Cultural Heritage and Sustainable Urban Development: the Case of Port Said city in Egypt

Doaa Abouelmagd* and Sara Elrawy

Abstract: The Sustainable Development Goals (SDG) assure the importance of protecting and safeguarding the world’s cultural and natural heritage. Furthermore, culture is now considered the fourth dimension when addressing sustainability after the environmental, social, and economic dimensions. This paper investigates cultural heritage-related dimensions in Port Said City in Egypt, focusing on the Arab district, and addresses the relation between the tangible and intangible heritage to achieve sustainable urban development. These dimensions are embedded in the distinctive architecture, urban settings, and the famous resistance festival under threat, “The Allenby festival” The authors argue that perceiving the intangible festival’s heritage is strongly connected with perceiving the urban and architectural heritage and building a cultural management framework that guarantees the sustainable urban development of the Arab district precisely and Port Said city. This paper aims to point out the unique values related to cultural heritage and community, given the critical role in linking contexts and tangible urban heritage with the intangible experience.

Subjects: Cultural Heritage; Urban Studies; Sustainable Development; Urban Development; Heritage Management & Conservation

ABOUT THE AUTHORS
Dr. Doaa Abouelmagd is an associate professor in the Architecture Department, Faculty of Fine Arts, Helwan University, Egypt. In 2012 she obtained double Ph.D. degrees from Vrije Universiteit Brussels, Belgium, and KU Leuven, Belgium. Her fields of interest include Urban Studies, Housing and Urban Policies, Informal Settlements, Urban Upgrading and Renewal, Livelihood and Housing, Cultural Heritage, interdisciplinary approach in teaching, and History of Architecture. She has also led and coordinated several academic international cooperation projects.

Dr. Sara Elrawy is an assistant professor in the Architecture department, Faculty of Fine Arts, Helwan University, Egypt. She obtained her Ph.D. in Architecture in 2018. She believes that architecture is not only a state of purposeful ideas, technical knowledge, environmental perception, and aesthetic forms but also a rational realization linked to the culture and heritage of urban society. She is focusing on embedding these notions in all research papers with sustainability.

PUBLIC INTEREST STATEMENT
Port Said is a unique example of an Egyptian city with colonial architecture, urbanism, and festival heritage. Four heritage-related dimensions are studied in Port Said City in Egypt and question the relation between the tangible and intangible heritage to achieve sustainable urban development. These dimensions are the urban heritage settings, the heritage management, the famous resistance festival, and the local community of heritage site’s needs. Perceiving the intangible festival’s heritage is strongly connected with protecting the urban and architectural heritage, protecting the local community’s livelihood and everyday needs. The research includes a literature review on urban heritage and festivals. Furthermore, the study applies two thematic indicators developed by UNESCO that help decision-makers build a coherent narrative of culture and development. Forty structured interviews were conducted with the local community to understand the local community and visitors’ needs. This study is essential to link heritage with sustainable urban development.
Keywords: Port Said; festivals; intangible and tangible heritage; urban heritage; sustainable urban development

1. Introduction
The role of culture as an approach to sustainable development has been recognized over the past decade. As defined by UNESCO, cultural heritage includes tangible monuments, sites, and objects and intangible traditions and living expressions inherited and passed on through the generations. These include and are not limited to oral traditions, knowledge, practice, and festive events (UNESCO, 2003). The Sustainable Development Goals (SDG) Article 4 under Goal 11 highlights protecting and safeguarding the world’s cultural and natural heritage. Furthermore, sustainable cities and communities encourage positive economic, social, and environmental urbanization while considering heritage (UN, 2015).

Additionally, in 2011, intangible traditions and social values were included in the Historic Urban Landscape approach (HUL), and in 2016, the New Urban Agenda “HABITAT III” was introduced. This New Urban Agenda promotes and links cultural expressions, arts, and heritage-based activities to sustainable social-economic development; culture has become the fourth dimension when addressing sustainability (UNESCO, 2016; Perry et al., 2020, p. 605). The main focus of planners and decision-makers is to document and perceive the physical attributes of heritage. However, suppose any historic urban area would develop sustainably. In that case, there should be a holistic vision that includes the intangible dimensions besides the local inhabitants’ livelihood, economic potential, and social structure (Jigyasu, 2014, pp. 138, 142). Developing the physical attributes without including the society and the intangible dimension of heritage can lead to social exclusion, economic inequality, and the loss of identity. Therefore, this holistic management vision focuses on the HUL that reveals a community-based approach to heritage management (Deacon, 2018, p. 73). Furthermore, cultural heritage is also linked to cultural and creative industries, recognizing human imagination as having social-cultural and economic value (UNCTAD –United Nations Conference on Trade and Development, 2021, p. 3). Thus, it is found that a broad understanding of the meaning of cultural heritage with its tangible and intangible aspects and the link to sustainable development has gained an increasing place in declarations, statements, and policy documents in the last decade.

In 2019, the first draft of the indicators framework and technical documents accompanying the thematic indicators of culture in the 2030 Agenda were developed. These indicators address the complexity of sustainability concerning culture. The thematic indicators include four dimensions with 22 indicators: (Environment & Resilience), (Prosperity & Livelihood), (Knowledge & Skills), and (Inclusion & Participation). The main objective was to assist decision-makers by building a coherent and robust narrative on culture and development based on evidence and adding a managerial dimension to achieve sustainable cultural heritage (UNESCO, 2019).

An example of the inclusive vision of cultural heritage can be seen through cultural festivals as examples of intangible heritage linked to urban space to promote tourism, create a city image, and achieve sustainable urban development. Although festivals’ origins may date to earlier beliefs, hundreds of European cities organize annual and semi-annual festivals to present traditions. These events illustrate how people spent their leisure time, representing the living intangible heritage passed down through generations. These festivals attract millions of visitors annually, and municipalities around the EU compete to develop their urban profile using cultural industries and festivals in their strategy (Aalst & Melik 2012; Cudny, 2016). Likewise, Egypt developed cultural festivals related to a place’s identity and a community’s heritage. The religious (Mawled) festivals are an excellent example of celebrating religious figures’ birth in unique ceremonies for Muslim and Christian figures within different urban and rural contexts. One of the most ancient festivals celebrated throughout Egypt is Sham El-Naseem, continually adapted through history since Ancient Egyptian times to mark the spring (EALFT, 2009, p. 33). The canal
cities’ Resistance Festivals also celebrate the local's struggles against historical invaders. Unlike cities worldwide, these festivals are not used to promote places and sustainable urban development, but they have supported a local community’s traditions and cultures for hundreds of years. There is an excellent opportunity to use these festivals to develop urban spaces and generate investment opportunities.

Port Said is a unique example of an Egyptian city with colonial architecture and urban and festival heritage. Built-in the mid-19th century during the Suez Canal construction, this cosmopolitan city is an exceptional tangible and intangible heritage (see, Figure 1 for examples of the city’s tangible heritage).

Port Said inhabitants’ resistance is historically well-known as they faced waves of wars, occupations, and displacements. A traditional festival celebrating this resistance flourished from the late 1970s. In the late 1990s and early 2000s, the celebrations shrunk when fires, one of the main components of the festivals, were forbidden by the city authority. Then the city declined as an open market coincided with the shrinking of the festival and the destruction of its distinctive architecture.

Since 2020, the festival has faced significant challenges due to the Covid pandemic and banning social gatherings, which forced its cancelation for two years. This situation has raised questions about preserving the festival and promoting it to achieve urban development, develop the tourism industry, and attract economic developments.

The main objective of the research is to shed light on the Arab district in the city of Port Said as a cultural case. The research begins with an analytical narrative of the literature to determine and recognize the role of culture and festivals as an approach to sustainable urban development. Then the research sheds light on the city of Port Said as a cultural case that combines unique tangible and intangible heritage values, focusing on the heritage of the Arab district. The paper ends with a cultural management framework that guarantees the sustainable development of the district’s urbanism and heritage.

2. Research Scope
The scope of this research paper is the Arab district in Port Said city. Following the literature review, the paper starts with the city level to explain its urban heritage among its intangible heritage elements, introducing the reader to the Arab district as a part of its urban and cultural history. The Arab district is also the case study and the Allenby festival location. After the case study analysis and discussion, linking the results with a cultural management framework has been necessary. Nevertheless, Egypt's political and cultural administrative management follows the central administration system, and the power is not at the district level. Therefore, the authors take the analysis back to the city level. The Arab district is again part of the city and its managerial cultural framework.

3. Research Methodology
This research is based on qualitative data analysis; the literature review covers the urban heritage and the festivals with cultural heritage. Then, the paper analyzes the built environment at the city level, followed by the case study, focusing on the Arab district in Port Said and the Allenby Festival as tangible and intangible heritage examples. Additionally, the research focuses on the most significant urban and architectural features of the Arab district and Nabil Mansour Street, where the festival occurs.

Three site visits were made to the Arab district and Nabil Mansour Street in February, October 2020, and May 2021. Results include a street spatial analysis, an interview with the key organizer of the festivals, and forty structured interviews with a selected sample about the local community’s perception of the Arab district’s tangible and intangible heritage.
The research relied on the convenience non-probability sampling method, where a diverse sample of the Arab district inhabitants was interviewed. This method is adopted due to its speed, cost-effectiveness, ease of sample availability, and the most convenient and practical way to conduct surveys in real life (Taherdoost, 2016, p. 22). The sample is diversity sampling that includes (visitors, workers, and residents). Forty interviews were conducted, and the participants were 30 males, and ten females, ranging in age from 20 to 60 years, including 16 Residents/shopkeepers, 15 visitors, and nine vendors/sellers. The sample size provides an insight into the population’s needs and vision (Dworkin, 2012).
The overview of the case study and the analysis of the interviews is followed by the heritage management analysis, using two of the UNESCO thematic indicators. Goal number 11.4 of the SDG is concerned with cultural heritage and is included in only two dimensions: (Environment & Resilience) and (Prosperity & Livelihoods). This research focuses only on the urban scale of these two dimensions. Thus, the research covers only the two indicators for (Sustainable management of heritage) and (Governance of culture). This initiative demonstrated an innovative effort to develop a methodology to demonstrate the role of culture and its contribution to SDG implementation.

Data relating to these indicators will be recorded for the case study to verify the district’s current state and concerns facing the process of safeguarding and protecting the cultural heritage. The paper concludes with an action plan to help decision-makers improve the current situation and increase awareness of the cultural role in achieving sustainable development goals.

4. Urban Conservation and Safeguarding Tangible and Intangible Cultural Heritage

Urban heritage conservation has emerged in the second half of the 20th century as an essential division of international public policy to protect and safeguard future generations’ cultural heritage. Urban heritage indicates a cultural property primarily associated with urban districts and historic cities, including sites, lands, blocks, street networks, land uses, and architectural buildings with their details and style (Karlström, 2014, p. 7540).

In 2003, the “Convention on Safeguarding of Intangible Cultural Heritage” was the first to address intangible heritage that had only focused on tangible monuments and sites until that time. The 2003 convention defined the different intangible heritage parts, including social practices, rituals, and festive events. It aims to safeguard, respect, and raise awareness about intangible heritage and provide international cooperation to protect and promote the importance of communities, groups, and individuals’ participation to protect and save their intangible heritage (UNESCO, 2003).

Since 2011, UNESCO has adopted a comprehensive approach that includes tangible and intangible heritage, embracing a cities’ historical economic, cultural and social values. Historic Urban Landscape (HUL) has replaced the cultural heritage management approach as a city development base to improve and protect the human environment’s quality and livability, aiming to integrate urban development with cultural management. This approach broadens the traditional model, focusing on managing heritage resources in continually changing settings and identifying interconnections between natural and cultural heritage, whether tangible or intangible. It includes open spaces, land use patterns, spatial organizations, social and cultural practices, and intangible elements related to diversity and identity (UNESCO, 2011; Veldpaus et al., 2013; WHITRAP, 2011).

The HUL provides a mechanism that attempts to balance sustainability and conservation, mainly focusing on the need for cooperation between the different actors and stakeholders on both national and international levels. Although HUL values the intangible attributes of heritage during the analysis, planning, and conservation process, (Ginzarly et al., 2019) have analyzed more than 100 publications from 2010 to 2018 on HUL and argue that most studies are value-based. The framework was developed conceptually; therefore, applications in local contexts are still limited and face challenges for local governance and contexts. Moreover, there is still a gap in moving from theory to application (Ginzarly et al., 2019). The Implementation of the UNESCO (HUL) Recommendation in the International Expert Meeting, Shanghai, China, 2018, indicated the same results. It discussed integrating the HUL with management mechanisms and the challenges of the different scales of urban settlements. It also raised the challenges of climate change, social transformations, communities’ roles, and financial deficiencies (WHITRAP 2018). To support the implementation of cultural heritage on a national level, UNESCO released the Thematic Indicators for Culture in the 2030 Agenda in 2019, aiming to increase the visibility of culture and support local governments to achieve the 2030 Sustainable Goals. This paper applies two of them in the final
section of this paper to link the heritage and the local community needs with a managerial framework.

5. Festivals and Cultural Heritage

Festivals and celebrations resulting from a societies' social and cultural norms are naturally connected to specific spaces and places. According to UNESCO, “Rituals and festive events often take place at special times and places and remind a community of aspects of its worldview and history” (UNESCO, 2020). Therefore, festivals representing traditions, local culture, or representing local community history taking place in a particular time and place are considered a heritage that needs to be perceived, protected, and invested in. These include rituals, social practices, oral traditions, and performing arts.

The UNESCO report on Culture: Urban Future; Global Report on Culture for Sustainable Urban Development has included cultural industries and cultural tourism as the critical element, drivers, and enablers of sustainable development (UNESCO, 2016). Therefore, the sustainable development of festivals is connected to urban development, cultural tourism, and livability, which are intangible heritage elements connected with HUL.

It is also worth mentioning worldwide festivals that promote the intangible heritage, such as the biannual event held in Chengdu, China, since 2007. Although most of these festivals are related to music and art, festival industries are developed that support economic development in the urban context. Furthermore, Europe has experienced a “festival boom” over the last few decades due to European cities’ civilizational development and deindustrialization. In these festivals, culture is seen as a consumable product that supports the economy driving the transformation of urban spaces (Cudny, 2016, pp. 158, 159).

Lessons can be learned from our western counterparts. For example, to generate economic benefits, the visitors’ needs must be prioritized in that they should be considered customers. Motives behind attending a festival may vary from cultural and traditional to spending recreational time, socializing, relaxing, and exploring the local culture. While culture may be the main force behind a festival, it may not be the main driver behind the customers’ participation (Hugo & Lacher, 2014). A festival’s success as the driver for sustainable economic development cannot be separated from the quality of services and urban context where it takes place. Visitors must feel entertained, but not at the expense of the local community’s needs.

(Perry et al., 2020) studied eighteen international festivals regarding their role in urban development. They argue that intangible heritage is marginalized where culture is mainly viewed as a business and cultural entrepreneurship is dominant. Their findings strongly recommend that festivals be valued and regarded as crucial to the residents (Perry et al., 2020, p. 604). Festivals should not dominate the needs of local communities, the quality of urban life, or a location’s social nature (Quinn, 2005). Furthermore, it should also be considered that the relationship between festival and place can run in two directions. Festival Adds value to the place as much as places add to festivals while also branding a specific image to the city. The relationship between place and festival is particular to each case. At the same time, visitors may not be put off by the change of festival location as long as it is accessible; a venue change can affect the event’s nature (Aalst, Melik 2012). However, if festivals are connected to a particular urban context, urban development can be an added value and of real benefit. Festivals can also be seen as an instrument for achieving social inclusion, togetherness, and an occasion that increases the feeling of belonging to the place and country (Mousa, 2018, p. 183).

The effect of a festival can be detrimental if it is not designed to create cultural and economic benefits for the residents, fulfilling their needs and respecting the place. Visitors may lose interest in exploring the city's attractions, leading to social exclusion rather than inclusion. Furthermore, if
socio-economic conditions are not considered, festivals based on intangible heritage may suffer from decreased tourists, especially during an economic downturn or pandemic (UNESCO, 2003).

Spain is a successful example of industry investment, with 47 annual festivals, ten of which are listed as intangible heritage festivals. Millions of visitors enjoy the South of Spain Festivals, where a transformation of Andalusia’s cities occurs to support the touristic enjoyment of monuments, culture, history, and festivals. Saint Joseph's Day is celebrated by the Fallas Festival of the burning dolls, similar to the Allenby Festival in Port Said. Another example is the Burning Man celebration in the Black Rock Desert in Nevada, USA. A temporary city is constructed every year to host the event, and more than 70,000 visitors attend, culminating in the burning of its temporary city (Burning man, 2021).

Egypt's history is vibrant, with traditional festivals strongly linked to the community, sites, and urban places. With such a rich and unique history, only seven sites and six elements are inscribed in the UNESCO list of the Egyptian intangible heritage, none of which relate to celebrations or traditional festivals. Therefore, it is crucial to record the endangered intangible elements before modernization erases them. Signs indicate that if the Egyptian State does not act to preserve the festivals and the urban settings where they take place by putting them in a creative cultural agenda, many will disappear.

The Egyptian Archive of Folk Life and Folk Traditions has documented ten Egyptian festivals, none of which are included on the UNESCO list. There is no evidence that these festivals are seen as a source for the creative cultural industry within their urban setting. In their 2008 publication, Safeguarding Egyptian Traditional Festivals, the Port Said Allenby Festival was classified as a seasonal and local occasion (EAFFLT, 2009, p. 33). This festival can be compared to similar festivals worldwide, including the Fallas Festival in Spain and the Persian New Year Nowruz Festival, celebrated in twelve counties, both listed as intangible world heritage in 2016 and 2009, respectively (“SOTW,” 2021; UNESCO, 2014).

6. The Historical Development of Port Said City
The city had grown in the 19th-century as a cosmopolitan city, with fabulous colonial architecture and urban fabric to house the diverse ethnic community. The following sections explain the tangible and intangible heritage of the city, focusing on the Arab district and Nabil Mansour Street as an example.

6.1. Port Said City Combines Unique Tangible and Intangible Heritage
Initially, Port Said was planned as a cosmopolitan city that mixed European modernity and local traditionalism (Figure 2) (ElKerdany, 2017; Baller, 2017, p. 48). Built-in 1859 as a seaport at the northern end of the Suez Canal (Piaton, 2017, p. 4), it became an international center for trade, exchange, and communication. It has since passed through different development stages and historical transformations from establishing the canal, colonialism, and wars.

The urban fabric of Port Said was divided into two districts, the Afrang district for Europeans and the Arab district for Egyptians. Both districts were designed on a grid pattern on the canal's African (Western) side, with Muhammad Ali Street separating both neighborhoods. In 1926, Port Fouad was established on the Asian (Eastern) side of the canal in a garden-city pattern for the employees of the Suez Canal Company (SCC). The Afrang district is distinguished by upper-class buildings, large land plots, wide streets, and green spaces. While the Arab district has much smaller blocks and narrow streets, different activities emerged from the two neighborhoods in response to the space available to accommodate or encourage social interaction and cultural expression (Piaton, 2017, p. 11; Baller, 2017, p. 39; ElKerdany, 2017, pp. 17–21).

In 2010, the Governorate organized a conference for economics, architecture, urban heritage, and the future of heritage buildings in Port Said, resulting in several recommendations:
• Activate laws that protect heritage and approve lists of valuable heritage buildings;
• Declare and activate laws to preserve historical areas and settings;
• Propose financial sources to fund the restoration and preservation of buildings;
• Identify and cooperate with owners of heritage buildings to promote and preserve them;
• Cooperate with international bodies in the scientific and financial preservation of these heritage places;
• Develop a plan to stimulate tourism by restoring and rehabilitating heritage buildings.

To develop the Arab district and preserve the famous wooden facades, the formation of a board of trustees was proposed, consisting of civil organizations, Port Said Governorate, senior citizens, businessmen, banks, insurance companies, and the Suez Canal Authority (NOUH, 2010). Unfortunately, these recommendations have not yet been applied. In 2014, the Egyptian Cabinet listed 644 Port Said buildings as heritage sites (decision number 1096). Some owners have used gaps in the law during the last ten years to remove their buildings from the list to destroy them. A current updated list is unavailable, and there is no record documenting the loss occurring over the last decade. Port Fouad is listed among eight other Egyptian districts as a protected heritage site, and several heritage buildings and historic gardens have been preserved; the general condition is still the same. Many buildings, especially in the Arab district, remain at risk (Megahed, 2014, p. 101).

The intangible heritage in Port Said is connected to rituals and social practices, professions, and other cultural expressions of the city, including oral traditions and performing arts. It is the product of relationships between local, national, and global inhabitants. The authors divided the intangible heritage in Port Said into:
Traditional professions have developed over the past 150 years, but several have disappeared (i.e., the “Bambuti” boatman linked to Port Said’s sea trade). Other communities worked in ship services, including the ship waste sect that bought and sold scrap from the ships. The artisans’ sect includes barbers, carpenters, smiths, and ironers who provide services. Most of these sects dwelled in the Arab district.

Trading as a livelihood capital: The Port and the Afrang district initially functioned as a trade center, especially at the height of sea trade. However, after this shifted to land trade on the declaration of Port Said as a free zone in 1976, its commercial center moved to the Arab district, resulting in a spatial transformation of the city. Trading transformed from being a means of communicating with the world into a local affair. Since 2002, the trading activities have declined with the successive decisions by the Egyptian State that affected the free trade zone in Port Said and consciously the people and merchant livelihood.

The city’s oral traditions and performing arts, such as Simsimiyya folklore, is a local singing practice that started in Port Said in the 1930s. Simsimiyya musicians and singers perform songs about civilian resistance during periods of war and colonialism. The Allenby Festival also started as a cultural expression of resistance before becoming a popular celebration encompassing broader symbols and issues.

6.2. The Arab District Urbanism and Architecture
The Arab district has experienced several stages: establishment, colonialism, war, and economic recovery, including demolishing its heritage buildings (Figure 3). Initially, the Arab district community was inhabitants from different Egyptian regions, especially Upper Egypt, including workers, fishers, masons, and those working in the shipping business. The Bambuti was one of the best-known professions for those conducting small-goods trade with passing ships.

Figure 3. Illustrates the Arab district with tangible and intangible elements (Source: Authors’ work).
A grid system of narrow streets, the width ranges from three to ten meters, without any open spaces or yards.

Land lots and building blocks are relatively small. Streets were named after Egypt’s governorates and after heroic Egyptians during colonialism or war (Baller, 2017, p. 42,43; ElKerdany, 2017, p. 18).

Quite a dense oriental city that uses wood in a very complex but standard way. The balconies are often closed with various wooden partitions associated with the traditional Islamic Mashrabiyas, and the main streets are surrounded by wooden arcades (Figure 4a,b).

A combination of wooden arcades and balconies with Mashrabiyas is used as an external veneer, creating an oriental façade.

This external veneer gives the city its character and charm, helping to keep walls and interior spaces cool and achieving privacy (ElKerdany, 2017, p. 21).

The district is considered a mixed-use development that blends ground-level commercial use with residential use above. The streets allow for pedestrian, bicycle, buggy, and car traffic.

During the colonialism and war stages, the formation of the Arab district did not prevent the community from practicing political demonstrations. A tradition emerged involving burning life-size dolls of colonial figures, representing symbols of antipathy.

Port Said declared a free commercial zone in 1976 as a reward and appeasement to Port Said’s people who suffered displacement throughout the war in the economic recovery stage. The Arab district became the focal trade center and primary source of livelihood. The grid-lined streets mainly became commercial, with very few vehicles allowed access. The Governorate made further improvements to infrastructure with natural gas available to most urban districts. From this point, the Allenby Festival was able to continue, but without the use of fire.

Architecture and urban heritage suffered greatly after the emergence of real estate investors in their search to achieve maximum profit and with no regard for heritage value. The lack of available land in and around the city increased the land prices, leading to the demolition of many heritage buildings for new commercial or mixed-use buildings.

In 2011, the Egyptian Cabinet officially listed 106 buildings as heritage sites in the Arab district (decision number 1096; NOUH, 2011). Current statistics are unavailable due to the list being updated. However, many buildings have been recently removed from the National Organization of Urban
Harmony (NOUH) list. Owners of some heritage buildings take advantage of a gap in the law that allows them to claim that their buildings are in at-risk condition. Instead of preserving these buildings, they are removed from the list and demolished. Although the Arab district's original urban fabric is still visible, the historic city has lost its streets' pattern, unique character, and local traditions.

6.3. The Allenby Festival in Port Said
The origin of the Allenby Festival dates back to the night before Sham el-Naseem in 1925. Great fires were made into which they threw effigies of Edmund Allenby, British High Commissioner of Egypt post-WWI. The city streets, especially the Arab district, competed for the highest fire. For 100 years, the festival was accompanied by dolls, fires, and folkloric poems, developing into social practice and tradition for the local community. Even during periods of forced population displacement, residents continued the festivals, proving that historical upheavals have not prevented the inhabitants from expressing their opposition to injustice and aggression (ElKerdany, 2017, pp. 26, 27). After Port Said became a free commercial market in the 1970s, until the present day, the festival continued to attract thousands of visitors from the city and neighboring cities, who would enjoy shopping and Sham El-Naseem at the seaside. The fires were only forbidden after the city started providing natural gas to the buildings at the end of the 1990s. There was a community attempt to revitalize the celebrations with doll-burning during the absence of security after the 2011 revolution. This period was also when violations against heritage buildings reached their peak, resulting in hundreds being removed to construct modern buildings, which happened due to the limited number of free lands and increase in land prices. This famous festival has changed; now limited to a few streets in the Arab district, there are no fires, and the dolls now represent different contemporary political and social figures.

Figure 5. Illustrates the new buildings that have replaced the original heritage buildings while keeping the same grid plan (Source: The authors’ work).
7. Discussion
To link heritage to sustainable development, and more specifically, to realize the heritage of the Arab district and achieve sustainable development. The research focused on working in two directions:

Firstly, it is essential to understand community needs and their perception of the safeguarding and protecting heritage process. This required forty interviews conducted with the local community's perception of the Arab district's tangible and intangible heritage, a spatial analysis of the street, and an interview with the key organizer of the festivals. Whether the festival is an attractive element to Nabil Mansour Street in the Arab district, the extent of its impact on the place reaps economic and social benefits and their perception of preserving the built heritage.

Secondly, searching for proposed international practices to achieve the 11-Goal article 4 from SDG. To find out the strengths and deficiencies in the procedures and measures to protect and promote heritage and sustainability and to determine Port Said's position regarding the effectiveness of its cultural and urban policies. Furthermore, providing a better understanding of the current situation in the city provides an overview to monitor the status of progress.

7.1. Urban Analysis of Nabil Mansour Street: a Place as Tangible and Intangible Heritage
Nabil Mansour Street was chosen as the case study because it is one of the few streets that has hosted the Allenby Festival in its modern form. The locals organize all current celebrations without financial support from the Governorate or the Ministry of Culture. One of the most influential artists maintaining this tradition is Mr. Mohsen Khudair. Each year he creates dolls expressing a contemporary issue in Egypt for display on a large platform that people gather around at night during Sham el-Naseem celebrations. Port Said's musical folklore is revived through Simsimiyya performances, maintaining a solid link to intangible heritage. Mr. Khudair stated in an interview that he started to make his dolls in the 1970s and has taken the initiative to make dolls that reflect contemporary political figures during the last thirty years. This element is one of the few remaining features that has survived after the fires were banned. Unfortunately, the few remaining citizens' celebrations lack support from official bodies, facing financial, cultural tourism, and sustainable management challenges.

Furthermore, the younger generations have lost connection with the festival's origin. If these remaining initiatives are not supported, the festivals will disappear. Another more recent threat has been the Corona pandemic, which caused the event's cancelation for the first time. This highlights an issue related to the continuity and sustainability of the festival and its consequences for the community.
Nabil Mansour Street in the Arab district is where the festival is held, representing two inseparable sides of tangible and intangible heritage. Spatial analysis of the streets indicates how much higher buildings have replaced the demolished buildings. The new buildings differ significantly from the original ones; wooden balconies and arcades have been replaced by concrete. They have maintained commercial use on the lower floors and residential use on the upper floors (Figure 5). Only a few buildings remain with colonial wooden revival facades, and unfortunately, not all are listed as heritage buildings. The skyline and urban character of the area have changed; however, it has retained its grid pattern, and the land use is still mixed.

7.2. Community Perception of Safeguarding and Protecting Heritage

A series of interviews were conducted on the 1st–2nd of October 2020 and 1st–2nd of May 2021 (days before Sham el-Naseem) to determine the local community's perception of the Arab district's tangible and intangible heritage. Forty interviews were held, and the participants were made up of 30 males, ten females, with ages ranging from 20 up to 60 (Table 1):

The interviews covered the following issues:

Q1 - Is the festival an attraction to Nabil Mansour Street in the Arab district, and how important is it for the local community's livelihood?

Q2 - What are the residents' and users’ needs in the street?

Q3 - What is the interviewees' vision concerning heritage buildings and their perception of the importance of preserving them?

The interviewees' opinions show the following

For Q1, twenty-seven out of forty agreed on the importance of safeguarding the festival. Twelve stated that the festival is not essential, and only one person abstained from expressing his opinion. Those who supported the festival's preservation considered it a form of heritage, essential for the residents of Port Said themselves and for local tourism. They all agreed that it should be recognized and supported by governmental institutions (Figure 6).

Person A Sheikh Al Hara, the formal governmental representative of Nabil Mansour Street, said: “All of this is part of our cultural heritage that must be preserved. The festival is considered a holy day. Many recreational activities, including theater, Simsimiyya musical band, dolls, and the governor and several officials are also used to attend the festival.” Person B, a young salesman, said: “We are
always used to the festival. It is part of our tradition. Even if people face challenges like the days of the 2011 revolution, we would still make dolls and burn them”.

Person C: a university student said: “The street used to be a tourist attraction at the festivals, and there was an increase in the buying and selling process.” The interviewees agreed that the celebration is a revitalizing source for trading activities, attracting residents to the district; the previous opinions increased on the day before spring celebration of Sham el-Naseem in 2021.

On the other hand, another opinion emerged during the Corona pandemic due to the precautionary measures taken by the State to prevent celebrations or festivals. Interviewees who lack interest in the festival state their reasons for economic challenges within the local community. The interviewees showed anger and resentment at the decline in livelihood and commercial recession, especially after abolishing the free zone market. They also showed a lack of organization during the festivals, and they recognized that celebrations and festivals had historically been a tool for recreation among the city’s residents. However, some residents focused on their daily living with the difficult economic situation rather than a strong desire for entertainment.

For example, Person D said: “The celebration in the past had a special flavor, as there was a commercial boom, and therefore people are happy, but now people are broke, and therefore, people are upset.” Person E, a Shop owner, said: “These celebrations cause crowd, cause anxiety, and cause problems.”

For the Q2, the interviewees were asked about the residents’ and users’ needs that should be met in the street. They all agreed that facilities and services such as paving roads, garbage bins, light units, hygiene, and itinerary for people circulation during the Allenby Festival are a priority for the development. They indicated a need to set a plan for streetscaping and organizing street vendors.

The Q3 deals with the interviewee’s vision of heritage buildings and the need to preserve them; their views can be divided into three categories (Figure 7):

The first opinion held by thirteen persons in the sample is that preserving the heritage buildings in general; however, their vision of these buildings differs. There is uncertainty regarding preserving the Arab district heritage buildings because of their dilapidated state.

While the second opinion, held by sixteen persons in the sample, is that these buildings are dilapidated, threatening their residents, and should be replaced. For example, a young salesman said: “If the building is demolished, there are many people who will benefit; the contractor, the resident, the owner of the house.” It must be demolished, and other buildings built with bricks and cement. Another young man dwelling in one of the wooden buildings said: “Wooden buildings are no longer of use in Port Said, wherein the previous winter, they led to rainwater leakage. In my opinion, I do not care whether it is unique or not”.

The third opinion, held by seven persons, varied as they saw the benefit of these buildings in design, ventilation, and natural lighting. The Arab district heritage should be preserved through restoration, repair, and renovation supported by regular maintenance. Some believe that the
Table 2. Outcomes and challenges raised by the interviewees

| Local community’s perception of the Arab district’s tangible and intangible heritage | Potentials/Strength | Weakness/Threats | Challenges |
|---|---|---|---|
| The perception of the festival | • A festival is a form of cultural heritage that must be preserved. | • ✓ | • ✓ - The loss of interest in the festival because of the economic challenges. - The need to sustain the residents’ interest and increase the number of tourists. - The need for cultural management. - The need for cultural industries. - Lack of tourists services. - The need for urban development and making the area accessible and visible. |
| | • It is Attractive to the domestic residents. | • ✓ | |
| | • It Should be recognized and supported by governmental institutions. | • ✓ | |
| | • It is a place for other recreational activities, including theater and Simsimiyya musical band. | • ✓ | |
| | • It is a tourist attraction. | • ✓ | |
| | • It is a revitalizing source for trading activities. | • ✓ | |
| Users’ needs in the urbanism | • Lack of facilities and services such as paving roads, garbage bins, light units, and hygiene. | • ✓ | • ✓ - The need to provide urban and cultural facilities, including streetscaping elements. |
| | • The need for streetscaping and organizing street vendors. | • ✓ | |

(Continued)
primary victims are residents with old rent systems, specifically in the current situation with no maintenance. Four people in the sample refused to answer, stating that it was up to the property owner.

**Outcomes of the Interviews**

There is a lack of awareness among the younger generation, who lost connection to the tangible heritage of the street and district. These include the festivals and the value of the architecture and urban heritage. Moreover, the festival has lost its social and economic values due to the event decline over the last twenty years. The difficult economic situation has affected the festival’s value since the 2011 revolution and the shrinking of the city’s commercial free-market standing. Solutions that do not consider the local community’s economic needs will not be successful. The authors also monitored the district’s urban state and its tangible heritage elements, especially Nabil Mansour Street. They found a deficiency in the general work to manage and protect the cultural heritage in the district. The site visits and interviews also indicate the need for streetscape design, allowing a better walking experience. Therefore, there is a need to apply a managemental district plan that starts with the residents’ and local visitors’ needs, considers their livelihood, and points out the main obstacles preventing sustainable development (Table 2).
Table 3. Checklist for sustainable management of heritage (√) existing, (×) not existing, (-) NE no evidence or published data

| Questions | The Arab | The Afrang | Port Fouad | Comments |
|-----------|---------|-----------|------------|----------|
| 1-Does Port Said recognize and protect urban areas? | x | x | √ | Only Port Fouad district. |
| 2- Have Port Said’s heritage districts been mapped? | x | x | √ | Only Port Fouad district. The Arab and The Afrang heritage buildings are listed, but many are under threat of demolition. |
| 3-Does the city register sites/buildings of heritage value? | √ | √ | √ | The lists of buildings has been updated in 2021. But the last official published list was in 2011. |
| 4-Does Port Said has a historical/heritage district management plan? | - | - | - | (NE) No evidence or published data |
| 5-Evidence of community participation in: | | | | Alliance française de Port-Said and Port Said Ala Ademo’ Non-profit organizations that support reviving Port Said’s historical and cultural position. |
| ● Collect potential sites/buildings to compile them in an initial list. | √ | √ | √ | |
| Generate a fully documented record of sites/buildings. | √ | √ | √ | |
| ● Manage listed and registered sites/buildings. | x | x | x | |
| 6-To what extent are impact assessments successful in saving the districts’ infrastructure? | - | - | - | NE |

(Continued)
Table 3. (Continued)

| Questions                                                                 | The Arab | The Afrang | Port Fouad | Comments |
|---------------------------------------------------------------------------|----------|------------|------------|----------|
| 7- Evidence of any compulsory procedure or permit before new construction or demolition. | ✓        | ✓          | ✓          | Only Port Fouad is listed as a protected district. All National Organization for Urban Harmony (NOAH) listed buildings are protected from demolition. However, many buildings are removed from the list due to a low gap and demolished. |
| 8- Evidence for adapted carrying capacity plans for managing tourism.     | -        | -          | -          | NE       |
| 9- Applying the 2011 Recommendation of the HUL.                           | -        | -          | -          | NE       |

7.3. Thematic Framework to Analyze the Heritage Management in Port Said

The Culture2030 Indicators monitor culture enabling progress in local implementation of SDG and targets for the 2030 Agenda (UNESCO, 2019). This initiative was involved as it is considered an aspirational tool for all to help assess progress and look for improvement, more than just a formative assessment. It supports national and local understanding of the peculiarities of their culture and their ability to identify and integrate relevant data.

Due to the Egyptian administration, a managerial dimension on the Arab district alone cannot be developed without studying the city level and comparing the Arab district with the other heritage districts of the city. Implementing the indicators in this paper is necessary to allow us to define what is needed in the Arab district and state Port Said’s position regarding the effectiveness of its cultural and urban management policies. The indicators offer a better understanding of the city’s current urban and cultural position, providing an overview for monitoring the management state of progress, finding out the obstacles that hinder the sustainability process, and providing a holistic understanding from a bottom-up approach. Generate a fully documented record of sites/buildings.

The indicators include a checklist for a sustainable management framework (Table 3) to safeguard and manage cultural and natural heritage and transfer historical practices, knowledge, and artifacts. This indicator provides an overview of the strengths and shortcomings in actions and measures to protect and enhance heritage sustainability. The recommended indicator for the dimension Environment & Resilience examines the obligation to safeguard cultural and natural heritage by offering proof of sustainable heritage management and conventional knowledge in cultural heritage-sensitive planning. This dimension also assesses the urban environment’s physical/spatial components of public spaces and cultural infrastructure. The checklist is modified and applied to the three historic districts of the city: The Arab, The Afrang, and Port Fouad, to compare the Arab district with the other heritage districts of the city.

The above indicators show the similarity between the Arab and the other two heritage sites, and there is an urgent need for:
Table 4. Checklist for governance of culture: (√) existing, (×) not existing, (-) NE no evidence or published data

Standard-setting, policy, and institutional framework support culture and creativity at the government level (State Level).

| Institutional                                                                 | Comments                                                                                      |
|-----------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| Existing Ministry of Culture at the national level?                         | √ -                                                                                           |
| Existence of a “culture committee” in the Parliament?                       | √ -                                                                                           |
| Existing research institutions and statistical organizations evaluating cultural policies and producing data related to the creative and cultural sectors during the past four years? | × -NOAH is responsible for appraising laws related to heritage and urban harmony. No evidence for any activities concerning creative sectors evaluating cultural policies. |
| Frameworks and cooperation between the Ministry of Culture and other ministries? | √ -Between Ministry of Culture, Ministry of Education, and Ministry of Communication. Producing virtual tours and developing curricula. |

Policies and financial framework (Applied in Port Said city)

| Is there proof of the following items of the “policy cycle” for culture revised or adopted over the closing five years: Current plan or policy Monitoring and assessment Review. | - (NE) No evidence or published data |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|
| Existence of specific measures for creating and supporting jobs in the sector of culture and innovation.                                                                                         | - NE                                |
| The extent to which specific measures and procedures are in place to encourage micro, small and medium cultural institutions within the formalization framework.                                           | - NE                                |
| Particular regulatory measures and procedures to provide subsidies to the cultural sector.                                                                                                           | - NE                                |
| Particular procedures for dealing with the tax situation, such as the existence of tax exemptions or specific incentives.                                                                           | - NE                                |
| Existence of policies and procedures that assist international flows of cultural goods and services.                                                                                                 | - NE                                |
| Trade and investment agreements refer to the 2005 Convention.                                                                                                                                       | - NE                                |
| Cooperation between public and private sectors through cultural sponsorship.                                                                                                                        | √ -                                 |
| Existence of legislation regulating non-profit cultural organizations (cultural institutions and associations).                                                                                     | √ -                                 |

Increasing participation in cultural governance (Applied in Port Said city)
Table 4. (Continued)

Standard-setting, policy, and institutional framework support culture and creativity at the government level (State Level).

| Balanced policies to promote gender participation. | ✓ | The Egyptian State has a general policy guaranteeing the participation of women, the disabled, and minorities in all sectors. |
| Participation of specialists in the cultural sector, the Port Said community, and disadvantaged groups policies. | ✓ | Participation of specialists and disadvantaged groups is a State policy applied in all sectors. |
| The existence of a decentralized Port Said budget for cultural responsibilities. | ✓ | Through cultural houses and Governorate. |
| Advocacy programs/actions increase public interest in culture, well-being, and sustainable development. | ✓ | Through the Ministry of Culture and Ministry of Tourism & antiquities. |
| Relying on destination management organization(s) to control and affect tourism on cultural values. | - | NE |
| Has Port Said presented a cooperation program with at least one country in the past three years? Including design and implementation of a cultural policy, micro-cultural development, small and medium-sized companies, artists, and creativity. | - | NE |

Media diversity and digital environment (Applied in Port Said city)

| Policies and measures to support the diversity of the media (freedom, accountability, monitoring, ownership, linguistic diversity, community programming for marginalized groups). | ✓ | A general State policy. |
| Exciting of public service media with the cultural mandate. | ✓ | - |
| Digital transformation of industries and cultural institutions providing stakeholder accessibility. | × | Underway on the State level (i.e., virtual visits to churches and monuments) but does not yet include Port Said. |
| Evidence of cultural industries markets with a diversity of employers of all sizes. | - | NE |

- Management and assessment plans for the city and its heritage when conducting any new development plans.
- Encourage local communities and NGOs to play a more significant role in managing the city.
- Reorganization of the Arab and Afrang districts as heritage districts protected by law.
- Adoption of plans for managing tourism that favors the local community's needs.
- Block gaps in the law allow owners to take heritage buildings off the list for redevelopment.
- Provision of funds for owners of heritage buildings to allow renovation and preservation.
- Applying the 2011 HUL recommendations and adopting carrying capacity plans for managing tourism.
- Applying impact assessments in the districts' infrastructure.
The Prosperity & Livelihood dimension provides a framework for assessing the contribution of culture to enable more inclusive and sustainable economies. According to UNESCO, the economic share of the culture sector in the global economy is 6.1%, with annual revenue of US$ 2,250 billion. Before the Covid-19 pandemic, this sector provided 30 million jobs annually worldwide. The cultural and creative industries are essential for comprehensive economic growth and reducing sustainable development inequalities (UNESCO, 2021b). This dimension includes the indicator (Governance of Culture), indicating the extent of existing evidence supporting the role of culture in local and national economic development and livelihood generation (Table 4). It results from different institutional structures and frameworks governing each country's cultural sector activities.

The above indicators show the need for an institutional framework to support the culture and creativity industries in Port Said. Although the city is rich with potential, there are many points without evidence of implementation. There is a need to implement them and publicly publish their evaluation. Moreover, there is a need to support micro, small, and medium cultural institutions, branding participation in cultural governance, involving private organizations, and enriching the cooperation with public institutions in cultural activities and industries.

The conclusions of the sustainable management of heritage and Governance of Culture indicators are completing the outcomes of the analysis of the interviews and ensuring the need for a holistic approach for development to reach sustainability in the Arab district. There is a need for a management plan that involves private and public actors, a legislative and financial framework for management, support for cultural industries and institutions, and cultural governance—considering that this plan must respect the local inhabitants’ needs and livelihood.

8. Action Plan
Preserving the heritage of the Arab district is linked to the city and the improvement of the inhabitants’ livelihood. Which is strongly connected to the capital and assets that the community collectively owns. Below is a preliminary five-year action plan suggested by the authors. It includes the actions needed to preserve the Arab district’s heritage and guarantee sustainable development. The actions in the following plan are based on four dimensions driven by the discussion and analysis (Table 5). These dimensions are the tangible heritage, the festivals as intangible heritage, the local society’s needs, and finally, heritage management. They could extend to work on the city level, including the other heritage sites.

9. Conclusion
This paper addresses the relationship between preserving the tangible and intangible heritage to achieve sustainable urban development. The paper starts with a literature review on the cultural heritage, HUL, and festivals concerning sustainable development; it then analyzes Port Said’s urban setting and cultural heritage, narrowing it down to the Arab district, a heritage site of the city. The paper focuses on four dimensions related to heritage linking the urban heritage settings with the Allenby festival as an intangible heritage example.

This festival that depends on individual initiatives remains under threat, having been canceled for a second year. Those interviewed highlighted the effect of economic recession on their livelihoods and the lack of awareness about their festival and architectural and urban heritage. Instead of being an opportunity, heritage is seen as a threat to their income. Sustainable management and financial support should be provided for the festival, linking it to the urban development of the streetscape and the few remaining heritage buildings in the Arab district.

Despite its rich potential, Port Said city and the Arab district’s tangible and intangible heritage face significant challenges and are at risk. As Jigyasu (2014), in his significant work “The Intangible Dimension of Urban Heritage,” has argued, there is a need to shift to a holistic territorial approach that links local community and intangible heritage to the urban development of historical districts. Moreover, it is necessary to improve residents’ quality of life and the urban spaces to guarantee
Table 5. A suggested Action Plan: Key Actors, 1st Similarity Level:

| Dimension | Action | Key Actors | Priority | Outcomes |
|-----------|--------|------------|----------|----------|
| Cultural Heritage Management | Stop the illegal destruction of buildings by removal from the heritage list. | NOAH, Port Said Governorate, community representatives, architects, urban planners, NGOs, Ministry of Culture, Ministry of Finance, Parliament, private sectors | 1 | |
| Dimension | Action | Key Actors | priority | Outcomes |
|-----------|--------|------------|----------|----------|
|           | Integrate intangible heritage in cultural heritage management plans. | ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ | 1<sup>st</sup> | Implementation of the landscape-based approach. -Increase tourism attractions that depend on activities. -Perceive the intangible heritage elements. |
|           | Support community participation in collecting potential buildings, compiling them in an initial list, generating building records, and managing listed buildings and sites. | ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ | 1<sup>st</sup> | Involving the local community in managing their sites guarantees proper management and increases feelings of belonging. |
|           | Conduct impact assessments for infrastructure implementation. | ✓ ✓ | 2<sup>nd</sup> | Sustainable management for the district and reduce any negative impacts. |
|           | Create capacity plans for managing tourism. | ✓ ✓ | 2<sup>nd</sup> | Sustainable management of the resources. -Creating cultural tourism plans. |
|           | Create sustainable cooperation between people and private and public stakeholders for heritage management. | ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ | 1<sup>st</sup> | Sustainable management for heritage. |

(Continued)
| Dimension | Action                                                                 | Key Actors | priority | Outcomes                                                                                                                                 |
|-----------|------------------------------------------------------------------------|------------|----------|------------------------------------------------------------------------------------------------------------------------------------------|
|           | Provide channels for investments and adaptive reuse of historical buildings. | √          | 1st      | - Providing channels for heritage investments and incomes that encourage heritage buildings owners to preserve and maintain their buildings |
|           | Create and support jobs in culture, innovation, and cultural industries. Encourage micro, small and medium cultural institutions. | √          | 2nd      | - Employment opportunities. - Providing hubs for activities that build local identity. - Achieving people-centered development. - Creating employment opportunities and increasing incomes. |
|           | Provide subsidies for cultural activities and particular procedures for dealing with the tax situation of cultures, such as tax exemptions or specific incentives. | √          | 1st      | - Sustaining cultural activities and supporting people and private sector initiatives.                                                   |
|           | Create cooperative cultural, scientific, and financial programs with international bodies with preservation experience. | √          | 2nd      | - Gain knowledge and experience. - Putting the heritage districts and city on an international level.                                       |
|           | Brand and market the city's image                                      | √          | 1st      | - Turning the city into an international tourist destination.                                                                           |
| Dimension          | Action                                                                 | Key Actors | priority | Outcomes                                                                 |
|--------------------|------------------------------------------------------------------------|------------|----------|--------------------------------------------------------------------------|
| Intangible heritage| List festivals, folklore music, and the endangered professions as intangible heritage elements. | √          | 1st      | - Perceiving the intangible heritage elements.                         |
|                    | Provide funding channels for preserving intangible heritage activities. | √ √ √ √    | 1st      | - Opportunities for cultural industries that work with intangible elements. |
|                    | Strengthen the festival’s social and economic values                   | √ √ √ √    | 1st      | - Perceive the intangible heritage elements of the city.                |
|                    | Include and support the intangible heritage dimension in cultural programs tourism plans, including and not limited to the festival industry and related activities. | √          | 1st      | - Strengthening the feeling of belonging and self-identify value.       |
|                    | Formation of urban development plans that focus on value in its space, linking intangible and intangible heritage in the historic districts. | √ √ √ √ √  | 2nd      | - Generate more job opportunities and create cultural activities that attract cultural tourism. - Achieving people-centered development. |

(Continued)
| Dimension          | Action                                                                 | Key Actors | priority | Outcomes                                                                 |
|--------------------|------------------------------------------------------------------------|------------|----------|--------------------------------------------------------------------------|
| local community    | Create advocacy programs/actions that increase public interest in the contribution of culture, well-being, and sustainable development. | √ √ √ √ √ | 1st      | - Raise public awareness of cultural industries and activities.           |
|                    |                                                                        |            |          | - Implement sustainable development.                                       |
|                    |                                                                        |            |          | - Generate the public's interest to participate in the festival and cultural industries. |
|                    | Support economic recovery for those affected by the economic downturns. | √ √ √ √ √ | 2nd      | - Provide risk management support.                                        |
|                    |                                                                        |            |          | - Support vulnerable economic sections.                                   |
|                    | Support the creation of cultural and economic industries that fulfill the local community's needs. | √ √ √ √ √ | 3rd      | - Sustainable development of the cultural and other industries.           |
|                    | Support participation in cultural heritage management and monitoring their districts, including the local community, in the cultural sector jobs. | √ √ √ √ √ | 4th      | - Achieve a sustainable development of the historical districts.          |
sustainable development (Jigyasu, 2014, pp. 142, 143). Therefore, the authors have applied the two Culture|2030 Indicators to Port Said. The analysis concluded that the city needs a cultural management framework that considers the value of its space. This governance should include public stakeholders, the private sector, NGOs, and the local community to secure their social and economic needs. The intangible heritage, including folklore dancing and singing, endangered professions, commerce, and the traditional festival, should also be preserved and included as activities in urban development.

The paper ends with an action plan for the sustainable development of the Arab districts, and it includes key actors, dividing the actions into four dimensions which this paper studies, these are: tangible heritage, the festivals as intangible heritage, and the local society’s needs, and heritage management.

Egypt’s 2030 vision, released in 2016 in line with the SDG, has eight goals and ten pillars. Although it may not have addressed cultural heritage and urban development issues with an inclusive vision, it aims to enable citizens to interact with modern developments while recognizing their history and cultural heritage, focusing on cultural creativity and linking it with the economy. Moreover, it provides balanced spatial development management of land and resources to accommodate the population and improve their lives’ quality [Cairo Governorate 2016]. Therefore, as suggested in this paper, intangible activities such as festivals can support the implementation of these aims, including improving the quality of life of the local community, social inclusion, and providing a competitive and diverse economy.

Acknowledgements
The authors express their great appreciation to Mr. Mohsen Khudair and Mr. Waleed Montasser for their data and support. We would also like to extend our sincere thanks to the young architects: Mr. Omar Nasr, Mr. Yousef Hussien, and Mr. Mohamed Bodr, for assisting the authors in collecting the data from the field.

Funding
The authors did not receive any funding for this research article.

Author details
Doaa Abouelmagd 1
E-mail: dabouelmagd@f-arts.helwan.edu.eg
ORCID ID: http://orcid.org/0000-0002-8370-5705
Sara Elrawy 1
ORCID ID: http://orcid.org/0000-0003-1737-0617
1 Architecture Department, Faculty of Fine Arts, Helwan University, Cairo, Egypt.

Citation information
Cite this article as: Cultural Heritage and Sustainable Urban Development: the Case of Port Said city in Egypt, Doaa Abouelmagd & Sara Elrawy, Cogent Social Sciences (2022), 8: 2088460.

Notes
1. The listed elements are: Arabic calligraphy, Handmade weaving in Upper Egypt, The Date Palm knowledge and traditional practices; Hand Puppetry; the Tahteeb, stick game, and Al-Sarah Al-Hilalyyah. Four additional elements are on-going and backlog-nominations [UNESCO, 2021a].

Disclosure Statement
No potential conflict of interest was reported by the author(s).

References
Aalst, I. V., & Melik, R. V. (2012). City festivals, and urban development: does place matter? European Urban and Regional Studies, 19(2), 195–206. https://doi.org/10.1177/0969776411428746

Boller, I. (2017). Strategies for the preservation of the heritage of the suze region and port said as world heritage site. In H. Abouelfadl, D. ElKerdayny, & C. Wessling (Eds.), Revitalizing city districts, transformation partnership for urban design and architecture in historic city districts (pp. 35–51). Springer.

Deacon, H. J. (2018). Conceptualising intangible heritage in urban environments: challenges for implementing the HUL Recommendation. Built Heritage, 2(4), 72–81. https://doi.org/10.1186/s40354-016-0133-0

Dworkin, S. L. (2012). Sample size policy for qualitative studies using in-depth interviews. Archives of Sexual Behavior, 41(6), 1319–1320. https://doi.org/10.1007/s10508-012-0016-6

(EAFLFT) Egyptian archive of folk life and folk traditions, reporting the traditional Egyptian festivals, 2009, 33. Available: https://nfa-eg.org/egypt_folk_dances/ Achievements.aspx?PID=2 (Accessed on 20 December 2021)

Elkerdayny, D. (2017). A cosmopolitan heritage under threat. In revitalizing city districts. In H. Abouelfadl, D. ElKerdayny, & C. Wessling (Eds.), Transformation partnership for urban design and architecture in historic city districts (pp. 15–33). Springer.

Ginzarly, M., Houbart, C., & Teller, J. (2019). The historic urban landscape approach to urban management: A systematic review. International Journal of Heritage Studies, 25(10), 999–1019. https://doi.org/10.1080/13527258.2018.1552615
Abouelmagd, A., & Elrawy, C. (2022). Understanding the role of culture and heritage in community festivals: an importance-performance analysis. Journal of Extension, 52(5), 1-6. https://https://doi.org/10.1080/23311886.2022.2088460

Hugo, N. C., & Lacher, R. G. (2014). Understanding the role of culture and heritage in community festivals: an importance-performance analysis. Journal of Extension, 52(5), 1-6. https://https://doi.org/10.1080/23311886.2022.2088460

Jigyasu, R. (2014). The intangible dimension of urban heritage. In F. Bandarin & R. Van Oers, (Eds.), Reconnecting the City: The Historic Urban Landscape Approach and the Future of Urban Heritage (pp. 129-159). John Wiley & Sons, Ltd. https://https://doi.org/10.1002/9781118383940.ch5

Karlstrom, A. (2011). Urban Heritage. In C. Smith (Ed.), Encyclopedia of Global Archaeology (pp. 7540-7544). Springer. https://https://doi.org/10.1007/978-1-4419-0465-2_1137

Megahed, N. A. (2014). Heritage-based sustainability in Port said: classification of styles and future development. International Journal of Architectural Research: ArchNet-IJAR, 8(1), 94–107. https://https://doi.org/10.26687/archnet-ijar.v8i1.299

Mousa, R. (2018). The impact of societal transformations on the urban spaces during the local festivals. The Academic Research Community, 2(3), 183–195. https://https://doi.org/10.21625/archive.v213.358 IEREK Press Publication

NOUH (2010) National Organization For Urban Harmony, Available: http://urbanharmony.org/download/researchfiles/con%20report.pdf (Accessed on 25 April 2021)

NOUH (2011) National Organization For Urban Harmony, Available: http://www.urbanharmony.org/ar_news_details.asp?news_id=253 (Accessed on 25 April 2021)

Perry, B., Ager, L., & Sitas, R. (2020). Cultural heritage entanglements: Festivals as integrative sites for sustainable urban development. International Journal of Heritage Studies, 26(6), 603–618. https://https://doi.org/10.1080/13527275.2019.1578987

Platon, C. (2017). Port said: cosmopolitan urban rules and architecture (1858–1930) in revitalizing city districts, transformation partnership for urban design and architecture in historic city districts. H. Abouelfadl, D. Elkerdany, & C. Wessling, Springer. Quin, B. (2005). Arts festivals and the city. Urban Studies, 42(5–6), 927–943. https://https://doi.org/10.1080/00420980500107250

Spain’s Official Tourism Website (SOTW), A journey through the fiestas and traditions, is designated as intangible cultural heritage by UNESCO. Available: https://https://www.spain.info/en/discover-spain/fiestas-spain-unesco-intangible-cultural-heritage/ (20 March 2021)

Taherdoost, H. (2016). Sampling Methods in Research Methodology; How to Choose a Sampling Technique for Research. International Journal of Academic Research in Management (IJARM), 5 (2), 18–27. https://https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3205035

The Egyptian survey authority – ESA, 1 Abdel Salam Aref St Ad Doqi, Giza District, ; Giza Governorate.

UN, Sustainable Development Goals, 2015. Available: https://https://www.un.org/sustainabledevelopment/cities/ (Accessed on 15 October 2020)

UNCTAD -United Nations Conference on Trade and Development. Creative economy outlook: trends in international trade in creative industries. 2018. Available: https://https://unctad.org/webflyer/creative-economy-outlook-trends-international-trade-creative-industries (20 March 2021)

UNESCO, (ICH) Intangible Cultural Heritage, convention on safeguarding of intangible cultural heritage, 2003. Available: https://https://ich.unesco.org/en/convention (Accessed on 20 December 2020)

UNESCO, Recommendation on the historic urban landscape adopted by the general conference at its 36th session Paris, 10 November 2011. Available: http://www.historicurbanlandscape.com/themes/196/user_files/download/2014/3/31/edwdsom3eihfb.pdf (accessed on 16 January 2021)

UNESCO. Culture: urban future: global report on culture for sustainable urban development, the United Nations Educational, Scientific and Cultural Organization 2016. Available: https://https://unesdoc.unesco.org/ark:/48223/pf0000245399 (Accessed on 20 October 2020)

UNESCO. (2019). Culture(2030 Indicators (1st ed ed.).The United Nations Educational, Scientific and Cultural Organization.

UNESCO, Intangible heritage domains in the 2003 Convention: Social practices, rituals, and festive events. Available: https://https://ich.unesco.org/en/social-practices-rituals-and-00055 (20 December 2020)

UNESCO, Intangible cultural heritage: Egypt and the 2003 convention, 2021. Available: https://https://ich.unesco.org/en/state/egypt-EG (20 June 2021d)

UNESCO, The convention on the protection and promotion of the diversity of cultural expressions. Available: https://https://unesdoc.unesco.org/creativity/Convention (20 April 2021b)

UNESCO, Celebration of Nowruz, 2014. Available: https://https://unesdoc.unesco.org/events/celebration-nowruz (Available 20 March 2021)

Veldpaus, L., Pereira Rodgers, A., & Colenbrander, B. (2013). Urban heritage: putting the past into the future. The Historic Environment: Policy & Practice, 4(1), 3–18. https://https://doi.org/10.1017/S1756750513.00000000022

WHITRAP (The world heritage institute of training and research for the Asia and the Pacific Region), Historic Urban Landscape, 2011. Available: https://https://www.historicurbanlandscape.com/index.php?classid=5352&id=296&t=show (accessed on 16 January 2021)

WHITRAP - The World Heritage Institute of Training and Research for the Asia and the Pacific Region under the auspices of UNESCO. The implementation of the UNESCO historic urban landscape recommendation. proceedings of the international expert meeting, Shanghai, China, 26–28 March 2018. Available 2019: https://https://whc.unesco.org/document/173011.
