TALENT MANAGEMENT: A NOVEL APPROACH FOR DEVELOPING INNOVATIVE SOLUTIONS TOWARDS HERITAGE COMMUNITIES DEVELOPMENT

DOI: http://dx.doi.org/10.26687/archnet-ijar.v11i3.1400

Mohamed Khalil, Heba Elsaay, Ayman Othman*

Keywords

heritage development; creative industries; architectural design firms; motivation; talent management; Egypt vision 2030

Abstract

Heritage communities in Egypt have continuously developed to sustain a history of millennia. Developments have been focused on sustaining the physical heritage such as buildings and cities, yet ignoring the intangible heritage such as stories, memories and traditions of people. The results are deterioration of the developed physical heritage as a natural response of ignorance. Architectural Design Firms (ADFs) are responsible for developing innovative solutions that translate intangible heritage into sustainable projects. Such solutions require talented architects who are in need of being treated in a talented manner. Therefore, this paper aims to investigate the role of Talent Management (TM) as a novel approach for developing innovative solutions for Egyptian heritage communities' development. In order to achieve this aim, a qualitative approach based on (1) literature review is used to investigate heritage development, creative industries, ADFs, motivation and TM and (2) a case study is collected and analysed to study the relationship between TM and intangible heritage preservation.

M. Khalil, Department of Architectural Engineering, the British University in Egypt (BUE), El Shorouk City – Cairo Suez Desert Road, Postal No. 11837 – P.O. Box 43, Egypt.
H. Elsaay, Department of Architectural Engineering, the British University in Egypt (BUE), El Shorouk City – Cairo Suez Desert Road, Postal No. 11837 – P.O. Box 43, Egypt.
A. Othman*, Department of Architectural Engineering, the British University in Egypt (BUE), El Shorouk City – Cairo Suez Desert Road, Postal No. 11837 – P.O. Box 43, Egypt.

*Corresponding Author’s email address: ayman.othman@bue.edu.eg
INTRODUCTION

Egypt Vision 2030, ‘Sustainable Development Strategy (SDS)’ aims to achieve a balanced and knowledge based economy to ensure the provision of sustainable development for Egyptians (El-Megharbel, 2015). Since ancient Egyptian history dates back several millennia (Shaw, 2000), developing heritage urban communities for sustainability is of essence. In this regard, Issawi (2012) stated that urban communities earn their value from their heritage, which is the inherited achievements from ancestors. Heritage in turn earns its value through resisting change over time. It makes foreigners curious to know more about the culture and its people who in turn feel attached to the heritage place that has their memories (Feilden, 1982). Heritage urban communities could be developed with surface development or deep development (Appleyard, 1979). On one hand, surface development focuses on developing the physical heritage (Issawi, 2012). Conversely, deep development focuses on developing the physical heritage and its surrounding environment including indigenous residents’ memories, values and stories (Bennett, Reid and Petocz, 2014). Improper translation of these memories, values and stories into architectural facilities in heritage urban communities will have negative results. According to Issawi (2012), failure to achieve indigenous residents’ needs, which are higher than a shelter, results in a negative behaviour. Therefore, ADFs have great responsibility in this regard when developing new architectural facilities in the heritage urban communities.

Since architecture is a talent-based creative industry (Galloway and Haniff, 2015), architects should be managed like artists (Bennett, et al., 2014) to produce innovative products. The nature of work affects the ability of artists’ ‘creative talents’ to unleash their creativity in developing heritage communities (Smagina and Lindemantis, 2013). Amabile (1993) mentioned that demotivated workers are more likely to develop low quality work, which is inconsistent with innovative thinking. The same concept applies in ADFs since architects face multiple demotivating factors in their workplace (Oyedele, 2013). In this regard, TM is one of the novel approaches that enhances commitment, career development and balancing work-life commitments. In turn, it enhances productivity and creative thinking and gives competitiveness to the ADFs (Deery, 2008; Kehinde, 2012; Vural, Vardarlier, and Aykir, 2012; Khoram and Samadi, 2013; Ingram, 2016). However, there is a gap in academic literature regarding implementing TM in Egyptian ADFs. Therefore, the aim of this research is to investigate the role of TM as a novel approach for developing innovative solutions for Egyptian heritage communities’ development. In order to achieve this aim, a research methodology based on literature review and case study was designed to accomplish three objectives. Firstly, literature review was used to build a comprehensive background about the research topic through covering heritage development, creative industries, ADFs, motivation and TM. Secondly, a case study is presented to investigate the correlation between TM and intangible heritage preservation. Finally, research conclusions and recommendations are outlined.

EGYPT VISION 2030: PRESERVATION OF EGYPTIAN HISTORY

Egypt Vision 2030: SDS is the pathway to achieve citizens’ aspirations, dreams and improve their quality of life through linking the present to the future. The strategy has three dimensions that consist of different pillars to comply with international updates. Economic dimension pillars are economic development, energy, knowledge, innovation and scientific research, and transparency and efficient government institutions. Social dimension pillars are...
education and training, social justice, health and culture. Environmental dimension pillars: environment and urban development (Ministry of Planning [MOP], 2015).

Since ancient Egyptian history dates back several millenniums (Shaw, 2000), it is important to preserve this heritage and to comply with the SDS’s culture pillar, which is concerned with this issue. Moreover, it is important to develop a creative workforce capable of providing innovative solutions to preserve the heritage. Therefore, this research complies with the knowledge, innovation and scientific research pillar as well (MOP, 2015).

Heritage is the valuable credit for any society and its main characteristic is the resistance to change over time (Al-Raies, 2010). Heritage could be classified as physical tangible heritage and non-physical intangible heritage (Bennett, et al. 2014). Physical heritage is what ancestors have built from iconic buildings, homogenous urban contexts or cultural landmarks. It could be a comprehensive spatial urban environment, comprehensive location, location with visual composition, or a unique building (Al-Raies, 2010). According to Alvizatou (2012), intangible heritage comprises the embodied practices of cultural transmission among generations and it relies on communication between generations. It includes more ephemeral than tangible elements that still shape essential parts of the culture. It could be poetry, spoken stories, dance, weaving patterns, art, music, clothing and memories of the indigenous residents of heritage communities. This type of heritage is not preserved except in the minds of the people and it is hard to sustain such type of heritage (Bennett, et al., 2014). Blake (2000) mentioned that recently there has been difficulty in identifying it precisely. Based on that, Bell (2013) addressed the marginalization of the intangible heritage, which resulted in marginalizing the communities themselves to divergent associations to the extent that affects their identity. Therefore, people would change the environment in an attempt to preserve their attachment to the place.

Problems affecting physical heritage are categorized as human, economic, technical, environmental and political factors (Issawi, 2012). However, the human factors are the most important because when urban places do not fulfil users’ entertaining and social needs it leads to negative effects that form part of the economic and environmental factors (Farahat, 1999). Major problems related to the human factor or ‘citizens’ (Issawi, 2012) are: a) migration of indigenous residents to other communities due to lack of satisfaction as their needs are higher than a mere provision of a shelter - therefore, they are replaced with other people who are not familiar with heritage value; b) lack of awareness about the value of heritage, which leads to human-related deterioration of the physical heritage as noted by Maher (2016); c) changing character and identity of the physical heritage through removal or addition.

TANGIBLE AND INTANGIBLE HERITAGE: ASPECTS OF HUMAN BEHAVIOUR

According to Taha (2010), design of the physical heritage, built space and urban communities planning plays a vital role, which affects psychological and social state of the individuals who inhabit these places. Therefore, ADFs have a great responsibility in designing facilities that meet individuals’ needs and in parallel preserve the identity of the physical heritage. This is achieved through taking into consideration the intangible heritage preservation in the design process. According to Appleyard (1979) there are two types of communities’ development: a) Surface development: Focuses on preserving the physical heritage; b) Deep development: Focuses on preserving the physical heritage and its surrounding environment.
On one hand, cultural industries combine the creation, production and commercialization of intangible, cultural and creative content. Such industries are design and crafts, multimedia and cinematographic productions. On the other hand, creative industries are broader than cultural industries since they include the activities of the last in addition to all artistic or cultural tangible productions that contain creative endeavour (UNESCO, 2010). In addition, such industries are talent-based for the innovative design (Galloway and Haniff, 2015). From this perspective, the term traditional industry in this research is not related to arts or heritage on both the tangible and intangible levels. According to Scheffel and Thomas (2011), architecture was among nine creative industries classified according to the Department for Culture, Media and Sports in the UK. Therefore, all of the previously mentioned characteristics of the creative industries apply to the architectural industry.

Creative talents are responsible for delivering practices that originate in cultural and temporal matrices (Smagina and Lindemanis, 2013). Hence, they are responsible for the process of establishing identities, social relations and economic practices (Bennett, et al., 2014). In this regard, personnel who create distinct products and projects should be differentiated from those concerned with mass production. The differentiation is achieved in the employment nature since careers’ satisfaction and success are measured through an intangible measure, which is the motivation (Miege, 2011). In cases where creative talents lack provision of qualitative cultural work, it is due to the improper management at the workplace such as part-time working stipulations or low payments (Bennett, Coffey, Fitzgerald, Petocz, and Rainnie. 2014). Creative-talents in that sense form the main pillar of an organizational development strategy since acquiring the right people with distinctive and diverse capabilities ensures a competitive advantage (Winslow, 1990). Ramaswamy (2009) mentioned that organizational success is not usually associated with following traditional management approaches, but acquiring different mind-sets and novel value propositions ensure competitiveness asserts with the previous statement.

According to Bennett, et al. (2014), cultural heritage preservation is part of sustainability yet creative artists’ ‘talents’ perceive this concept in different manners. To better explain the way in which creative-talents perceive cultural heritage preservation and sustainability, the authors developed Arts-Sustainability-Heritage (ASH) model, which has three levels. In the lowest level, creative talents perceive sustainability and cultural heritage preservation as disparate to their unleashed creativity through arts. However, the concept of sustainability for them only means sustaining their artistic skills and career development. In the mid-level, cultural heritage is considered a source of inspiration for designing creative products, which in turn complies with the sustainable development. In the broad level, cultural heritage is considered the reason for becoming an artist. Therefore, their intuition of designing creative products for sustainability reaches its peak.

Categorizing artists in any of the three levels depends on the quality and nature of workplace management and its role in their career development. In this regard, Oakley, Sperry, and Pratt (2008) stated that artistic talents have high potential to develop innovative solutions. Therefore, it is of essence enhancing workplace management to improve the way creative talents contribute to heritage communities’ development, which is in turn part of Egypt vision 2030: SDS. However, there are several aspects of demotivation and lack of motivation of creative talents that were found prominent in Egypt. Oyedele (2013) mentioned three levels of demotivation on behalf of architects in ADFs: a) Project-based demotivation due to the stressful and excessive workload nature; b) Teamwork-related demotivation due to miscommunication; c) Organizational-related demotivation due to the lack of day-to-day work...
flexibility, age-old payments, improper evaluation systems or conflict between goals of an organization and its individuals.

According to Ng, Skitmore, Lam and Poon (2004), there is a great difference between demotivation and lack of motivation. Demotivation reduces morale or spirit when an individual is in charge of certain task in addition to causing dissatisfaction. Furthermore, its consequences are worse than lack of motivation, which means reduction of stimulus or drive for action. The individual’s personal traits are required for creativity stimulation, but without intrinsic motivation, they are not sufficient (Amabile, 1983). Moreover, extrinsic motivation such as financial and non-financial rewarding fosters stimulating creativity (Eisenberger and Rhoades, 2001; Prabhu, Sutton, and Sauser, 2008). In case of presence of any of the demotivation levels, the motivational factors whether intrinsic or intrinsic or the personality traits of the individual will not enhance creativity. Thus, demotivation prevents the benefits of the motivational incentives and personality traits, therefore, ADFs should not rely only on motivational factors or personality traits.

Based on the acquired knowledge that architecture is a creative industry, architects are considered creative talents. In a similar manner to the artists' ‘creative talents’, the nature and management of workplace affect architects’ perception towards cultural heritage preservation and sustainability either negatively or positively, and also influences their creativity stimulation due to the imposed motivation state of different workplace management. From this regard, enhanced management system at the workplace, which affects their motivation, is essential for architects to develop innovative solutions in designing facilities for heritage urban communities’ development.

TALENT MANAGEMENT: DEFINITIONS, APPROACH AND PHILOSOPHY

The term 'talent' has different definitions according to the different fields of study. However, Wu, Nurhadi, and Zahro (2016) combined the various definitions of 'talent' as the mastery of abilities and skills, individual thoughts of generating creative ideas, combination of values, an intrinsic gift, cognitive and knowledge skills or enhanced competences that allow employees to perform in an excellent manner. However, Dries (2013) mentioned its meaning in HRM literature specifically as the capital, which contributes to the organizational success. Dias, Sousa, and Caracol (2016) stated that the inborn features and ability to develop lead to competence, commitment and contribution by talents. Gallardo-Gallardo, Dries, and Gonzalez-Cruz (2013) mentioned that the term 'talent' is perceived in two different approaches. Firstly, subject approach that focuses on inimitable, valuable and difficult-to-replace individual workers. Secondly, object approach that focuses on the characteristics of people as 'individual workers'.

The authors defined two approaches of perceiving talents for management. Firstly, inclusive approach that focuses on all employees. Secondly, exclusive approach that focuses on specific group of employees. Meyers, van Woerkom, and Dries (2013) proposed another categorization regarding management of talents based on their status. Firstly, a stable entity where management practices are concerned and focused on identification and selection of talents. Secondly, developable resources where management practices are concerned and focused on increasing talents' experience.

Lewis and Heckman (2006) stated that there was not a universal definition for TM due to the different definitions by authors who perceive it from different perspectives. The authors
divided understandings of TM before 2006 into three strains. Firstly, agreement that TM is a collection of traditional processes and practices of HR department, but in a faster manner across the enterprise. Secondly, TM is perceived as a set of procedures to ensure suitable flow of employees into positions within the organization, which is similar to succession planning, but with some HR practices. Thirdly, TM focuses on talents in general without adhering to boundaries or positions of the organization. This last strain has two perspectives either considering talents as high performing individuals with high potential, therefore categorizing employees as A, B or C-level employees or considering talents as critical elements since HRM is concerned about managing all employees. The talent lifecycle is a representation of the stages of interaction between the organization and its human capital. It begins with attracting the right individuals passing through stages of "...acquiring, onboarding, developing, managing, retaining and even recovering talent" (Schiemann, 2014). The author further explained that TM is the way in which the talent lifecycle is managed.

Definitions after 2006 were built on the criticism of definitions before 2006 where TM was perceived as either re-branding of traditional HR practices or improving research of succession planning. Even the closest definition of TM was the most problematic. It asserts on acquiring all high-performing talents without the provision of the sources needed to uncover employees’ talents (Lewis and Heckman, 2006). Collings and Mellahi (2009) called for adopting a fourth strain. Its concept is to put emphasis on identification of key roles, instead of talented individuals, with potential of making competitive advantage to the organization. The next step is development of a pool of incumbents with high performance and potential to fill key roles. Therefore, TM is exclusive to key positions.

TM status was considered in the mid-level between growing and mature field of research (Gallardo-Gallardo, Njis, Dries and Gallo, 2015). The authors’ bibliometric analysis was based on English academic journal publications with ‘TM’ in abstract, title or keywords. The final number of filtered articles as of 2014 was 139, where 118 articles of them were published after 2010. Since claims mentioned that it is a phenomenon field, the authors’ finding about that issue is “Claims as to the 'unempirical' nature of the TM phenomenon seem exaggerated, as 61% of articles (i.e., 85 articles) were coded as empirical.” (Gallardo-Gallardo, et al., 2015). Their justification is that the majority of the empirical work was published from 2011 onwards as a reaction to the earlier work.

BARRIERS AND CHALLENGES TO TALENT MANAGEMENT

In order to better understand TM, researchers should differentiate the TM system from its precedents. On one side, Human Resource Management (HRM) was concerned with allocating the right people in the right places at the right time, and the focus in this case is the outcome of the system (Jackson and Shuler, 1990). On another side, succession planning is ensuring continuity of leadership in vital key positions in addition to individuals’ advancement where the focus is on the process itself (Rothwell, 1994). Regarding TM, Pascal (2004) defined it as managing supply, demand and talents flow where the focus in this case is on a specific decision. Collings and Mellahi (2009) developed the STM model as explained below:

- Identification of pivotal talent positions through focusing on ‘A’ positions rather than ‘A’ level players.
- Talent pool development through filling the pivotal talent positions with high performing and high potential incumbents. However, absolute reliance on internal sourcing leads to reduction of job identity.
• Creating a differentiated HR architecture for managing employees who can contribute to the organizational performance. The following are types of employment for talents:
  - Knowledge-based: Long-term employment for valuable, unique and high potential employees.
  - Job-based: Internal sourcing for employees with strategic value, but limited uniqueness.
  - Contract work: Outsourcing since employees lack strategic importance or uniqueness.
  - Partnership: Employees are unique, but lack strategic value for employment.

• Outcome: The outcome of STM is a positive return at both organizational and individual levels.

Thunnissen, Boselie and Fruytier (2013) mentioned that TM values are achieved on three levels: a) Individual level economic values such as financial rewards and job security, and non-economic values such as meeting social needs, fair treatment and provision of challenging work; b) Organizational level economic values such as profitability and efficiency, and non-economic values such as legitimacy; c) Societal level economic values such as a competitive position and better economic condition, and non-economic values such as development of social norms of the society. They asserted on achieving a pluralistic approach, which means perceiving the organization as a whole instead of focusing on one part of the organization, which leads to conflict in goals (Guthridge, Komm, and Lawson, 2008; Martin and Schmidt, 2010). For example, changing from narrow HR practices to work relationships, obtaining goals through the organization only to consider well-being of all players and shift from economic value to multi-value levels mentioned previously (Thunnissen, et al. 2013).

According to Deery (2008), work-life commitments balance enhances the intention of the employees to stay in the organization since exhaustion and job burnout are major significances to employees’ turnover. As a result we envisaged a framework to enhance retention of employees through achieving work-life commitments balance as part of a TM strategy. The framework defines attributes of the industry and the organization including working hours, payments, mismatch of education and career development. Such problems of these attributes lead to stress, exhaustion and job burnout. Therefore, enhanced strategies of recruitment, development and work-life balance policies are highly recommended to be adopted to enhance job satisfaction, commitment and retention. Moreover, the authors mentioned that provision of flexible working hours, days off, family times, working from home, on-job training, different types of leave and appropriate workdays breaks enhance the work-life commitments balance. According to Ingram (2016), allowing organizations to achieve high performance with TM strategy, there should be a working climate that enhances creativity. The authors mentioned that TM has a purpose of achieving sustainable competitive advantage to the organization, which is in turn associated with the ability to deliver valuable novel solutions (George, 2007).

Tafti, Mahmoudsalehi, and Amiri (2017) provided in their paper a detailed list of barriers, challenges and success factors of TM. This in addition to the previously mentioned barriers and values discussed within this literature helps to understand them in a categorized manner. The following are the barriers and challenges mentioned by the authors:
• Structural barriers and challenges such as lack of integrated HR system, specialized managers, competency model, motivational approaches or integrated TM system.
• Environmental barriers and challenges such as absence of competition, external pressure, economic condition and high gap in supply and demand in labour market.
• Behavioural barriers and challenges such as cognitive and mental prejudices, resistance to change, expectations from elected people, cultural barriers and sexual discrimination.
• Managerial barriers and challenges such as nepotism, lack of top managers’ commitment, lack of a strategic perspective to HR, cooperation between managers in TM implementation and understanding its significance.

EGYPT VISION 2030 & TALENT MANAGEMENT

The aim of the literature review was to build a comprehensive knowledge about research pillars illustrated in Figure 1. The culture pillar of the SDS complies with the preservation of the Egyptian heritage. Therefore, there is a need to develop a creative workforce capable of developing creative solutions, which in turn complies with knowledge, innovation and scientific research pillar. Heritage was defined as the valuable credit of its society and that it earned its value through the resistance to change over time and the heritage could be tangible (Al-Raies, 2010) or intangible (Bennett, et al., 2014). Issawi (2012) mentioned that the tangible heritage is affected negatively by many factors. The human factor is on top of the list of factors. The reason behind this is the lack of achievement to citizens’ higher order needs that go beyond the need of shelter. In other words, indigenous residents’ beliefs and memories ‘intangible heritage’ should be taken into consideration. From this perspective, ADFs have great responsibility in designing facilities in heritage urban communities to preserve the intangible heritage of the indigenous residents. Therefore, ADFs need to develop innovative solutions that enhance the citizens’ attachment to the heritage place. From this perspective, their behaviour would be positive towards the physical heritage.

Creative industries include the production of tangible products such as architecture (UNESCO, 2010; Scheffel and Thomas, 2011). In 2011, Miege mentioned that personnel who produce distinct products should be managed with different set of employment and motivation. It was found then that architects face demotivation in ADFs due to several factors related to stress and lack of flexibility (Oyedele, 2013). In this regard, Prabhu, et al. (2008)
stated that creativity is based on intrinsic and extrinsic motivation in addition to personal traits. Therefore, emphasizing motivation as a cornerstone for creativity. Since the architectural industry is talent-based (Galloway and Haniff, 2015) it is required to have a differentiated management system.

One of the definitions that describes TM mentioned that it is the way of managing the talent lifecycle, which represents stages of interaction between human capital and organization (Schiemann, 2014). Moreover, Wu, et al. (2016) combined definitions of talents as mastery of abilities, skills, an intrinsic gift, combination of value and individual’s thoughts to produce creative ideas and perform in excellent way. Therefore, emphasizing that TM contributes to enhancing innovative solutions and prevents demotivation that is a barrier to creativity in ADFs. In addition, Thunnissen et al. (2013) stated that one of the TM objectives is to achieve mutual benefits of individuals, organization and society on both the non-economic and economic levels. Therefore, TM is capable to enhance architects ability to provide creative solutions in ADFs while maintaining profitability to organization and developing social norms of the society.

CASE STUDY: PERKINS AND WILL DESIGN FIRM

Perkins and Will is an American interdisciplinary and research-based design firm founded in 1935, whose founders perceived that design has the power of improving communities and changing lives. They employ 2,000 professionals in architecture, urban design and branded environments, landscape architecture and interior design, distributed among more than 20 offices (“Perkins and Will Profile,” 2016). Although the firm has focus on healthcare projects, it has successful cultural projects as well (Grozdanic, 2016). The firm was ranked fifth in the list of 10 most innovative architectural firms in the world in 2013 and was ranked fourth in 2015 (“The World’s Top 10,” 2015). Therefore, innovation in the firm is continuous, which indicates a successful permanent adopted strategy to maintain competitiveness through distinctive innovative architectural projects.

In an interview done by Hubbard (2015) to several ADFs, Perkins and Will firm mentioned that the key factor to the firm’s competitive success is the talent strategy. The HR team is responsible for sourcing top talents. Before recruitment, talents are asked about their aspirations on both personal and professional levels and about what brings them joy. Moreover, the firm acquires talents through online applications or referrals from current employees. The last ensures long-term employment at the firm for the current talent for successful referrals. Even in case of no key positions vacancies, the firm keeps seeking for top talents. One of the most important issues in an applicant’s portfolio is the ability of creative thinking. Perkins and Will was in charge of designing the latest Shanghai Natural History Museum (“Shanghai Natural History Museum,” 2015). The museum’s history dates back to 1868’s Xujiahui Museum and to 1874’s Shanghai Museum of Asiatic Society. The independent Shanghai Natural History Museum was established in 1956 with collections from the previously mentioned two museums. However, the museum became dependent once again in 2001 when it was merged with Shanghai Science and Technology Museum. Therefore, there was a need to design a new independent museum in 2007, which was completed in 2015 (“Shanghai Natural History Museum,” 2014).

The latest design by Perkins and Will allows visitors to explore 10,000 artefacts through exhibitions, 4D theatres and gardens. The aim of the design was to preserve the memories of the traditional gardens of China. In addition, maintaining the experience of the old...
museum, so there is an excitement to visit the place, and a similarity to places in the hearts of Shanghai’s indigenous residents, and foreign visitors (“Shanghai Natural History Museum,” 2015). The Chinese gardens feature buildings with natural elements with decorative rocks, water elements as ponds and plants (Zhou, 2016) are very close to Shanghai Natural History Museum by Perkins and Will.

In spite of the focus of the firm on healthcare projects, it successfully contributed to preserve intangible heritage in a cultural project for which the firm won its design competition. Therefore, the creativity in designing the museum reflects the internal human capital management in the ADF, which is TM. In this regard, TM enhances architects’ ability to preserve intangible heritage when designing cultural architecture.

CONCLUSION AND RECOMMENDATIONS

The human-related deterioration to the physical heritage was identified to be caused by improper behaviour from people. Such behaviour is caused by either the intention of imposing an individual’s intangible heritage over the physical heritage if there is no association with the last or trying to blend the identity of the physical heritage with the individual’s intangible heritage because of the sense of belonging. Although such problems required creative solutions in the newly designed architectural facilities to bridge that gap between both types of heritage, the diversity of the intangible heritage has complicated that development of creative solutions. Therefore, the role of ADFs towards developing creative solutions is paramount in order to preserve the physical heritage. In addition, sharing with the development of Egypt Vision 2030, in case of Egyptian ADFs.

Despite the critical role of ADFs for developing creative solutions, existing demotivation caused by the stressful nature, excessive workload, miscommunication between team members, lack of day-to-day work flexibility, improper evaluation systems, conflict between goals and age-old payments acted as a barrier for creativity. This barrier of demotivation of talents was not suitable for architectural practice especially that architecture is classified as one of the creative industries. Therefore, investigation of proper solutions in ADFs resulted with studying TM as a novel approach for enhancing creativity in ADFs for potential of developing heritage communities creatively. TM research recently was recognised as practical instead of been phenomenal at its initial start. Consequently, the investigation of TM was of essence as previous research proved the role of the strategy in enhancing talents ability for balancing work-life commitments and for achieving mutual benefits for organisation and individuals. The strategy was developed over the past years to be comprehensive to manage talents with four different approaches depending on the objective from the strategy. This ensures prevention of demotivation and enhancement of motivation in ADFs in order to enhance creative development, which highlights the critical importance of adopting TM in ADFs, or other creative industries, to enhance creative development. Ignorance of the strategy will lead to wasted efforts in ADFs and increasingly deteriorated physical heritage because TM solves the root of the problem.

The effectiveness of the TM strategy was investigated in an international case study in which it enhanced the firm’s ability to develop creative solutions, even though that the firm is specialised mainly in medical projects. However, designing the SNHM was successful in preserving the intangible heritage of its users through linking its design to the Chinese gardens as well as the old experience of the museum. This highlights the critical need to investigate the integration of TM in ADFs and other creative industries worldwide not strictly
in Egypt, but the study chosen Egypt as a case for study in order for the research to be specific and to highlight the main problem due to feasibility of local study. Hence, the following recommendations are proposed for future research to build upon the findings of this paper:

- Although TM is paramount in motivating and reducing demotivation of talents, assessing the accurate influence of TM in other creative industries will develop further strong baselines to facilitate integrating TM in all creative industries.
- Investigating potential barriers of creativity that could appear even after the implementation of TM is critically needed because even that TM is paramount for solving the investigated potential barriers; other minor or major barriers should need additional in-depth research.
- An assessment and evaluation of TM adoption in ADFs, which will vary according to each country’s conditions, is required to develop adequate methods to be applied in each country’s ADFs.
- Empirical research is required to assess the perception and behaviour of people towards several innovative solutions developed accordingly.

It is critical to highlight that focusing on preservation of heritage communities creatively and the investigation of TM as a novel approach for creativity is not considered a limitation. On the contrary, it highlighted the role of TM on enhancing creativity, which should be of interest to researchers for future works. Moreover, referring to the Egyptian 2030 SDS highlighted the need for developing heritage communities and developing a creative workforce. It is not considered a limitation that led to the findings of this research, but asserted on the need of sharing with the national development, which should be an essence in worldwide research.

Lastly yet importantly, the findings of this research are applicable for all creative industries since all share the same role of developing tangible and intangible creative solutions, products or services to the end-user.

REFERENCES

Al-Raies, A.A. (2010). [Urban revitalization as a pillar of sustainability with a special mention for the areas of architectural heritage], Cairo: Cairo University. [In Arabic].


Issawi, M.A. (2012). [Upgrading traditional domains of value "A comparative study to policies to preserve the architectural heritage"). Dubai, *Third International Conference and Exhibition to preserve the architectural heritage*. [In Arabic].


Taha, R.M.A. (2010). [The mutual influence between the reality of urban housing and social and cultural identity of the population Case Study: Old City in Nablus] (Unpublished MSc thesis), An-Najah National University, Palestine. [In Arabic].


