with others. People engage in a variety of sub-activities, while they are there, effortlessly switching between socializing, playing, exploring, navigating, reading, and other activities while maintaining their friendships (Løvlie et al., 2020).

**Philadelphia museum of art dynamic visual identity**

The Philadelphia Museum of Art is a huge museum that features more than 200 exhibited paintings, sculptures, decorative arts, and textiles, as well as a world-class collection of more than 227,000 pieces. One of Philadelphia’s most beautiful landmarks is the museum’s main Greek Revival structure (About Us).

The museum was chosen for analysis for the way it uses the capabilities of dynamic visual identity design to create a visually appealing identity that would appeal to the visitors.

<table>
<thead>
<tr>
<th>Table 1. The four criteria of museum brand orientation based on Bridson and Evans, 2007.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Distinctiveness</strong></td>
</tr>
<tr>
<td><strong>Functionality</strong></td>
</tr>
<tr>
<td><strong>Augmentation</strong></td>
</tr>
<tr>
<td><strong>Symbolism</strong></td>
</tr>
</tbody>
</table>
Philadelphia Museum of Art brings art to people. The “A” stands for “Art” (Fig. 1), with up to 200 different “A” representing different art styles from the museum’s collection. Interpretation of sculpture and photography in branding brings a playful element to the museum’s brand identity, can be tailored to a particular exhibition or collection group, and is endlessly customized. The unique “A” can be used to emphasize the scope of art in the museum and mix many different elements together (Butler and Andy, 2014).

The brand enables the museum to embrace as many various identities as the artwork collection it contains (Ferro, 2014). The dynamic visual identity of the Philadelphia Museum of Art dynamic identity is catchy, iconic, and expressive, the logo customization and artworks used along with it as shown in Figs. 2 and 3 highlight the versatility of the brand and demonstrate the museum’s remarkable collection in a remarkable fashion. Qualities, capabilities, and applications. The identity elevates the museum’s brand image in many ways and purposes. If we rate the brand visual identity based on the brand orientation Model (Table 1), we can safely say that it demonstrates that the museum is visually distinctive and contains various art styles that would effectively connect with visitors and the changes in it will keep it in their memories, making the identity Functional and well Augmented. The usage of artworks in the logo will make the audience feel more connected and invested and connected to the museum achieving symbolism.

Approach

The previous theoretical and analytical knowledge will be used to conclude the following experimentation, which is an investigation of the advantages of applying dynamic visual identities to two Egyptian museums with brand orientation models in mind while working on the visual identities.

Due to the richness of Ancient Egyptian, Roman, and Greek antiquities in Egypt and the rise of Egyptian museums with an international reputation, cultural tourism is one of the most significant and oldest forms of tourism in Egypt (El-Gohary, 2012). Egyptian museums still need better branding as good brand identities will make them personally connected to the audience (Ajana, 2015). The well-developed brands will act as a practical benchmark for a customer’s assessment of the museums’ goods and services (Jin et al., 2019; Mohan et al., 2018; Muhonen et al., 2017). Because effective branding overcomes marketing difficulties in a market with intense competition and strengthens the institute’s cultural brand (Knox, 2004). So, the main aim of the experimentation will be to create aesthetic and practical dynamic visual identities for the museums to enhance the museums’ visual appeal.
and to raise brand awareness by inducing positive word of mouth. As Marketers show a growing interest in harnessing the influence of electronic word of mouth (eWOM) in creating brands and brand loyalty initiatives as Marketing and consumer behavior research has recognized the importance of the information consumers acquire from interpersonal sources in influencing consumer decision-making (Doma et al., 2015; Goldsmith and Clark, 2008).

Dynamic logos will be the cornerstone of the visual identities as they will be the starting points of the visual storytelling of each museum's story. A brand’s logo informs consumers about both the company’s products and the brand itself. In fact, brand logos can even feed consumers’ expectations regarding real product appearances (Bettels and Wiedmann, 2019; Henderson and Cote, 1998). Brand logo design is said to affect how well it does financially (Fajardo et al., 2016; Park et al., 2013). A logo, like other visual images, can convey semantic information that differs from what is presented verbally (Cai and Mo, 2020; Scott, 1994).

A proposed dynamic visual identity for the Grand Egyptian museum

Due to its distinctive setting, characteristics, and cultural significance, the Grand Egyptian Museum (GEM) is regarded as one of the most significant civilizational projects of the twenty-first century (Abdelmoaty and Salama, 2021). GEM is an archeological museum is the largest archaeological museum in the world. Around 2 km from the Giza Pyramids complex, the museum is part of a new master plan for the Giza Plateau. The Grand Egyptian Museum houses Tutankhamun’s complete collection, a library that specializes in Egyptology, a conference center, a research center, a cinema, cafés, gift shops, restoration labs, a hotel, a training facility, and exhibition halls (Grand Egyptian Museum, 2023) According to Department for Digital, Culture, Media & Sport (DCMS, 2004). GEM will portray the historical, cultural, and geographic development of Ancient Egypt as well as historical and ancient art. The collections and individual items will be utilized as tools to illustrate the evolution of ancient civilization in all of its manifestations (Attia et al., 2021).

Grand Egyptian museum dynamic logo

Although art history in the traditional sense will not be the focus of the show, objects will be displayed in ways that highlight their aesthetic value. With its numerous exhibitions, concerts, libraries, shopping malls, and contemporary educational institutions, GEM will act as a social platform that unites the artistic life and culture of the area (Attia et al., 2021). So, the logo had to merge authenticity with modernity (Fig. 4).

The philosophy behind the logo’s primary shape was inspired by the unique architecture of the Museum’s building. The logo is inspired by the Museum’s plan, Architectural style, and ancient Egypt’s hieroglyphics. This makes the logo a dynamic bridge between modernity and cultural authenticity. Also, the choice of using a container as the fixed element is based on the notion that logo frames evoke symbolic associations that may be reasonably attributed to physical boundaries like protection or surrounding a focal object of positive environmental forces (Fajardo et al., 2016).

The frame and typography and visual style of the logo remain constant to maintain recognizability, while the colors and symbols inside change to create a dynamic and lively look. The symbols are mimicking architecture, scenes, and symbols of both ancient Egypt and the museum (Fig. 5). And each logo would present a certain department in the museum, maintaining unity through the frame but facilitating navigation through the colors and shapes.
Dynamic visual identity design for the grand Egyptian museum

As we learned about ancient Egyptians through their illustrations, the researcher chose to design a dynamic visual identity that mainly depends on the use of Illustrations (Fig. 6). Illustration has a way of conveying magic and beauty in a way that no other form of communication can. Egyptians narrated their story with illustrations, so it's only fitting that the museum's identity is presented in the same way.

The illustrated figures are of the most prominent gods of ancient Egypt Osiris, Ra, Sekhmet, Bastet, Horus, Isis, Anubis, Thoth, And Maat.

The merging of the illustrations and the visual symbols (Fig. 7) used in the logo is to further maintain recognizability and assures that all the elements and variations of the dynamic visual identity complement each other.

The advertising campaign's main slogan 'Take a Tour with the Gods' contains a direct call to action, telling people to visit the museum and indicating that their experience would seem as if they are taking a tour with the ancient Egyptian
gods themselves (Fig. 8). The visual style follows the dynamic system of the visual identity.

The sign system is formed with the same container as the logo (Fig. 9). The pictograms are in the same container as the log with the visuals inside following the same graphical style. The signage (Fig. 9 — the left side) is of the departments of the museum, with visual illustrated related to the department as Authenticity is another cornerstone of a brand heritage experience. At brand museums, authenticity is demonstrated by artifacts with a physical and unmistakable provenance (Grayson et al., 2004; Hede et al., 2014; Mencarelli et al., 2020). That’s why visuals of the artifacts are added to the signs.

The museum’s visual identity should be visible over all brand touchpoints, including the postage stamps, visitors’ bracelets, and exhibition boxes shown in Fig. 10. The uniforms of the staff—(Fig. 10) on the top left—also follow the look and feel of the dynamic visual identity and will differ from other uniforms to demonstrate uniqueness and facilitates recognizability among staff members. The same goes for the visitors’ bracelets with different colors and visuals for every ticket class.

As mentioned before Souvenirs are an essential part of the museum’s identity and the creation of original products could enhance the overall museum reputation and sales (Trabskaia et al., 2019). So, the dynamic visual identity of the museum is applied to several items and giveaways sold in the gift shop (Fig. 11). An advantage of using a dynamic visual identity is reaching a wider target audience (Simon, 2023).

The restaurant uniforms, packaging, and items will have a unified look that follows the dynamic style of the museum’s visual identity.
but is also unique in color to keep it distinctive (Fig. 12).

A proposed dynamic visual identity for Egypt's capitals museum

Egypt's Capitals Museum is located at the City of Arts and Culture in the New Administrative Capital of Egypt (Marie, 2020). It's unique because of how it demonstrates that Cairo is not Egypt's sole city and that other cities in other governorates and regions served as the nation's capital for more than 500 years, Beginning with Memphis, the ancient Egyptian capital, and ending with Cairo's founding (ElAref, 2019).

Dynamic visual identity design for Egypt's capitals museum

Brands use logos with varying levels of descriptiveness, it's easier for viewers to process descriptive logos that contain visuals related to the brand's offering and tend to see them as more trustworthy and credible (Luffarelli et al., 2019; Reber and Unkelbach, 2010; Schwarz, 2004).

The deterioration of place identity has been identified as one of the major urban design problems in Egypt (Taha, 2013). The museum mainly showcases capitals and destinations and studies their urban characteristics, so the logo and visual identity should reflect the museum's mission. The logo's philosophy is to show each capital's uniqueness through its most recognizable and unique monuments as the dynamic aspect of the logo (Figs. 13 and 14).

Fig. 12. Uniforms and Items in the Museum's restaurant.

Dynamic visual identity design for Egypt's capitals museum

The six Logos shown in Fig. 14 are (top, L to R) Memphis¹, Islamic Cairo², Alexandria³, (bottom, L to R) Tell El-Amarna⁴, Thebes⁵, and Khedival Cairo⁶.

Fig. 13. Egypt's capital museum logo anatomy.

Fig. 14. Egypt's capital museum Dynamic logo.

Dynamic visual identity design for Egypt's capitals museum

Egypt's Capitals Museum's visual identity is built around the dynamic capabilities of the logo. The six illustrations made for logos were modified and integrated into the visual identity (Figs. 15–18). The uniqueness of each capital
and its landmarks and monuments will help distinguish its sign system (Fig. 19) and could help sell more merchandise related to each capital based on the visitors' preferences.

A survey was concluded to test the reception of the dynamic logo for Egypt's Capitals Museum. The results shown above are based on 160 answers collected from people between the ages of 18 and 44 who currently live in Egypt. The aim of the survey was to see if people were ready to accept dynamic logos for museums in Egypt and to see if the products sold by the museum were appealing to the public in a way that would generate profit (Fig. 20).
Survey results analysis

(1) The overall reception of the visual identity and its dynamic logo is positive, with 71% of the surveyed having a positive reaction towards the logo.

(2) Around 51% of the target audience were very satisfied and loved the idea of having dynamic logos for the Museum, around 25% found it confusing or disliked it, and around 23% were neutral.

(3) Around 90% of the target audience wanted to buy at least one item from the museum, and only around 51% of the audience wanted to buy more than one item from the museum.

(4) Most people who found the dynamic logos confusing were between the ages of 36 and 44. The younger age categories were more excited about them.

(5) The tendency of the audience to say they want to buy products indicates that having a dynamic visual identity might help achieve more profit.

Results and final remarks

Through the review of the literature, the analysis of Philadelphia's Museum of Art's dynamic visual identity, and applying the methodology to two Egyptian museums, the paper provides a thorough study of dynamic visual identity design and their relevancy to museum brands in general and Egyptian museums in specific. The paper also allowed us to see the advantages of branding museums and applying dynamic visual identities to them in order to achieve more flexible results. The survey concluded indicates a promising
reaction from the targeted audience to dynamic visual identities for museums in Egypt.

This paper makes several theoretical and analytical, and practical contributions. Nevertheless, the proposed visual identities, surveys, and findings may be used as a starting point for future research because several unexplored topics remain in this area.

Conclusions/discussion

From the previous, we can assume that a dynamic visual identities would enhance the visual appeal of the museums in Egypt, and make better content-related communication and interaction possible. The fundamental advantage of a dynamic identity over a static identity is the freedom it allows for creatively conveying a brand’s values, character, or message across all mediums. Moreover, dynamic branding and dynamic visual identities can make museums appear more dynamic and contemporary and appear more adaptive and able to meet a wider range of tastes, which might boost sales and profits. Positive reviews of the dynamic brands demonstrate their high level of significance in the design industry. The importance of these visual identities lies not only in their visual appeal, and content but also in their economic and cultural contribution. The dynamic visual identities could benefit most of the museums in Egypt by making them look more dynamic and contemporary. This will lead to increasing the competitive advantage of the museums, might achieve higher revenues and sales, increase the museum's number of visitors, and most importantly increase the youth's engagement in the Egyptian cultural scene.

Notes

(1) Memphis, one of the oldest and most significant towns in ancient Egypt, was situated close to the Giza plateau at the entrance to the Nile River Valley. It was both the ancient Egyptian capital and a significant site for religious cults. As he built his magnificent pyramids, King Sneferu (c. 2613–2589 BCE) ruled the city. Imhotep, Djoser’s vizier and principal architect (c. 2667–2600 BCE), started the art of erecting pyramids and working with stone at Saqqara, and Sneferu perfected it there. Khufu (c. 2589–2566 BCE), Sneferu’s successor, built on his achievements to construct the Great Pyramid at nearby Giza. Khafre (c. 2558–2532 BCE) and Menkaure (c. 2532–2503 BCE) built their own pyramids there after him (Mark, 2016a).

(2) Islamic Cairo was designated a World Cultural Heritage site by UNESCO in 1979 as ‘one of the world’s oldest Islamic towns, with its famous mosques, madrasas, hammams, and fountains’ and ‘the new center of the Islamic world, reaching its golden era in the 14th century. Jawhar planned, established, and built a new city in 970 on orders from al-Mu’izz to house the Fatimid Caliph’s seat of authority (Brett, 2017).

(3) Alexandria is a coastal city in northern Egypt on the Mediterranean Sea that was built in 331 BCE by Alexander the Great. It was once the most important cultural hub of the ancient world, rivaling even Athens, Greece, and was home to the Pharos (lighthouse), one of the seven wonders of the ancient world, as well as the renowned Library of Alexandria. Alexander laid out the basic blueprint for the city before departing to begin his conquest of Persia. The Ptolemaic Dynasty (323–30 BCE) saw significant development of the city, making it the best metropolis of the time. Scholars, scientists, philosophers, mathematicians, painters, and historians were drawn to the city as it expanded to become the biggest in the known world at the time (Mark, 2018).

(4) Tell El-Amarna is the name given in modern Arabic to the location of the ancient Egyptian metropolis of Akhetaten, which served as the nation’s capital during Akhenaten’s rule (1353-1336 BCE). The tribe of Beni Amran, who was residing in the vicinity when the site was found, gave it the formal name Tell el-Amarna (Mark, 2017).

(5) Thebes served as Egypt’s Capital During the New Kingdom (c. 1570–c. 1069 BCE) and was an important site for Amun worship. The city had a total area of 93 square kilometers. The ancient Thebes site is now occupied by Luxor and Karnak, and the region around them is home to some of Egypt’s most significant archaeological sites, including the Valley of the Kings, the Valley of the Queens, the Ramesseum (temple of Ramesses II), the temple of Ramesses III, and the expansive temple complex of Queen Hatshepsut (Mark, 2016b).

(6) Khedival Cairo was called after Isma’il, who served as Khedive from 1864 until 1879 and directed the building of the current Suez Canal. Together with this endeavor, he also undertook the development of a sizable new city in the European style to the
north and west of Cairo's old city. Grand boulevards and squares were included in the planning and layout of the new city, which was modeled after Haussman’s 19th-century improvements of Paris. This new metropolis, which was never finished to the degree of Isma'il’s ambition, makes up a large portion of Downtown Cairo today (Williams, 2018).

Conflict of interest

The authors have no conflicts of interest to declare. All co-authors have seen and agree with the contents of the manuscript and there is no financial interest to report.

References


About Us. philamuseum.org/about. (accessed 4 April 2023).


Kim, S., 2008. UNDERSTANDING OF MUSEUM BRANDING AND ITS CONSEQUENCES ON MUSEUM FINANCE. Univer Akron.


