

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

اعداد

إ.د/ غادة مصطفى أحمد إسماعيل

استاذ أصول التربية الفنية بكلية التربية الفنية، جامعه حلوان

إ.د/ فاطمة عبد الرحمن بدوي

استاذ أصول التربية الفنية بكلية التربية الفنية، جامعه حلوان

Introduction

Art museums are crucial in society for fostering a sense of belonging, developing aesthetic taste, and promoting artistic culture. The Faculty of Art Education at Helwan University plays a pivotal role in preparing students to engage with Egyptian museums, equipping them with hands-on training and artistic activities. By linking academia and museums, students gain valuable experience in documenting and interpreting artworks, contributing to cultural preservation and knowledge dissemination. To adapt to the changing landscape of the museum sector, forward-looking strategies that integrate technology and innovative curricula are essential. By combining visionary leadership, creative innovation, and technology, the Faculty of Art Education can contribute to the preservation and presentation of museum archives, bridging the gap between traditional artistic activities and cutting-edge advancements.

In the digital age, museums require leaders with technological expertise and artistic vision to effectively preserve cultural heritage. Emphasis on a comprehensive and integrated museum model, blending physical and digital realities¹, becomes essential to meet contemporary challenges in preparing students of art education, through exposure to diverse artistic activities and the use of technology, enabling them to lead forward-looking museums in the future. However, the study reveals the need for a mentoring system to harness the experiences of students and alumni, particularly in the context of their use of social networks to share videos and artwork. Addressing this gap is critical to leveraging technology and innovative approaches to effectively preserve and display historical art in museums.

Study Problem:

Despite the College of Art Education's efforts in field training and research related to cultural and artistic activities in museums, there seems to be a gap in acknowledging the role of electronic leadership in activating various artistic activities through the Internet. The current regulations and approaches in art

¹ Giannini T, Bowen JP. Museums and Digital Culture: From Reality to Digitality in the Age of COVID-19. *Heritage*. 2022; 5(1):192-214. <https://doi.org/10.3390/heritage5010011>

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

education have not focused on preparing electronic leaders for museums, despite the rapidly changing world and the impact of recent epidemics, which have limited physical visits to museums. As the desire for museum artistic and aesthetic education via the Internet grows, there is a pressing need to address this gap and emphasize the importance of training electronic leaders for museums through cultural and artistic activities and their digital organization.

1. Can an artistic activities program be implemented for students in the Faculty of Art Education to qualify them for forward-looking museum leadership?
2. Can the Faculty of Art Education prepare electronic leaders for art museums through cultural and artistic activities?
3. Can cultural and artistic activities in museums be effectively activated through electronic leadership from art education?

Study assignments:

1- A program for artistic activities can be offered to students of the Faculty of Art Education to qualify them for forward-looking leadership of museums, by activating:

1-1. Cultural activities for art education in museums Art activities through digital photography of the museum's art collections.

1-2. Cultural activities for art education in museums through documentaries for each artist in the museum.

1-3. Cultural activities for art education by creating digital records of the artworks available in the museum.

1-4. Artistic activities by reproducing museum artworks.

1-5- Artistic activities through understanding the heritage values and principles inherent in the content of the displayed artworks.

2- Electronic leaders of museums can be prepared by activating cultural and artistic activities for students of the Faculty of Art Education.

Study Objectives:

- 1) Develop an innovative program for artistic activities that enables students from the Faculty of Art Education to acquire the necessary qualifications for forward-looking leadership roles in museums.
- 2) Equip students with electronic leadership skills by integrating artistic and cultural activities within the curriculum at the Faculty of Art Education, preparing them for effective leadership in the digital realm of museums.
- 3) Activate and enhance cultural and artistic activities within museums to promote a dynamic and engaging experience for visitors, fostering a deeper appreciation for cultural heritage and artistic expressions.
- 4) Contribute to the educational, informative, and artistic mission of museums by providing trained and qualified leaders who can effectively curate and interpret exhibits, creating meaningful connections with diverse audiences.

The importance of studying:

- 1- This research contributes to the development of a conceptual and methodological approach to the technological foresight of Egyptian museums, enhancing their ability to adapt to a rapidly changing technological landscape and to innovate in their operations.
- 2- Building a systematic framework to link technological insight in the museum sector with creativity through artistic activities. This integration will not only enrich the museum experience for visitors, but also empower art education students with a comprehensive skill set, enabling them to be forward-looking leaders in the cultural field.
- 3- Ensuring the competitiveness and sustainable development of museums by embracing technological developments and promoting creativity through artistic activities. This approach will not only enhance the ability of museums to attract and engage visitors, but also contribute to the overall growth and preservation of cultural heritage.
- 4- The research will pave the way for cultivating a new generation of e-leaders who can make effective use of technology to curate exhibitions, preserve historic artworks, and use digital platforms to reach wider audiences and promote cultural understanding.

Study methodology:

The study relied on the analytical descriptive approach, which is divided into two parts: the theoretical and practical framework:

1- *The theoretical framework:*

1-1- Artistic and cultural activities at the Faculty of Art Education.

1-2- Preparing leaders of electronic art education in museums.

1-3- Museums

2- *The practical framework* includes specific activities and data collection methods to achieve its objectives. Includes:

2-1- Cultural activities: include

2-1-1. Organizing seminars for the thirty-six artists represented at the Mahmoud Khalil Museum and his campus in Giza-Egypt- to explore their contributions and importance. A questionnaire could be considered to collect feedback and ideas from seminar participants. 2-1-2. Creation of digital records of artists through digital photography of artworks available in the museum. These digital records can be valuable resources for research and educational purposes.

2-1-3. Produce a documentary film to educate viewers about the Museum's artists and their artwork, and provide valuable insights into the cultural heritage preserved within the Museum.

2-1-4-d. Organizing an artistic and educational forum focusing on the collections of international artists in the museum. This forum can encourage cultural exchange and broaden visitors' perspectives on global artistic contributions.

2-3- Technical activities: include

2-3-1. Engage in the reproduction of artworks to revitalize artistic activities and make them available to museum visitors. The goal is to make a financial profit to support the development of museum resources.

2-3-2. Creating a Virtual Museum, an innovative and accessible platform that enhances museum access and enables visitors to interact with works of art digitally.

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

2-4. Conducting a survey among faculty members to assess:

2-4-1. The level of readiness of art education students to assume electronic leadership roles in museums.

2-4-2. The effectiveness of artistic and cultural activities in activating electronic leadership in museums.

By implementing these practical activities and collecting data through opinion polls and questionnaires, the study aims to provide insight into the effectiveness of the proposed artistic and cultural activities in preparing electronic leaders for museums and activating electronic leadership within the museum sector. These findings can contribute to the development of a structured approach to linking technological insight, creativity and leadership in the museum field, promoting sustainability and competitiveness.

The limits of the study:

Human limits: It consists of (12) male and female students from the fourth year, Art Education Division, Faculty of Art Education, Helwan University.

Time limits: from October 2021 to March 2022

Spatial boundaries: Mahmoud Khalil and his wife museum in Giza-Egypt.

The theoretical framework encompasses:

Cyber leadership drives action through technology, replacing people with pre-made electronic programs to achieve goals. Unlike human leadership, e-leadership faces minimal resistance as tech-driven programs obediently follow, eliminating time-consuming persuasion². It facilitates efficient communication and global dissemination of experts' artworks, streamlining the sharing of cultural heritage and artistic expressions.

² Ghada, I and Fatma, H (2022):" A vision of electronic technology control in improving artistic production", Doi: 8.24394 /JAH.2022 MJAS-2202-1049

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

Electronic leadership in the arts is a streamlined administrative approach that harnesses technology for effective artistic management. It empowers leaders to coordinate diverse artists using technology as a facilitator. Technology integration grants artists autonomy and self-reliance, enhancing creativity. Embracing electronic leadership yields efficient management, enriched artistic expression, and collaborative opportunities within the arts community.³

E-leadership in art education for museums entails using technology strategically to achieve goals. The e-leader guides museum staff in leveraging ICT, cultural activities, and engaging visitors. This leadership aligns goals with innovative tech use, demanding advanced digital competencies. E-leaders must excel in ICT, data analysis, and resource management. They optimize museum operations and interactions with visitors. Embracing e-leadership ensures museums thrive in the digital age, enhancing impact and audience outreach.⁴

Strategic foresight is a systematic approach that extends beyond traditional planning. By adopting a systems view and considering longer timeframes, organizations can navigate future challenges and opportunities. This approach fosters communication, preventing isolated solutions. Methods like surveys, trend analysis, and scenario planning provide insights and inform decisions. Interagency coordination strengthens foresight efforts, promoting shared vision and effective problem-solving. Embracing strategic foresight empowers organizations to proactively shape their future and thrive amidst change.⁵

Forward-looking museum leadership involves setting clear and attainable goals based on informed insights. This method moves beyond intuition, fostering

³ Valentine, E. and Stewart, G. (2015) "Enterprise Business Technology Governance: Three competencies to build board digital leadership capability", In: Proceedings of the 48th Annual Hawaii International Conference on System Sciences, IEEE Computer Society, Kauai, Hawaii, pp. 4513-4522

⁴ Pirttimäki, A (2006) Foresight in a research and technology organization. Master Thesis, Hllsinki University Of Technology, Department of Electrical and Communications Engineering, Master Thesis submitted in partial fulfillment of the requirements for the degree of Master of Science in Technology.

⁵ Greenblott JM, O'Farrell T, Olson R, Burchard B. Strategic Foresight in the Federal Government: A Survey of Methods, Resources and Institutional Arrangements. World Futures Rev. 2018; 25:1-25. doi:10.1177/1946756718814908

realistic perceptions and creative visions. Through insights, leaders can envision a better future and devise strategies to achieve goals.^{6, 7}

Insight is pivotal in shaping museum strategies for desired outcomes. It entails identifying technologies, prioritizing development, exploring scenarios, and sketching the developmental landscape. Using foresight, leaders establish possible, plausible, probable, and preferred future paths. This proactive approach helps museums navigate change, minimize negatives, and seize opportunities, ensuring success and sustainability.^{8,9}

Cultural activities within museums encompass educational practices across various art disciplines, nurturing cultural development for diverse learners and visitors. These activities offer historical insights and artistic engagement, fostering well-rounded personalities. Participants gain knowledge and concepts from museum exhibits while honing skills through hands-on art involvement. This multifaceted approach deepens understanding and aesthetic appreciation, forming emotional connections to art.

Participation in cultural activities embeds art's essence in individuals' psyche, strengthening their affinity for museums. By blending education and art, these activities create enriching experiences, heightening cultural awareness and understanding among visitors.

Artistic activities within museums encompass diverse educational practices in visual arts disciplines. These activities empower participants to acquire technical and creative skills in producing museum art, offering a unique and enriching growth experience.

Through these activities, participants refine their artistic vision, interpreting the world through art. Creativity blossoms as learners' experiment with techniques, expressing ideas through lines, spaces, and colors.

⁶ Izadi, M., Seiti, H., & Jafarian, M. (2022). Foresight: a new approach based on the Z-number cognitive map. *European Journal of Futures Research*, 10(1), 1. doi:10.1186/s40309-022-00188-5

⁷ <https://rdcu.be/cNN1h>

⁸ Voros J (2003) "A generic foresight process framework".

<https://doi.org/10.1108/14636680310698379>

⁹ Heiskanen,A, Hurmekoski,E, Toppinen,A & Näyhä,A:2022" Exploring the unknowns – State of the art in qualitative forest-based sector foresight research",

<https://doi.org/10.1016/j.forpol.2021.102643>

Artistic activities¹⁰ also foster aesthetic appreciation, helping participants savor beauty in museum artworks and surroundings. Nurturing artistic expression provides a potent means to communicate thoughts and emotions.^{11, 12}

In sum, museum artistic activities offer transformative learning, nurturing artists and enthusiasts. This cultivates skills and appreciation, fostering a deeper connection with art and enhancing the museum experience.¹³

Museums are enduring, non-profit institutions with a mission to serve and advance society. They acquire, preserve, research, and exhibit humanity's heritage, promoting knowledge and appreciation of diverse cultures and the natural world. Technological advancements like mobile devices, virtual reality, and interactive screens have revolutionized digital museums. These tools enable online communication, dissemination, and protection of cultural heritage, enhancing visitor experiences and learning.¹⁴

New technologies reshape museums beyond physical preservation, expanding into cultural memory, education, and research. Digital museums offer virtual presentations, real-time info, and tailored searches, creating immersive experiences and redefining exhibitions.

Understanding how visitors interact with digital resources is vital in the information age. This shift from "object-centric" to visitor-centered tailors digital offerings to audience preferences.

While digital museums offer advantages, they also raise concerns about economic sustainability, skills, access inequality, and ethical use of technology. Overall, digital museums transform heritage preservation, demanding attention to challenges and ethical considerations.

The Museum of Muhammad Mahmoud Khalil and his wife occupies a palace constructed in 1915, featuring a unique architectural blend. The eastern side

¹⁰ <https://www.almaany.com/ar/dict/ar-ar/%D8%A3%D9%86%D8%B4%D8%B7%D8%A9/>

¹¹ Omar, s (2022): "A Program of Artistic Activities to Reduce Developmental Learning Difficulties for Kindergarten Children," Al-Tofula Journal, Faculty of Early Childhood Education, Cairo University, Issue 41/May

¹² Voros J (2003) A generic foresight process framework. Foresight " doi:10.1108/14636680310698379

¹³ Ayesh, A (2008) Methods of Teaching Artistic, Vocational and Sports Education, 1st Edition, Dar Al Masirah for Publishing, Distribution and Printing, Amman, p. 24.

¹⁴ <https://icom.museum/en/resources/standards-guidelines/museum-definition>

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

reflects elegant French "Arnovo" style with intricate metal and glassworks at the entrance. The western side embodies neoclassical characteristics, combining various decorations for grandeur. Notably, a splendid window on the north side stands out.

Exploring the museum's first and second floors unveils a window above the inner staircase with the signature of French artist Lucien Mitte from 1970. The museum offers a captivating journey through history and art, immersing visitors in its preserved richness. With its distinctive architecture and diverse art collection, the museum serves as a cultural gem, enriching public appreciation of art and heritage¹⁵.

The practical framework includes:

The practical framework for the e-leadership program at the College of Art Education consists of two parts:

Part One: Student Selection: Fourth-year students from the Department of Art Education will be chosen for the program.

Training: Students will undergo training in artistic and cultural activities, focusing on communication and cultural understanding skills.

E-leadership Development: Training will cover e-leadership in museums, teaching students to use digital technologies for better public engagement.

Museum Activities: Students will actively participate in organizing workshops, tours, exhibitions, and interactive sessions within museums.

Part Two: Survey: A comprehensive survey will assess the program's effectiveness in preparing students for museum leadership.

Faculty Poll: Faculty members will evaluate students' readiness for e-leadership and the effectiveness of cultural activities.

¹⁵ <https://www.sis.gov.eg/Story/1269/Mohamed-Mahmoud-Khalil-Museum?lang=en-us>

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

Data Analysis: Responses will be collected and analyzed to measure program success and identify areas for improvement.

Evaluation and Improvement: Findings will guide program enhancements, ensuring students are well-prepared for museum e-leadership roles.

In essence, the framework aims to develop e-leaders for museums through training and engagement, continuously improving to better prepare students for leadership roles.

First - Introducing and activating an electronic leadership program for artistic activities for students of the College of Art Education:

The Faculty of Art Education at Helwan University has implemented an electronic leadership program to prepare students for innovative roles in museums. 12 fourth-year students from the Department of Cultural Art Education were selected to participate, engaging in diverse artistic and educational activities at the Mahmoud Khalil and His Wife Museum during the 2021/2022 academic year. These activities enriched the museum's offerings and included creating an online database of artworks, organizing exhibitions, and becoming museum curators. The program equips students with skills to lead museums into the future using digital technologies, enhancing visitor experiences and cultural awareness. This effort benefits both museums and Egyptian society by promoting culture and artistic awareness across different age groups.

1-Cultural Activities:

1-a. International Artists Database: Students compiled a comprehensive database featuring 36 international artists exhibited in the museum. It includes artist backgrounds, biographies, art school information, and in-depth analyses of their artworks.

1-b. Digital Artwork Records: To ensure accessibility and preservation, students photographed museum artworks and created digital records. These records serve as valuable resources for researchers, art enthusiasts, and online audiences.

1-c. Documentary Film: A documentary film was produced by students to educate viewers about the museum's artists and their artworks. The film aims to provide

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

insight into the cultural and historical significance of the artworks and their creators.

1-d. Artistic and Educational Forum: Organizing an artistic and educational forum, students facilitated discussions on the museum's collection of international artists. This interactive platform allowed visitors to engage with artworks, learn about artists, and participate in art and culture dialogues.

2-Technical Activity:

2-a. Art Reproduction: Students reproduced artworks from the museum's collection, making art accessible and engaging for visitors. Reproductions were available for purchase, supporting the museum's financial sustainability.

These activities enriched the museum's presentation, offering insights about artists and their creations, fostering appreciation for art and culture. Art reproduction expanded offerings and aided the museum's financial viability. These efforts highlight students' dedication to promoting art education and cultural awareness within the museum.

The Mahmoud Khalil Museum in Egypt houses a diverse collection of international masterpieces, including 3,400 paintings by 143 photographers and around 50 statues crafted by 14 artists, utilizing bronze, marble, and gypsum.

The museum's holdings feature artists like Van Gogh, Gauguin, Monet, and more, spanning art movements and styles. It also includes vases, pots, and Chinese antiques carved from precious stones.

The electronic leadership program established a comprehensive database for international artists, enhancing accessibility and serving as a resource for researchers, art enthusiasts, and the public.

In conclusion, the Mahmoud Khalil Museum preserves and showcases a diverse heritage of international art, with the electronic leadership program enhancing accessibility and education.

2-a-1- Preparing Field Training Students as Museum Trustees:

During the field training period, Faculty of Art Education students were trained to serve as museum trustees. They utilized prepared databases containing information

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

about international artists and their works, enhancing their ability to explain artworks and engage with visitors. As trustees, they preserved the cultural and artistic significance of each piece while enhancing the visitor experience. They also recorded meetings, gathered technical data, and explored digital displays for broader accessibility. This approach combined traditional and digital practices, fostering personal and professional growth while benefiting the museum and the students' future roles as leaders in the art and cultural sector.

2-a-2- Mock-Up Card Activity for Mahmoud Khalil Museum:

Faculty of Art Education students organized a creative 3D stereoscopic card activity for ages 10 to 25. Using origami, participants expressed creativity, learned about paper materials, and developed skills like patience and focus. They used colored paper, pencils, and adhesive tape, guided by models and museum pictures. Steps included forming stereoscopic patterns, adding artwork images and artists' info, and designing the card cover. Led by students, the activity engaged participants in hands-on art, promoting artistic awareness and offering a meaningful museum keepsake.

2-a-3- Digital photography at the Mahmoud Khalil Museum:

During their field training, the students used digital photography to capture the museum's scenes, emphasizing the effects of light to enhance the visual appeal. Unlike traditional films, digital technology has allowed for instant editing and editing. This practice is associated with digital art, using hardware and software to create and manipulate. Lighting was vital to achieving successful results, achieved through aperture and shutter adjustments. Using digital cameras with CCD and CMOS sensors, they took 25 photographs, showing the museum's interiors, exterior views, and landscapes. The essence of the museum is captured through digital art.

2-a-4- Animation movie entitled "Mahmoud Khalil Mr & Mrs.", in black and white.

Creating a black and white animation film titled "Mahmoud Khalil Mr & Mrs." was a project undertaken by fourth-year cultural students during their field training. The 39-second animation aimed to depict the story of Mahmoud Khalil and his wife in an artistic and captivating manner. Animation involves the rapid

display of two-dimensional or three-dimensional images to create movement. The film showcased their journey, starting with Mahmoud Khalil traveling to meet his pianist wife in France. They fall in love, marry, and move to Cairo, where they establish the Mahmoud Khalil Museum. The animation combined traditional hand-drawn and computer-generated techniques, highlighting their legacy and collection of international artworks. The film's creation involved defining the story, character design, animation, sound effects, and post-production. Despite challenges, the animation celebrated their contribution to art and museum heritage.

2-a-5- The documentary film entitled (The Art Lover) by Mahmoud Khalil and his wife:

Field training students in the fourth year created a documentary film titled "The Art Lover," which recounts the story of Mahmoud Khalil and his wife, Emeline. This documentary showcases their journey as art enthusiasts who amassed an international art collection in their palace and later donated it to Egypt in the 1950s. The film's production involved careful planning, research, scripting, filming, editing, and sound tracking. Collaborating with the museum, the students gathered information, archival materials, and images. The script delves into the museum's history, focusing on Mahmoud Khalil and his wife's contributions to Egypt's fine art scene and their role in establishing the Association of Lovers of Fine Arts. The documentary was meticulously edited over three weeks before being presented to the museum's management, paying tribute to the couple's art-loving legacy and their profound impact on Egypt's cultural heritage.

2-a-6- Artistic activities to reproduce works of art (for the possessions of the Mahmoud Khalil Museum and his wife):

Art reproduction involves creating exact copies of works of art,¹⁶ maintaining identical detail, dimensions, and technical characteristics, often using different appropriate techniques and materials. This concept dates back to ancient times, evident in plant reproduction and some animal cloning. Artistic creation itself has always involved reproduction, with artists building on the work of their predecessors.

¹⁶ M. Pabst Battin, "Exact Replication in the Visual Arts", The Journal of Aesthetics and Art Criticism Vol. 38, No. 2 (Winter, 1979), pp. 153-158. <https://doi.org/10.2307/430718>

The ancient Egyptians used molding and casting to reproduce sculptures and coins¹⁷, although some art forms were difficult to copy. The nineteenth century brought great advances in technical reproduction, challenging traditional notions of the uniqueness of a work of art. However, mechanically reproduced versions often lack the unique "aura" of the original, associated with its historical context.

Notwithstanding this, mechanical reproductions can affect the aesthetic value of an original work in diverse cultural contexts. Overall, the segment explores the historical and philosophical implications of artistic reproduction, considering its impact on the perception and significance of original artworks.

secondly: - *Preparing an opinion poll form and applying it to faculty members to identify:*

1. The extent to which the art education student can be prepared for the electronic leadership role in museums.
2. The extent of the effectiveness of artistic and cultural activities in activating the electronic leadership of museums.
 - a- Training art education students in the fourth year at the Faculty of Art Education, Helwan University, on artistic and cultural activities in museums. The primary objectives of this training are:
 - b- Preparing electronic leaders for museums with a focus on enhancing public communication with museums.
 - c- Supporting and promoting artistic and cultural activities within museums.

After undergoing a 50-day training program at the Mahmoud Khalil Museum, the students developed a forward-looking perspective on the application of art education in a museum context. This perspective consists of two main components:

A forward-looking vision for museum-based art education:

The training period resulted in creating an innovative vision for the application of art education in museum environments. This vision is the culmination of insights gained during training and is driven by a belief in the transformative potential of art education.

¹⁷ Hassan, G (2017) "Mechanical engineering in ancient Egypt, part 51: metal casting" World Journal of Engineering, Research and Technology, wjert, Vol. 3, Issue 4, 307 -331

<https://www.wjert.org/>

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

Forward-looking leadership by art education graduates:

Graduates of the art education program have embraced forward-looking leadership roles in museum settings. Through the seamless integration of foundational concepts acquired during academic, professional, and cultural preparation, these graduates are equipped to lead positive changes and innovations in museum-based art education.

Based on the basic principles assimilated during their comprehensive educational journeys, to assess the acceptability of these points of view, preliminary results were shared with a distinguished committee of professors of the Faculty of Art Education at Helwan University. This collaborative endeavor aims to refine and enhance the forward-looking vision of art education in a museum context, ensuring its alignment with contemporary artistic and educational perspectives.

46 faculty members from the Faculty of Art Education, Helwan University, participated in the survey. Respondents were provided with five options: “strongly agree, agree, somewhat agree, disagree, strongly disagree.” Notably, there were no cases of a complete "strongly disagree" response to any question.

After analyzing the responses, a significant portion (86.6%) expressed strong agreement (50.75%) agreement (35.9%) with the forward-looking vision of museum-based art education. This perspective emerged after a 50-day training program at the Mahmoud Khalil Museum. Graduates of the Art Education program prepare for positive leadership in a museum context, benefiting from their academic, professional, and cultural preparation.

The role of art education in activating museums as educational and cultural centers was emphasized. This contributes to the museums' societal impact and is in line with the Sustainable Development Goals. Museums, through cultural and artistic activities, bridge generations and maintain the cultural balance that preserves heritage.

The importance of marketing artistic activities within art education has been pointed out. Neglecting this aspect may damage the quality and functionality of the product. To address this, steps such as optimizing design, understanding aesthetic values, and using high-quality materials are highlighted. Museum spaces provide opportunities for artistic production and can yield economic benefits.

In essence, the combination of art and museum education provides both cultural enrichment and economic sustainability, reinforcing the dynamic relationship between creative expression and cultural heritage.

Art education graduates possess the unique ability to connect with all segments of society through aesthetic, artistic, and cultural appreciation. Their capacity to explain and appreciate artworks renders museums culturally significant by preserving societal heritage, documenting history, and capturing the essence of artistic works. Engaging activities within museums stimulate dialogue, enthusiasm, and self-reflection, enriching the understanding of our collective heritage.

While technological advancements enable virtual museum visits, the personal, tactile museum experience remains irreplaceable. Observing artifacts, paintings, and sculptures up close fosters a deeper connection. Technological presentations aim to meet visitors' needs while respecting their preferences and schedules.

The evolution of museums has been transformative, progressing from private collections to dynamic, interactive experiences. Modern museums integrate interactive exhibits, hands-on learning, entertainment opportunities, and historical reenactments, altering their societal impact. With diverse collections, museums serve varied functions that adapt to the changing needs of society.

The study's findings reveal a visionary approach to implementing art education within museums:

- Cultural and artistic activities integrated into art education contribute to establishing a sustainable, innovative, and revitalized museum.
- Art education activities hold the potential to contribute economically to the museum's growth.
- Designing educational programs focused on artistic and cultural activities can amplify the museum's role and influence.
- Strategic planning of art education activities includes organizing fundraising events to bolster the museum's capabilities.
- Developing educational programs in the domain of art and culture supports the cultural aspect of the museum's mission.
- Building online forums connecting museum visitors and experts, fostering digital interaction.

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

- Ensuring availability of knowledgeable tour guides and artists to engage with museum visitors.
- Establishing a network involving schools for hosting diverse cultural and artistic events.
- Facilitating collaborative agreements between various cities and the museum for live events involving diverse social groups.
- Enabling reproduction and marketing of artworks to expand the museum's influence.
- Creating interactive exhibitions of reproduced artworks, guided by cultural and aesthetic explanations for direct engagement.
- Formulating cooperation protocols between the museum and community institutions, benefiting from cultural, civilizational, and aesthetic content.
- Hosting a range of artistic and cultural events within the museum's premises.
- Utilizing films to provide in-depth insights into individual artworks, offering historical and sensory context to visitors.
- Promoting the museum to tourists through targeted advertising across various tourist destinations.
- In terms of visionary leadership and preparing the next generation:
 - Developing a virtual museum complementing and enhancing the museum's cultural importance.
 - Possessing a forward-looking vision adaptable to evolving trends and technological advancements.
 - Demonstrating effective communication, inspiration, and persistence in achieving goals.
 - Adapting leadership styles to meet the museum's diverse developmental needs.
 - Building collaborative community partnerships and fostering public-museum interaction.
 - Overcoming challenges, making informed decisions, and taking appropriate actions.
 - Earning recognition for high-quality service and interactions.
 - Proficiency in electronic interaction and online education to engage museum visitors.
 - Demonstrating proficiency in digital art production and leveraging technology creatively.

- Improving the museum's work culture and creating an aesthetically enriched environment.
- Swiftly identifying and addressing museum aspects requiring enhancement.
- Collectively, these findings underscore the multidimensional nature of museum development. From enhancing artistic and cultural engagement to effective leadership, technological integration, and enriching visitor experiences, they collectively contribute to creating a forward-looking, enriched museum environment.

Study supplements

Table No. (1) shows the opinion poll questions in percentage points for the answers

no	Questions	Strongly agree	Agree	somewhat agree	Disagree
1.	Cultural and artistic activities for art education help create a sustainable, innovative and renewable museum.	56.5	26.1	13	4.3
2.	Art education activities can support the museum's economic potential and resources	43.5	26.1	21.7	8.7
3.	Art education activities can improve the museum's social standing.	43.5	30.4	26.1	.
4.	Art education activities can improve the museum's social standing.	30.4	17.4	39.1	13
5.	Art education activities can plan a fundraising event to develop the museum's capabilities.	65.2	30.4	4.3	.
6.	The role of the Civilizational Museum can be supported through artistic and cultural activities for art education	47.8	30.4	21.7	.
7.	Art education can create a spider network to communicate with schools and set up many cultural	52.2	47.8	.	.

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

	and artistic activities				
8.	The electronic leadership of art education can contribute to the creation of forums on the social network between museum visitors and specialists.	69.6	26.1	4.3	.
9.	Art education can provide a museum educator to connect with visiting museum-goers	43.5	30.4	36.1	.
10	Art education can contribute to concluding and activating agreements between different cities and the museum	65.2	34.8	.	.
11	Art education can contribute to the establishment of live activities with the various groups of society, such as attracting visitors to the museum.	47.8	26.1	26.1	.
12	Art education can contribute to the reproduction and marketing of paintings to provide the acquisition of aesthetics to museum goers	47.8	26.1	26.1	.
13	Animated exhibitions can be created from reproduction paintings accompanied by a cultural and aesthetic educator to explain the works directly with the viewing audience	56.5	30.4	13	.
14	Art education can contribute to a cooperation protocol between the museum and various community institutions such as the Ministry of Youth and Sports - the Ministry of Education - Higher Education - Social Solidarity and others who can benefit from the	65.2	30.4	4.3	.

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

	cultural, civilizational and aesthetic content of the museum.				
15	Art education can contribute to the production of films that explain to visitors each work of art separately, a historical and tasting explanation.	60.9	34.8	4.3	.
16	Art education can contribute to the publicity and advertisement of the museum	43.5	34.8	21.7	.
17	Art education can contribute to the creation of a virtual museum that supports the real museum and enhances its cultural status.	56.5	34.8	8.7	.
18	Art education can prepare a graduate with a future vision for museum development.	56.5	39.1	4.3	.
19	Art education can prepare a graduate who is flexible in developing the museum according to the requirements of the times and scientific and technological change.	56.5	30.4	8.7	4.3
20	Art education can prepare a graduate who is able to set clear goals and implement them at the lowest cost and as quickly as possible.	47.8	39.1	13	.
21	Art education can prepare a graduate with the ability to communicate with others smoothly, inspiring and persistent in achieving his goal.	56.5	30.4	13	.
22	Art education can prepare a graduate with diverse leadership styles to suit all museum development needs.	34.8	43.5	21.7	.

Creating a forward-looking leadership for the museum through artistic and cultural activities in the Faculty of Art Education

إد غادة مصطفى أحمد إسماعيل / إد فاطمة عبد الرحمن بدوي

23	Art education can prepare a graduate who is able to communicate, establish cooperative community partnerships, and open ways of communication between the public and the museum.	43.5	39.1	17.4	.
24	Art education can prepare a graduate who is able to overcome difficulties and take the right decisions and actions.	47.8	47.8	4.3	.
25	Art education can prepare a graduate who is appreciated by those who deal with him.	43.5	47.8	8.7	.
26	Art education can prepare a graduate with the ability to interact electronically with museum visitors and teach online.	43.5	43.5	13	.
27	Art education can prepare a graduate with the ability to produce digital art.	47.8	43.5	8.7	.
28	Art education can prepare a graduate with the ability to improve the work culture among museum staff.	34.8	56.5	8.7	.
29	Art education can prepare a quick graduate to identify strengths and weaknesses in the various aspects of the museum, and work to improve weaknesses and strengthen areas of strength.	47.8	52.2	.	.
30	Art education can prepare a graduate who is able to create a distinguished aesthetic, cultural, and civilized environment for the place (the museum).	56.5	26.1	13	4.3

31	<p>Do you have a vision through which communication between art education and the museum can be strengthened?</p> <ul style="list-style-type: none">• The answers focused on the following content• Enhancing communication between art education and museums:• Community Participation: Enhancing community participation to enrich the experiences of art education graduates, and enable them to play leadership roles at the local and global levels.• Integrated Programs: Developing technical and educational programs that are in line with current community events, and linking technical education with real-life scenarios.• Partnership contracts: Concluding partnership agreements between educational institutions and civil society organizations to activate their role within museums and enhance cooperation and influence.• Child-Centered Promotion: Focus on promoting art through child-friendly materials such as cards and games, tailored to each museum's theme, to nurture a love of art from an early age.• School awareness: Raising awareness in schools about the importance of museums in promoting a sense of belonging and cultural identity.• Heritage Empowerment: Activating the role of artistic heritage within museums to convey concepts that support citizenship, belonging, and identity, and promote positive behaviors and values.• Innovative Teaching Approaches: Proposing innovative ways to benefit from the heritage of museums in art education, and introducing non-traditional teaching techniques in schools.• College Student Engagement: Encourage university students to explore and interpret heritage art, bridging the gap between tradition and modern life.• Promoting Positive Behaviors: highlighting the role of heritage in promoting positive behaviors on a global scale, such as sustainability and responsible use of resources.• Global Connectivity: Enabling digital connections between regional and international museums, connecting students and art lovers through digital networks.• Metaverse Training: Provide students with training in metaverse museum design, with an emphasis on thematic and qualitative museum experiences.
----	--

<ul style="list-style-type: none">• Museum Education: prioritizing museum education through workshops and dedicated spaces within museums for children and different age groups, promoting hands-on learning.• Impact of Art Education: Recognizing the vital role of art education in graduating creative graduates with strong traits such as originality, flexibility, and fluency, enabling them to contribute to physical and digital museums.• Visitor Insights: Conduct surveys among museum visitors to collect feedback on how museum leaders present art content and activities, and understand their aspirations to support younger generations in the arts.• Collaboration with art faculties: Enhancing continuous cooperation with art faculties and art education to collect ideas on preserving the electronic marketing of artistic activities, which contributes to the financial stability of museums.• Practical Education: Advocating for practical education strategies by integrating real-world training, using available resources, and moving beyond traditional lectures.• By incorporating these strategies, the relationship between art education and museums can be greatly enhanced, benefiting students, museums, and the broader community.
--

The reviewer

1. Giannini T, Bowen JP. Museums and Digital Culture: From Reality to Digitality in the Age of COVID-19. Heritage. 2022; 5(1):192-214. <https://doi.org/10.3390/heritage5010011>
2. Ghada, I and Fatma, H (2022):” A vision of electronic technology control in improving artistic production”, Doi: 8.24394 /JAH.2022 MJAS-2202-1049
3. Valentine, E. and Stewart, G. (2015) “Enterprise Business Technology Governance: Three competencies to build board digital leadership capability”, In: Proceedings of the 48th Annual Hawaii International Conference on System Sciences, IEEE Computer Society, Kauai, Hawaii, pp. 4513-4522
4. Pirttimäki, A (2006) Foresight in a research and technology organization. Master Thesis, Hllsinki University Of Technology, Department of Electrical and Communications Engineering, Master Thesis submitted in partial fulfillment of the requirements for the degree of Master of Science in Technology.
5. Greenblott JM, O'Farrell T, Olson R, Burchard B. Strategic Foresight in the Federal Government: A Survey of Methods, Resources and Institutional Arrangements. World Futures Rev. 2018; 25:1-25. doi:10.1177/1946756718814908
6. Izadi, M., Seiti, H., & Jafarian, M. (2022). Foresight: a new approach based on the Z-number cognitive map. European Journal of Futures Research, 10(1), 1. doi:10.1186/s40309-022-00188-
7. <https://rdcu.be/cNN1h>
8. Voros J (2003) “A generic foresight process framework”.
9. <https://doi.org/10.1108/14636680310698379>
10. Heiskanen, A, Hurmekoski, E, Toppinen, A & Näyhä, A: 2022” Exploring the unknowns – State of the art in qualitative forest-based sector foresight research”,
11. <https://doi.org/10.1016/j.forpol.2021.102643>
12. <https://www.almaany.com/ar/dict/ar-ar/%D8%A3%D9%86%D8%B4%D8%B7%D8%A9/>

13. Omar, s (2022): “A Program of Artistic Activities to Reduce Developmental Learning Difficulties for Kindergarten Children,” Al-Tofula Journal, Faculty of Early Childhood Education, Cairo University, Issue 41/May
14. Voros J (2003) A generic foresight process framework. Foresight “ doi:10.1108/14636680310698379
15. Ayesh, A (2008) Methods of Teaching Artistic, Vocational and Sports Education, 1st Edition, Dar Al Masirah for Publishing, Distribution and Printing, Amman, p. 24.
16. <https://icom.museum/en/resources/standards-guidelines/museum-definition>
17. <https://www.sis.gov.eg/Story/1269/Mohamed-Mahmoud-Khalil-Museum?lang=en-us>
18. M. Pabst Battin, “Exact Replication in the Visual Arts”, The Journal of Aesthetics and Art Criticism
19. Vol. 38, No. 2 (Winter, 1979), pp. 153-158. <https://doi.org/10.2307/430718>
20. Hassan, G (2017)” Mechanical engineering in ancient Egypt, part 51: metal casting” World Journal of Engineering, Research and Technology, wjert, Vol. 3, Issue 4, 307 -331
21. <https://www.wjert.org/>
22. https://drive.google.com/drive/folders/1n2RCsIpc-iYt2-uiNtLriUF_29omrW4d