



**CATOLICA**  
**ESCOLA DAS ARTES**

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PORTO

**INTANGIBLE CULTURAL HERITAGE AND  
LOCAL DEVELOPMENT IN THE WEST  
REGION OF CAMEROON: THE CASE STUDY  
OF THE CITY OF BANDJOUN IN THE KOUNG-  
KHI DIVISION**

Dissertation submitted to the Catholic University of Portugal for the Master's degree in  
Creatives Industries Management

**Emmanuel Hervé Tatchum Tagne**

Porto, September 2024



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## **Dedications**

*To my mother, my brothers, and my daughter ...*

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## Abstract

From a local development perspective, intangible cultural heritage and creative tourism represent socioeconomic and tourism assets. Based on this observation, we decided to conduct research titled "Intangible Cultural Heritage and Local Development." The aim is to answer the following question: What are the variables of intangible cultural heritage that influence inclusive local development in the Koung-Khi division? Through this reflection and using a qualitative sociological approach, drawing on elements from several exploratory case studies, our work examines how intangible cultural heritage, and creative tourism can promote development by creating value for local communities, particularly in the Koung-Khi division.

Intangible cultural heritage can enrich the quality of life for residents and enhance the experiential value for visitors. Innovative approaches make these cultural expressions accessible to a broader audience, including tourists, thus benefiting heritage communities in various ways. The significance of intangible cultural heritage lies in the wealth of knowledge and skills passed down from generation to generation. As a vital tourism resource, intangible cultural heritage can provide tourists with an in-depth experience of local culture, enhancing the attractiveness and competitive edge of national, regional, or tourism destinations.

Creative tourism, offering visitors the opportunity to develop their creative potential, is a new form of tourism that has the potential to transform existing tourism development models and contribute to diversifying and innovating the tourist experience. In doing so, creative tourism can help stimulate local economic, social, and cultural development.

**Keywords:** Intangible Cultural Heritage; Creative Tourism; Local Development, Bandjoun (Cameroon)

## Resumo

Do ponto de vista do desenvolvimento local, o património cultural imaterial e o turismo criativo representam ativos socioeconómicos e turísticos. Com base nessa constatação, decidimos realizar uma pesquisa intitulada "Património Cultural Imaterial e Desenvolvimento Local." O objetivo é responder à seguinte pergunta: Quais são as variáveis do património cultural imaterial que influenciam o desenvolvimento local inclusivo na divisão de Koung-Khi? Através desta reflexão e utilizando uma abordagem sociológica qualitativa, com base em elementos de vários estudos de caso exploratórios, nosso trabalho examina como o património cultural imaterial e o turismo criativo podem promover o desenvolvimento ao criar valor para as comunidades locais, especialmente na divisão de Koung-Khi.

O património cultural imaterial pode enriquecer a qualidade de vida dos residentes e aumentar o valor experiencial para os visitantes. Abordagens inovadoras tornam essas expressões culturais acessíveis a um público mais amplo, incluindo turistas, beneficiando, assim, as comunidades de património de várias maneiras. A importância do património cultural imaterial reside na riqueza de conhecimentos e habilidades transmitidos de geração em geração. Como um recurso turístico vital, o património cultural imaterial pode proporcionar aos turistas uma experiência profunda da cultura local, aumentando a atratividade e a competitividade de destinos turísticos nacionais, regionais ou locais.

O turismo criativo, oferecendo aos visitantes a oportunidade de desenvolver seu potencial criativo, é uma nova forma de turismo que tem o capacidade de transformar os modelos existentes de desenvolvimento turístico e contribuir para a diversificação e inovação da experiência turística. Ao fazer isso, o turismo criativo pode ajudar a estimular o desenvolvimento econômico, social e cultural local.

**Palavras Chave:** Turismo Criativo, Património Cultural Imaterial, Desenvolvimento Local, Bandjoun (Camarões)

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### **List of Abbreviations**

CH:	Cultural Heritage
CTNZ:	Creative Tourism New Zealand
DATAR:	Délégation interministérielle à l'aménagement du territoire et à l'attractivité régionale
EU:	European Union
i.e.:	abbreviation for the Latin “id est” (= “that is”)
IATA:	International Air Transport Association
ICH:	Intangible Cultural Heritage
ICOMOS:	The International Council on Monuments and Sites
IPCC:	Intergovernmental Panel on Climate Change
LPS:	Local Productive Systems
OAU:	Organization of African Unity
SME:	Small and Medium Enterprise
STR:	Steps To Reproduce
TCH:	Tangible Cultural Heritage
UE:	Union Européenne
UNESCO:	The United Nations Educational, Scientific and Cultural Organization
UNWTO:	The World Tourism Organisation
WTO:	The World Trade Organization
WTTC:	The World Travel & Tourism Council

## 1 General introduction

### 1.1. Context and issues of the study relating to intangible cultural heritage and local development (research question)

We are currently witnessing a new heritage emergence from emerging countries (El Marzoke, 2016). According to the same author, we are observing a cultural effervescence in almost all European countries, driven by an educational mission to allow the approval of the past as well as the preservation of resources. Thus, after being considered a tool with a mission to conserve and transmit, cultural heritage has acquired the status of a resource, becoming an essential element in the process of territorial construction and development (Hicham, 2020).

The notion of territory has long suffered the consequences of the classic division of knowledge into two parts: the sciences on one hand, and the humanities on the other. Anthropology, primarily dedicated to the study of the mechanisms and social practices that govern the territorial organization of a society, has demonstrated that the process of territorial organization must be analyzed on two distinct levels: that of human action on the material foundations of their existence, and that of systems of representation (Bonte and Abélès, 2010). As such, the territory is both objectively organised and culturally invented.

According to Belhedi (2016), the territory has a dual dimension, both natural and symbolic, objective and subjective. It is at once the physical space with its characteristics and configuration, the economic, social, and subjective/affective space (lived, represented, living space), and the political space linked to power that conveys the relationships of conflict and the play of actors. Furthermore, it constitutes a combination of resources that underpin its specificity and identity, materiality, and spatialised uses, the practice of space (images, experiences...) which in turn create it.

The distinction is socio-political insofar as the territory is linked to the exercise of power by a social group over the occupied, delimited, controlled, claimed, and organised space for the reproduction, development, and well-being of the social group. The concept of territory deserves particular attention from the human and social sciences. It underlies organisational spaces that environmental psychology defines as a place, or a geographical area occupied by a person or a group (Chanlat, 1990). The territory is an area occupied by one or more individuals engaged in activities interacting with each other. The territory integrates communication and socialisation practices (Hoflahan, 1982 cited by Salma, 2016). The territory determines a way of life. It is a space of appropriation and interaction that highlights human and social relations. Its link with communication implies a space of mediation within a community. In this sense, the territory can be considered a place of encounter, exchange, and control, open to different actors (Salma, 2016). The territorial approach includes a logic of development. This means that the territory requires evolution in line with the demands of the context and people. The territory and its new ambitions imply increased attractiveness and representation of cultural values. This is why territories engage in a process of territorialisation of development (Di Méo, 2007).

Several contributions (Peyrache-Gadeau and Pecqueur, 2004; Landel and Senil, 2009; François *et al.*, 2006...) form the foundation of the territorial approach to heritage. They perceive heritage as a resource and align with reflections that place the resource within the context of territorial construction, resulting from a play of actors rather than allocation through an optimal combination of production factors.

The notion of heritage emerges within the framework of this research as an element of recognition of the wealth and enhancement of places constituting, thereby, a factor of local development. Heritage is a specific resource which is considered in many territories as an important asset for their development. These are tangible or intangible goods, one of the essential characteristics of which is to enable a link to be established between generations, both past and future.

Cultural heritage reflects the identity of a territory and links a population to its past. It is rooted in the history, architecture, traditions of a community and the natural resources of a region. It is a shared cultural heritage that guarantees local identities.

The notion of cultural heritage has changed considerably in recent decades, partly due to instruments developed by UNESCO<sup>1</sup>. The heritage concept discussed here is focused on intangible heritage. The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones (UNESCO, 2003).

To approach the culture of a society means to reach and discover its traditions, customs, specificities, and particularities. A society without culture cannot flourish (Bachiri, Fahmy and Hajji, 2022). According to the same authors, without culture, no development can take place. Culture is like a vessel in which the answers to the questions and obstacles our societies face will embark.

Its enhancement relies essentially on preserving its authenticity and properly transmitting it to future generations. Thus, cultural heritage has a real value that connects three times: the past, the present, and the future (Salma, 2016).

In its various types, heritage necessarily has a collective dimension, and its conservation is of the general interest. Long considered solely from the perspective of its cultural value (Choay, 1992), heritage is now seen as a resource that should be enhanced with a view to the economic and social development of the territory that possesses it (Vernières, 2011). To promote local development, two key aspects are important: the resources, meaning all the wealth and potentialities that the territory possesses, and the actors who enhance and protect them through their coordination.

The necessity of valuing local heritage involves local actors and civil society, aiming to stimulate and energise sustainable local development in economic, social, and environmental terms. Indeed, raising awareness among all these stakeholders about the values of conservation that protect heritage and revive local know-how is thus in the general interest. The enhancement of territorial resources plays a driving role in territorial dynamics and ensures social stability by providing jobs and income.

Therefore, each region holds its own resources, and each territory possesses its own specificities and wealth, which can be tangible and intangible. The enhancement of these territorial resources contributes in some regions to the development of their territory, resulting from the coordination of local actors around projects based on the best exploitation of these resources.

This is why we are conducting this research on the close relationship between cultural heritage,

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<sup>1</sup> <https://ich.unesco.org/en/what-is-intangible-heritage-00003>

specifically intangible heritage, and the shaping of cultural and social identity, on cultural representations, and the relationships that exist between intangible cultural heritage and local development.

The function of social identity does not depend solely on individuals, as every group enjoys an identity that characterizes it socially, but also on culture and material or immaterial heritage. This characterization helps define the group's position within the broader set of social groups from which customs and traditions emerge. The identity of heritage is both an inclusive and exclusive cultural identity. It defines the identity of a collective, which includes members who resemble each other in some way. From this perspective, cultural identity stands out to categorize groups of people

In the broad sense, cultural heritage covers a set of goods and knowledge representative of values, which are subject to recognition and preservation whose purpose is transmission to future generations.

The definition of cultural heritage by UNESCO can be found in the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage. According to UNESCO: "*Cultural heritage*" refers to monuments, groups of buildings, and sites with historical, aesthetic, archaeological, scientific, ethnological, or anthropological value.

Additionally, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage expands this definition to include: "*The practices, representations, expressions, knowledge, skills (as well as the instruments, objects, artifacts, and cultural spaces associated therewith) that communities, groups, and, in some cases, individuals recognise as part of their cultural heritage.*"

This broadened the concept to encompass both tangible and intangible heritage, recognising the importance of traditions, languages, rituals, and other cultural expressions.

This term was designed so that realities could be taken into consideration, to which sufficient attention had not previously been paid and which do not belong to established heritage categories. Today it refers to a cultural space rich in historical meanings that individuals appropriate and transform to shape their living environment. It is the reference territory where the issues of local and regional development are played out (Euchariste, 2006). Thus, intangible cultural heritage corresponds to social practices (gastronomic traditions), rituals and events (festive events for example), representations, traditions, languages, songs expressions, knowledge and know-how (artisanal) that communities, groups and in certain cases individuals, recognise as part of their cultural heritage (UNESCO, 2011).

The explosion of the heritage concept and its reconciliation with the daily lives of individuals have considerably modified the way of understanding it. It has become practically impossible for the central government to protect all the property and territories that may contain heritage interest. Little by little, individuals, associations and then municipal corporations became interested in these components of their environment for their historical, architectural or symbolic values. Among all these actors, communities occupy an important place in terms of their competence.

By ratifying the UNESCO International Convention of 2003, relating to the safeguarding of intangible cultural heritage, each signatory nation undertakes to put in place a policy aimed at identifying, preserving, promoting, guaranteeing the transmission and revitalisation of practices oral traditions, rituals and festive events, knowledge, and know-how, etc. However, few

signatories have implemented real cultural policies aimed at efficiently and effectively supporting the preservation and promotion of heritage content and practices that are increasingly threatened by globalisation. The omnipotence of modernity and the dazzling transformation of lifestyles have sounded the death knell for certain traditional beliefs and practices, once useful for the entire community both on a socio-economic and cultural level.

The heritage dimension constitutes a fundamental entry point for analysing the dynamics and restructuring of spaces. The extension of heritage and the enthusiasm for it encourage us to think about local uses and what motivates their development.

From this perspective, our problem emerges around the following central question: what are the variables of intangible cultural heritage which influence the central element of local development in the territory in Koung-Khi division?

Our research object focuses on the theme of the study of the impact that intangible cultural heritage will have on local development, treated and analysed in the context of the case of the division of Koung-Khi in the West Cameroon division. From this perspective, our problem emerges around the following central question: what are the variables of intangible cultural heritage that influence inclusive local development in the division of Koung-Khi?

Accordingly, questions of valorisation, protection and promotion of intangible cultural heritage must be taken into consideration by the various actors on the ground within the framework of inclusive local development.

Specifically, this question can be broken down as follows:

- ✓ Do knowledges (languages and indigenous knowledge) and know-how (linked to the creation of craft objects) influence inclusive social development in Koung-Khi division?
- ✓ Does creative tourism, a powerful tool for tourist development, have a positive impact on inclusive economic development in Koung-Khi division?

These are the major concerns that motivated us to carry out this research work.

## 1.2. **Research objective and hypothesis**

Our main objective is to highlight the link that can exist between intangible cultural heritage and inclusive local development, specifically by developing communication strategies that better showcase the cultural assets of the locality. This research perspective thus underlines the major importance of intangible cultural heritage in local development. From this main objective arise two specific objectives:

- ✓ Determine the knowledge and know-how of intangible cultural heritage on the inclusive social development in Koung-Khi division.
- ✓ Define creative tourism of intangible cultural heritage on the inclusive economic development in Koung-Khi division.

The answer to these objectives involves the verification of a certain number of hypotheses, the main of which shows a relationship of dependence between inclusive local development and intangible cultural heritage in the locality in Koung-Khi division.

We will thus have two precise hypotheses, namely:

➤ ***Cultural and social value***

People always need to refer to their history to ensure the continuity of an identity that evolves over time. Heritage is a collective good which tells the story of a people, a city, a territory, and is transmitted from generation to generation. Heritage allows current generations to situate themselves in time and to find their bearings in the face of changes in our society; it is an element of stability in a rapidly changing world.

**H1:** Indigenous languages and knowledge, and know-how (linked to the creation of craft objects) have a significant inclusive social impact on the local community in Koung-Khi division?

➤ ***Economic potential***

Heritage elements often remain an irreplaceable resource to enable populations to live. The loss or abandonment of heritage is a risk that cannot be underestimated as many of the alternatives to traditional lifestyles that present themselves today are ultimately ill-suited. Beyond this observation, we see today that heritage can be an instrument of economic and territorial development. Thanks to its tourist development first, and then as a vector for promoting the territory.

**H2:** creative tourism has a positive influence on the inclusive economic development on the local community in Koung-Khi division?

We will shed light on the variables of this heritage and highlight the relationships between them and the local development.

To address this issue and answer this series of questions, we are interested in the notion of protection and valorisation of intangible cultural heritage that could effectively contribute to sustainable development through each of its dimensions, its safeguarding is therefore essential so that communities around the world can achieve the future we want for all.

### 1.3. Literature review

The recognition of the intangible dimension of cultural heritage, formally established by the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (hereafter referred to as ‘The Convention’), marks a pivotal moment in the understanding and preservation of cultural heritage. This convention highlights the importance of intangible cultural heritage (ICH) and emphasises narratives of mutual understanding among diverse cultures.

➤ ***Tensions and Political Nature***

Smith and Campbell (2017) address the complexities and tensions that have emerged with the introduction of ICH. These tensions are partly due to concerns about the mechanisms used to safeguard such heritage. They criticise the political nature of ICH, noting that the same level of concern did not historically accompany tangible cultural heritage (TCH). This political dimension involves issues related to the representation, ownership, and control of ICH, which can lead to conflicts within and between communities and institutions.

➤ ***Expansion of Cultural Heritage Scope***

Despite the critiques, the introduction of ICH by UNESCO has been largely applauded. Smith and Akagawa (2008) argue that recognising ICH represents a significant development in the field of cultural heritage, as it broadens the scope, nature, and value of what is considered heritage. This expanded view includes not just monuments and objects, but also traditions, rituals, and expressions that are relevant to cultural identity.

➤ ***Academic Endorsement and Normalisation***

A review of academic sources reveals widespread acceptance of the concept of ICH. Scholars like Alivizatou (2016), Bendix *et al.* (2016), and Logan (2012) affirm that this concept unambiguously identifies specific cultural expressions as intangible. The conceptualisation of ‘intangibility’ has thus become normalised, helping to frame cultural heritage in a way that includes a broader range of human activities and expressions.

➤ ***Critical Perspectives***

However, there are critical perspectives that challenge the unreserved embrace of the UNESCO definition of ICH. Jeffery and Rotter (2018), Loiacono and Fallon (2018), and Stefano *et al.* (2014) offer nuanced critiques that question the implications and effectiveness of current ICH safeguarding practices. These scholars argue that the definition and framework proposed by UNESCO may oversimplify complex cultural dynamics and fail to address deeper issues related to power, authenticity, and community agency.

➤ ***Supportive Studies***

On the other hand, several studies continue to support the UNESCO framework without reservation. Esfehiani and Albrecht (2016), Jones (2018), Schmitt (2008), and Su (2018) provide evidence of the positive impact of ICH recognition on cultural preservation and community engagement. These studies highlight the benefits of international recognition and support for ICH, including increased visibility, funding, and tourism, which can aid in the sustainability of cultural practices.

The literature on intangible cultural heritage reflects a dynamic and evolving field. While there is broad support for the concept and its inclusion in the broader understanding of cultural heritage, critical voices highlight the need for ongoing examination and adaptation of safeguarding mechanisms. The political nature of ICH and the complexities involved in its preservation require a balanced approach that considers both the benefits and the challenges of recognising and safeguarding intangible cultural expressions.

### ***1.3.1 Value concept***

Over the last several decades a considerable speech on the values of heritage has emerged among heritage professionals, in governments, and within communities<sup>2</sup>. This discussion has sought to advance the relevance of heritage to dynamically changing communities and forge a shared understanding of how to conserve and manage it.

Values-based heritage conservation aims to retain the cultural significance of places, typically by balancing the aesthetic, historic, scientific, spiritual, and social values held by past, present,

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<sup>2</sup> Values as qualities departs from another common usage of the word in English: values as ethics, philosophies, or normative codes of behaviour.

and future generations<sup>3</sup>. As values-based conservation has evolved in the last quarter century, it has provided new ways of engagement for a wider range of stakeholders, responding to the challenges of sustaining heritage sites and amplifying their relevance<sup>4</sup>.

The roles played by values in conservation practice, and the range of values invoked as society constructs heritage, continue to evolve (Macdonald *et al.*, 2019).

Concepts of “value” vary greatly in the language of different professional domains. Our use of the word requires clear definition at the outset. In the context of conservation, values refer to the different qualities, characteristics, meanings, perceptions, or associations ascribed to the things we wish to conserve—buildings, objects, sites, landscapes, settlements<sup>5</sup>. Values are central to conservation decision making, though they are not the only factor to be accounted for<sup>6</sup>. Values are not static, but subjective and situational. It seems that values must be understood in relation to the person or group ascribing a value to a place, and in relation to the place’s physical and social histories (Avrami and Mason, 2019).

The contemporary conservation field is characterised by two distinct, complementary perspectives on values: one centred on heritage values, the other on societal values. The conservation field is rooted in *heritage values*, the core historic, artistic, aesthetic, and scientific qualities and narratives that form the basis for the very existence of the heritage conservation field (Avrami and Mason, 2019). This perspective serves the core functions of heritage in modern society—sustaining historical knowledge, representing the past, memorialisation—and is associated with the well-known curatorial, materialist traditions of conservation practice. A more contemporary, outward-looking perspective of *societal values* focuses on uses and functions of heritage places generated by a broad range of society-wide processes external to conservation (Avrami and Mason, 2019). The societal-value perspective foregrounds broader forces forming the contexts of heritage places as well as the non-heritage functions of heritage places—including economic development, political conflict and reconciliation, social justice and civil rights issues, or environmental degradation and conservation (Avrami and Mason, 2019).

While the *intent* of the heritage professional may be to preserve both heritage and societal values, the two perspectives differ in how they frame *outcomes*: the heritage-value perspective tends to regard material conservation and careful curation of heritage places as an end in itself, with social benefits and outcomes implied; the societal-value perspective regards heritage and its conservation as a means to a variety of social ends (economic gain, social justice, et cetera;”) (Avrami and Mason, 2019).

The two perspectives also differ in how values are conceptualised: the heritage-value

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<sup>3</sup> As David Myers, co-editor of this volume, related to the authors, many conflict-resolution professionals (among others) use “values” in the sense of ethics, and frame conflicts in terms of interests, identities, and values. Such a framework (as elaborated by Kaufman, Elliott, and Shmueli 2003) presents a substantially different perspective from that employed in the present paper—in which “values” are stipulated as the a priori object of analysis.

<sup>4</sup> *Essential* and *instrumental* align with the “intrinsic” and “instrumental” approaches to heritage described by UNESCO in Wijesuriya, Thompson, and Young (2013). We have refrained from the use of “intrinsic”.

<sup>5</sup> Values as qualities departs from another common usage of the word in English: values as ethics, philosophies, or normative codes of behaviour.

<sup>6</sup> As David Myers, co-editor of this volume, related to the authors, many conflict-resolution professionals (among others) use “values” in the sense of ethics, and frame conflicts in terms of interests, identities, and values. Such a framework (as elaborated by Kaufman, Elliott, and Shmueli, 2003) presents a substantially different perspective from that employed in the present paper—in which “values”

perspective focuses on the categorical importance of historic, artistic, aesthetic, and scientific values associated with heritage places as interpreted by experts and scholars; the societal perspective places more emphasis on the dynamic, complex interplay of heritage and societal values as activated by a wide variety of actors, interest groups, and institutions, including but extending well beyond the heritage conservation field (Avrami and Mason, 2019).

### 1.3.2 *Community participation*

Sustainable development has become one of the main global concerns since the 1980s. It has been suggested that community participation plays a vital role in achieving a better and more sustainable living environment through engaging the local communities in planning, development and management processes, for instance in tourism and urban developments. Even though community participation is not a new concept, only in recent years, there is a growing awareness of community participation in these processes (van Empel, 2007). This has also spread to the heritage field, and community participation in heritage conservation and management has been discussed more frequently.

‘*Community*’: there are many different definitions of the word because of the different notions of the scholars. The Oxford Dictionary (2018)<sup>7</sup> defines it as ‘a group of people living in the same place or having a particular characteristic in common’; another definition given by Garcia, Giuliani and Wiesenfeld (1999) is geographically-based, and it defines community as ‘a group of individuals that live together in a specific geographical place, that maintains social relations among its members who recognise that they belong to such a community’. ‘*Participation*’: based on Oxford Dictionary (2018) and Bishop and Davis (2002), participation can be defined as ‘an action or technique to identify and incorporate stakeholders to take part in the process and influence project outcomes. ‘*Community participation*’: there are also various definitions of community participation as there are various similar expression e.g. community/public and participation/involvement/engagement (van Empel, 2007). In addition, the definition of Ismail (2013) is taken up, and it is defined as “an approach to empower local people to engage with heritage maintenance and conservation with regard to sustainable development and management”.

The notion of involving local communities in heritage conservation emerged over the last decades. The shift of the focus of heritage conservation from a place-based conservation to a more people-centred conservation (i.e. from conservation of only built heritage to conservation of the cultural heritage of the people) has contributed largely to this notion. The recognition of heritage has been broadened from monuments and sites in the 1960s to cultural landscape and intangible heritage decades later. (Jokilehto, 2017). In this new approach, because of the nature that the culture of the communities is the focus and is to be preserved, the participation of local communities is essential to involve them in the decision-making process, allowing them to not only express their opinions, but also to take part in the planning and management of the conservation. The local communities are those who are closely attached to their heritage assets. Heritage conservation should be, in this case, for them and they should be given the right to decide what to and how to be preserved and managed. Chitty (2017) has stated that “locally led, active participation and social relevance are, then, dominant characteristics of the 21st century democratised cultural heritage practice.”

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<sup>7</sup> *New Oxford American Dictionary Online*, 3rd Edition, edited by Angus Stevenson and Christine A. Lindberg, s.v. “community,”

### ***1.3.3 Concept of Cultural Heritage***

The study of cultural heritage attracts the attention of many researchers: historians, anthropologists, and ethnologists. These interdisciplinary approaches clarify the aspects that allow heritage to be identified with a territory, a culture, and an identity. Cultural heritage communicates the history of a people. It reflects the historical (and other) values that is transmitted from one generation to another.

Xavier Greffe (1999) defines cultural heritage as “the set of sites, neighbourhoods, collections, or practices that a society inherits from its past and intends to preserve and transmit to future generations.”

The Faro Convention (2005)<sup>8</sup> on the value of cultural heritage for society defined cultural heritage as “a group of resources inherited from the past that people regard, beyond the ownership regime of the goods, as a reflection and expression of their continually evolving values, beliefs, knowledge, and traditions. This includes all aspects of the environment resulting from the interaction over time between people and places.”

According to Frier (1997), “Cultural heritage encompasses all traces of human activities that a society considers essential for its identity and collective memory and wishes to preserve in order to transmit to future generations.”

The economist Guerzoni (1997) cited by Benhamou (2019) defines cultural heritage as a “set of heterogeneous goods, which transforms over time, which is at the heart of a process of historicization, and which appears as the vehicle of specific cultural traditions.”

Benhamou (cited by Dorignon, 2012) describes cultural heritage as “the subject of heritage concerns, which refers to symbolic values, to the idea of a nation as the will to preserve a living environment.” The notion of cultural heritage has continually evolved; it no longer focuses monuments or objects. It also includes traditions, practices, and knowledge.

Cultural heritage represents collective goods that have value as a resource capable of contributing to the development of the territory that generated it. This resource is considered by a community group in a territory as a reflection and expression of their continually evolving values, beliefs, knowledge, and traditions (Ould, 2021).

Cultural heritage is the support of human memory and identity; it includes a combination of tangible and intangible goods.

Cultural heritage, being a resource with specific characteristics unique to each territory, is now considered an important asset for their development and a specific resource for the different actors who have designated it. It represents a real and essential wealth of a country, territory, or locality. It can be seen as a crucial component of national culture that identifies places. As an essential component of cultural heritage, it is necessary to highlight the role of culture in the local and national economy (Ould, 2021).

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<sup>8</sup> Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005)

### *1.3.4 Intangible cultural heritage*

According to UNESCO (2003), Instances of intangible cultural heritage are not limited to a single manifestation, and many include elements from multiple domains. The boundaries between domains are extremely fluid and often vary from community to community. It is difficult, if not impossible, to impose rigid categories externally. There are also differences in scale and scope: one community might make minute distinctions between variations of expression while another group considers them all diverse parts of a single form.

The importance of intangible cultural heritage does not lie so much in the cultural manifestation itself but in the wealth of knowledge and know-how that it transmits from one generation to another. This transmission of knowledge has relevant social and economic value for both minority groups and majority social groups within a state and is equally important for developing and developed countries (Kongo, 2021).

Intangible heritage thus manifests in two dimensions: it includes intangible heritage by nature (norms, know-how, customs, music, languages...) and it is the extension and giver of meaning to tangible heritage (Benhamou, 2012).

The significance of intangible cultural heritage (ICH) has been widely recognised from the perspective of both cultural diversity and destination marketing. Despite the title containing “intangible,” ICH not only includes immaterial elements, such as practices, representations, expressions, knowledge, and skills, but also has tangible sides of instruments, objects, artifacts, and cultural spaces.

Currently, nationalistic understandings still dominate the ICH field, and official institutions are often responsible for the cognization and inscription of ICH (Maags and Holbig, 2016; Pfeilstetter, 2014). In 1989, the United Nations Educational, Scientific and Cultural Organisation (UNESCO) adopted the first specific international legal instrument on ICH, namely the Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989), and the scope is very limited since the concept of “folklore” is more restrictive than ICH (Lenzerini, 2011). Later in 2003, UNESCO declared that there are five domains of ICH: oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals, and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship (UNESCO, 2013). After this, governments and scholars in many countries began to promote this new form of “immaterial” or “living” culture, and governments worldwide now compete to have their countries’ ICH inscribed by UNESCO (Maags and Holbig, 2016).

Even though a formal definition of ICH was put forward in 2003 at the Convention for Safeguarding Intangible Cultural Heritage (Vecco, 2010), attention to ICH has gradually increased since World War II. For example, the Japanese and Korean governments gave legal protection status to nonmaterial aspects of culture such as traditional practices and ceremonies in the 1950s and 1960s (Alivizatou, 2012). And while the World Heritage Convention in 1972 focused mainly on aspects of material culture and their protection (UNESCO, 1972), the 2003 definition declares:

“The intangible cultural heritage means the practices, representations, expressions as well as the knowledge and skills-as well as the instruments, objects, artifacts and cultural spaces associated therewith-that communities, groups and in some cases, individuals recognise as part of their cultural heritage. This ICH transmitted from generation to generation is constantly recreated by communities and groups in response to their environment, their interaction with

nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity” (UNESCO, 2003).

Arizpe in Aikawa-Faure (2008) further identifies possible expressions of ICH as including life events (birth, weddings, death), social aspects of community (issues related to settlements or nation), biodiversity (botany, zoology), land (landscape and property), symbolic meanings (signs, rituals), intangible literary heritage (orally communicated legends and epic stories), and the performing arts and festivities. ICH thus emphasises the nonmaterial aspects of culture. Being traditional and living at the same time, ICH, which is shared within a community, is constantly re-created, performed collectively, and mainly transmitted orally among its holders (George, 2010). As such, ICH also contains elements that may be perceived as subjective or personal (Arizpe and Amescua, 2013; Naoi, 2004). What is important about ICH is not the cultural product itself (Lixinski, 2013) but rather its constant and creative engagement with the past and its reflection on contemporary identities (Alivizatou, 2012). ICH comprises a wealth of knowledge and skills transmitted between generations (UNESCO, 2014) in its custodial community, thus keeping it alive over time.

### ***1.3.5 Local development***

The concept of territory deserves particular attention from the human and social sciences. It underlies organisational spaces that environmental psychology defines as a place or geographical area occupied by a person or a group (Chanlat, 1990). The territory is a space occupied by one or more individuals carrying out activities interacting with each other. The territory integrates communication and socialisation practices (Hoflahan, 1982 cited by Salma, 2016). Several types of territories exist (Altman, 1975).

According to Greffe (1984), “Local development is a process of diversification and enrichment of economic and social activities in a territory, based on the mobilisation and coordination of resources and its energies”.

To Houee (1996): “local development is a global approach to activating and creating synergy among local actors for the development of the human and material resources of a given territory, in negotiated relationships with the decision-making centres of the groups economic, social and political in which they are integrated.”

Pecqueur (1990) defines “local development as the expression of solidarity of individuals wishing to develop their human, physical and financial resources. These actions have the effect of allowing populations to satisfy their needs while exercising a certain control over their future...neither fashion nor model, local development is a dynamic which highlights the effectiveness of non-exclusively market relations between men to enhance the wealth they have.”

Beyond the diversity and divergences between authors, the epistemological study of the notion of local development highlights the characteristics emphasising the combination of economic and social factors:

- ✓ The development of local resources.
- ✓ The importance of local actors (community and solidarity).
- ✓ Objective to satisfy local needs...

We agree that local development, also called grassroots development, represents the

implementation of local initiatives and coherent actions of different local actors (private and public) with a strong desire to promote local wealth. Local development essentially aims to improve the situation of a territory from an economic, social, cultural and environmental point of view.

Local development takes into consideration local specificities whose problems and needs change according to social components, territorial wealth and the method of distribution of power. It must achieve specific economic and social objectives.

#### 1.4. Geographical area in Cameroon: Koung-Khi division

Traditional Cameroonian society is built on values, identities, and interrelationships intended to generate wealth creation and capitalise on the components of economic profitability (Tchawa, 2012). The country shares its borders with six states, namely Nigeria to the West, Chad to the North, the Central African Republic to the East, Congo, Gabon and Equatorial Guinea to the South. It extends over an area of 475,650 km<sup>2</sup> including 466,500 km<sup>2</sup> of continental surface.

Cameroon, a Central African country, has ratified the UNESCO World Heritage Convention for the protection of cultural and natural property since 1982, then in April 2008 the 2003 UNESCO Convention on the Safeguarding of Intangible Cultural Heritage.

It is commonly presented as Africa in miniature. It owes this attribute to the variety of its vegetation, landscapes and the ethnic diversity – more than 200 ethnic groups – of its population among others (Piou *et al.*, 2021). The cohabitation between traditions, cultures and communities proves to what extent they can stand together and build a united society.

Populations are organised into kingdoms, clans, villages, lamidats<sup>9</sup>, etc. These traditional societies in Cameroon are political, social, and cultural entities, characterised by a well-defined territory, a people with their history, their habits and customs. Through each ethnic group, the country constitutes a whole cultural diversity, carrying different values and historicity.

To this end, the West represents one of the richest regions in terms of its culture, its landscapes, its history and its ancestral know-how. Thus, the small village of Bandjoun has significant local potential and thus represents a good area of investigation.

The spatial setting of our study is Bandjoun. The village of Bandjoun, located in the Poumegne district, is composed of four neighbourhoods (Mbouo, Yom, Famleng, Mbieng), situated between 5°16' and 5°27' North latitude and between 10°12' and 20°35' East longitude. The Bandjoun community is geographically located at the centre of the Western region. Spatially, it covers 264 km<sup>2</sup> (including the sub-chiefdom of Bangang-Fondji) and is bordered to the north by the chiefdoms of Bafoussam, Bamougoum, and Baméka, to the west by Bahouan, Baham, and Bayangam, to the south by Batoufam, Bandrefam, and Bangang-Fokam, and to the east by the Noun department. Bandjoun consists of 38 villages, 37 of which are third-degree villages and one first-degree village.

Physically, Bandjoun shares the same characteristics as the highlands of western Cameroon. It features two distinct topographical units: on one side, a plateau with an average altitude of 1450 meters, slightly sloping from northwest to southeast, covering two-thirds of the chiefdom's

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<sup>9</sup> A "lamidat" is a traditional Muslim chiefdom in northern Cameroon.

area, and on the other side, a valley with an average altitude of 1100 meters and a width ranging from 3 to 6.5 kilometres, oriented from north to south along the right bank of the Noun River.

Additionally, the area enjoys an equatorial climate typical of Cameroon (equatorial climate modified by altitude), known for its year-round coolness, with sparse vegetation dominated by artificial eucalyptus plantations, fruit trees scattered across the fields, and spontaneous raffia growth along the valleys. These mixtures of grass formations and trees help to protect the environment. This savannah landscape gave rise to the term "Grass Fields." Bandjoun is part of a large area of zonal soils, with equatorial ferralitic soils characterized by red or reddish-brown hues. These soils are predominantly clay-based, resulting from the decomposition of crystalline rocks such as granite and gneiss.

Like any living culture, culture undeniably evolves with changes in society, namely the acceleration of economic globalisation and the development of modernisation (Piou *et al.*, 2012). To avoid seeing many valuable intangible cultural heritage resources affected while adapting to modernisation, local communities are thus faced with several paradoxes and must overcome multiple difficulties. They observe a discrediting of local cultural values and a displacement of the population primarily due to rural exodus. Culture is being transmitted less and less to the new generations, who prefer modern consumer goods.

Intangible Cultural Heritage and Local Development in the West region of Cameroon: the case study of the city of Bandjoun in the Koung-Khi division

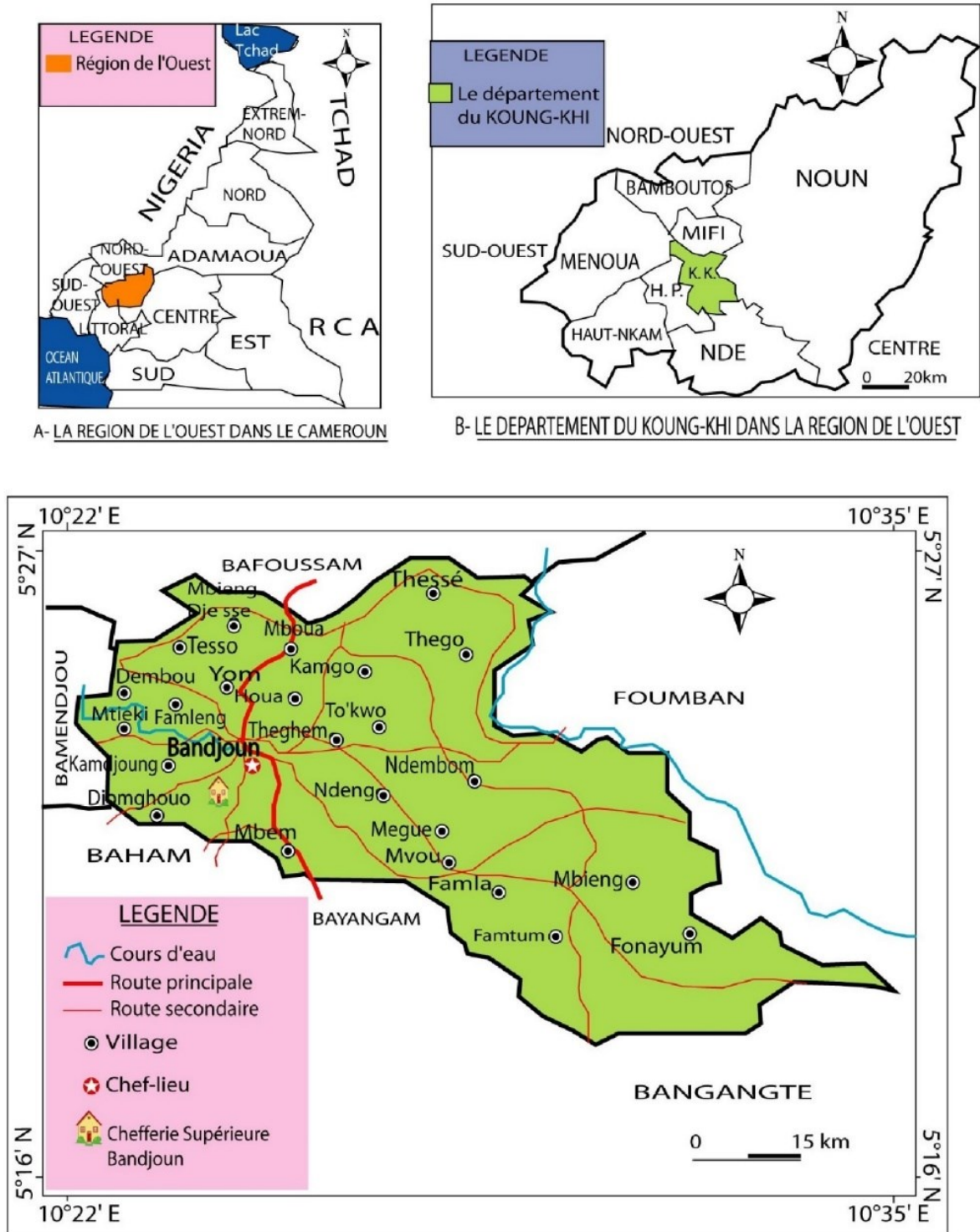


Figure 1: Location of the study area - the village of Bandjoun in the Koung-Khi division (Fokam, 2016). Source : Fokam, K. L. D. (2016). Protection du patrimoine culturel et développement du tourisme à Bandjoun, Mémoire Diplôme de Professeur des Enseignements Secondaires Général deuxième grade (DI.P.E.S. II), École Normale Supérieure, Département de Géographie, Yaoundé. [En ligne] [https://dicames.online/jspui/bitstream/20.500.12177/5248/1/ENS\\_20\\_0620.pdf](https://dicames.online/jspui/bitstream/20.500.12177/5248/1/ENS_20_0620.pdf). Accessed September 16, 2024.

### **1.5. Research Methodology**

To conduct our analysis, verify our hypotheses and answer the questions we posed, we chose a literary methodology based on several sources.

The methodology used for this research is library based on this study and uses secondary data as the main data source. Secondary data are those that already exist and represent previous works or studies concerning data that the researcher needs. The researcher can obtain them from reports, archives, notes, and publications from organisations without having to go into the field to collect data from the target individuals.

The information and data collected in this normative research and secondary data consists of primary and secondary that are qualitative. These will be obtained by studying and analysing various kinds of sources that relate either directly or indirectly to this research problem, such as Reports (UNWTO) and research results, international conventions, Global nature of international documents, such as conventions (UNESCO), declarations and guidelines (World Conference on Cultural Policies Mexico City), Books/references and Journals, and other sources.

Examining information and data from books or, journals, articles, dissertations, memoirs, works, guides, reports, conferences, websites and other sources will help us to get the concepts, theories and strategies for knowledge. The data and information are important because they give a general description of the phenomena of the issues raised, which can serve as the conceptual basis for the analysis.

Secondary data refers to information that already exists and represents previous works or studies on data that the researcher needs. The main advantages of this method lie in the time and resource savings, allowing the researcher to focus most of their energy on the actual analysis. However, this method is not without limitations. Among them are the difficulty in accessing documents, issues with the reliability of the data, and the potential mismatch between the data and the specific research requirements, which may lead to abandoning this approach along the way. In the context of research, we will use an independent variable and a dependent variable.

The independent variable is the one that is manipulated to identify its effects on the subject (intangible cultural heritage: indigenous languages and knowledge, know-how), while the dependent variable (local development, both social and economic) corresponds to the observed effect following the manipulation of the independent variable.

## **2. INTANGIBLE CULTURAL HERITAGE, PRESERVATION AND VALORISATION: THE THEORETICAL FRAMEWORK**

In a broad sense, heritage encompasses a set of assets and knowledge that represent values and are recognised and preserved with the aim of being passed on to future generations. Cultural heritage is part of a process of valorisation and is no longer solely tied to its material dimension; it is therefore both tangible and intangible. This intangible dimension is sensitive to social changes, innovation, environmental developments, and transformations of the natural landscape, particularly in rural areas.

Subsequently, the theme of local development enters our research field, linking cultural heritage to its territory. The concept of local development corresponds to an institutional vision of improving living conditions in a habitable space. It is based on better exploitation of territorial resources and the enhancement of local production capacities.

The topic of the valorisation of cultural heritage occupies a major place in our dissertation. It considers the importance of heritage and cultural traces in the representation of territories. This could optimise the process of patrimonialisation and adapt it to societal expectations. It should be noted that heritage creation varies from one region to another. This means that the local population adapts its heritage production to a certain way of life. Its use is specific to a particular context and local identity. This affiliation influences the way how cultural heritage is managed and protected. In this perspective, cultural heritage is affirmed as a local wealth of a certain population.

In this first chapter, we will provide some clarifications concerning the notions of intangible cultural heritage, values, participatory community, and address the question of why we should be interested in safeguarding this heritage.

### **2.1 Brief approach to the history of culture concept**

The term culture is defined in numerous ways. In this section, we rely on the works of Rocher (1995).

The word culture “comes from the Latin word *colere*, (‘to inhabit,’ ‘to cultivate,’ or ‘to honor’). There are different definitions of the word culture, reflecting the various theories for understanding or evaluating human activity.

This concept was borrowed by English anthropology, specifically by Tylor<sup>10</sup>, whose volume *Primitive Culture* was published in 1871. Drawing particularly from the works of Gustav Klemm, who published a monumental ten-volume *Universal History of the Culture of Humanity* from 1843 to 1852, followed by two volumes on the *Science of Culture*, Tylor extracted the elements he needed to form the notion of culture, which he used synonymously with civilisation. At the beginning of his work, Tylor provided a definition of culture that has been cited many times since: ‘Culture or civilisation, taken in its wide ethnographic sense, is

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<sup>10</sup> <http://societude.free.fr/Bibliographie/Syntheses/ROCHER%20-%20culture%20civilisation%20ideologie.pdf>

that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society' (Rocher, 1992).<sup>11</sup>

This definition, which is more of a description, presents something particular and new: culture no longer appears as progress or as becoming; it refers rather to a set of facts that can be directly observed at a given moment in time, as well as their evolution, as Tylor himself did.

Drawing from Tylor's definition (1871)<sup>12</sup> and several others, Quebec sociologist Rocher (1992) defines human culture as a set of linked ways of thinking, feeling, and acting that have some formalisation, which, being learned and shared by a plurality of people, serve, in both an objective and symbolic way, to constitute these people into a particular and distinct community. The explanation of this definition will allow us to highlight the main characteristics that anthropologists and sociologists agree to recognise in culture."

### ➤ **Main characteristics of the concept of culture**

Culture can be understood as a social category associated with the set of components that constitute the lifestyles of societies, including customs, values, beliefs, knowledge, and more. Social interpretations of culture are indeed the most used in theoretical works derived from anthropology, sociology, and other social science disciplines (Jenks, [1993] 2005; Williams, [1961] 1998; Smelser, 1992).

Culture, in the anthropological and sociological sense of the term, although it can be individualised, is not inherently individual; it is first and foremost recognised as something common to a plurality of people.

Like the concept of culture, development is also a complex and versatile concept that can be studied in economics, sociology, anthropology, political science, psychology, and other fields.

According to Felipe (2018), culture can represent a collective and universal category, evoking a state of intellectual and moral development within societies. Linked to Darwin's theories of evolution, this fundamentalist view of human nature was developed through the work of early cultural anthropologists such as Lewis H. Morgan, Edward B. Tylor, and James G. Frazer.

Culture, being the soul and identity of any people (Wei, 1999; Ngametché, 2013), encompasses the spiritual, material, intellectual, and emotional characteristics that define a society or social group. It includes not only arts and literature but also ways of life, ways of living together, value systems, traditions, and beliefs. As Ki-Zerbo (2005) emphasises, the future of a people is built around its historical, cultural, linguistic heritage and an independent political and economic unity.

At the World Conference on Cultural Policies Mexico City<sup>13</sup>, UNESCO defined culture in its broadest sense and considered it as "the set of distinctive spiritual, material, intellectual, and emotional traits that characterise a society or social group. It includes, in addition arts and literature, ways of life, fundamental human rights, value systems, traditions, and beliefs." Similarly, the World Report on Culture views culture as a sum of opinions, values, and

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<sup>11</sup> Extracts from Chapter IV: "Culture, Civilization, and Ideology" by GUY ROCHER, *Introduction to General Sociology*. Part One: Social Action, Chapter IV, pp. 101-127. Montreal: Éditions Hurtubise HMH Ltd., 1992, third edition.

<sup>12</sup> Tylor, E. B. (1871). *La Civilisation primitive*, Paris, Reinwald, 1876- 1878, p. 3

<sup>13</sup> [https://culturalrights.net/descargas/drets\\_culturals401.pdf](https://culturalrights.net/descargas/drets_culturals401.pdf)

behaviours typical of a society, serving as a non-quantifiable indicator.

Culture is characterised by its mode of transmission, referred to as tradition. Tradition is defined as what from the past persists into the present, where it is transmitted and remains active and accepted by those who receive it and, in turn, pass it on through generations (Warnier, 2017).

According to the same author, there is no cultural tradition that is not attached to a specific society, historically and geographically situated. A culture cannot live or be transmitted independently of the society that sustains it. Conversely, there is no society in the world that does not possess its own culture. This is why all cultures are socialised.

## 2.2 Criteria and nature of heritage<sup>14</sup>

We will see the different definitions of the word heritage, as well as its characteristics and its field.

The word is old, the notion is immemorial. The almost elusive notion of heritage is a concept that fluctuates in time and space (Titouche, 2018).

The term heritage comes from the Latin *patrimonium*. This is made up of two words, namely, *pater* which means father and *monere* which means to warn, to advise. It is considered the legacy, the fruit of the creation of ancestors, which provides information on the techniques and procedures for establishing a heritage (Mahamat, 2013).

Transmitted within the family domain, the word heritage was used in the early 1970s to designate the heritage of human productions of an artistic nature. Over time, this interpretation has evolved significantly, and the word heritage has gradually broadened. It encompasses both tangible and intangible elements.

### 2.2.1 Heritage criteria

The criteria which allow the use of the word heritage (Heinich, 2010):

- ✓ Seniority: the criterion of age remains very present, belonging to the past nonetheless remains a constituent property of the notion of heritage. Seniority does not automatically go hand in hand with beauty or art, and vice versa.
- ✓ Authenticity: in sociology, authenticity is defined as the continuity of the link between the object in question and its origin: a product and its region, a document and its producer, the result of an act and its intentionality, the irreplaceable work and its author. Substantial continuity, stylistic continuity, traceability, interiority and originality thus outline, despite the apparent heterogeneity of the criteria, the conditions under which an object, an act, a situation, a person can be called “authentic”.
- ✓ Rarity: it is ambivalent, to the extent that it turns out to be positive in certain cases, and negative in others. It is a value that we can say is therefore contextual. It goes very often with a logic of collection to do the same with rarity. According to Pomian, “the rarity of an object is linked to its value to the point of being the necessary and sufficient condition”. this property is true only on the condition of placing oneself in the

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<sup>14</sup> Titouche,R. (2019). Le patrimoine culturel un levier pour le développement local ? Cas de l’artisanat. *Revue Algérienne des Ressources Humaines*, Volume3, N°01

perspective of the collector, capable of transforming an everyday object into a “semiophore”, which attracts attention, interests and seduces by its singularity, or by its “exceptionality”. In fact, the collector feels a very particular affection towards an object with an unusual colour or unusual shape.

- ✓ Significance: interest in an object will depend on the meaning that the scientist will give it as a representative of a category or witness to a practice, whether these are the properties of a stylistic category, or even the uses, functions, morals...
- ✓ Beauty: scientific beauty refers to typicality, to representativeness to make it a symbolic work of its category

Just like the principle of universality, that of authenticity which emerges from the 1972 convention poses problems insofar as it is still the representation of a Western vision of heritage. This is how the Nara Conference in 1994 provided a solution by highlighting the relative nature of authenticity. This authenticity has led to what Nathalie Heinich (2009) calls “the economy of authenticity”. She considers that heritage is a creation of man which today serves as an economic object.

### 2.2.2 Categories of heritage

In this sense, we distinguish two forms of heritage. These are tangible cultural heritage and intangible cultural heritage.

In short, heritage implies the idea of a heritage which must be transmitted from generation to generation, either intact or improved (adapted according to the needs of the moment). It therefore goes beyond personal property alone. It is a public and common good.

By cultural heritage we mean all property, tangible or intangible, having a certain artistic and/or historical importance, and which is transmitted from generation to generation. This ensemble must therefore be preserved, restored, safeguarded and shown to the public, either exceptionally (example of the European Heritage Days which take place in the month of September), or by setting up formal or non-formal education systems. etc.). The protection and safeguarding of this tangible and intangible cultural heritage are respectively governed by the UNESCO conventions for the protection of the world cultural and natural heritage (1972) and for the safeguarding of the intangible cultural heritage (2003).

Cultural heritage is said to be material when it is made up of tangible or visible elements such as<sup>15</sup>:

- ✓ Monuments (architectural works, monumental sculpture or painting, elements or structures of archaeological character, inscriptions, caves, and groups of elements having exceptional universal value, from the point of view of history, art or Science) ;
- ✓ Sets (groups of isolated or joined constructions which, due to their architecture, their unity, or their integration into the landscape, have exceptional universal value, from the point of view of history, art or Science) ;
- ✓ Sites (works of man or combined works of man and nature, and areas including archaeological sites of exceptional universal value from a historical, aesthetic,

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<sup>15</sup> UNESCO (1972). Convention on the Protection of the World Cultural and Natural Heritage ; <https://whc.unesco.org/archive/convention-en.pdf>.

ethnological or anthropological point of view). (Article 1 of the UNESCO Convention for the Protection of World Heritage, 1972).

Regarding intangible cultural heritage, it must be said that it appears with the UNESCO convention of 2003 which comes as a complement to the 1972 convention. Indeed, in 1972 the UNESCO Convention on cultural and natural heritage. It defines heritage as « a heritage from the past, which we benefit from today and which we pass on to future generations ». This convention brought the notion of “universality” which stipulates that the inscribed properties have a universal value. But over time, we realised that the criteria and the listed properties (sites, monuments, complexes) represented, in the majority, only Western values or so-called developed countries, hence the criticism of its principle of universality (Prigent, 2013). Moreover, the idea of a common heritage derives from the thoughts of the French writer Victor Hugo who stated in 1832 “There are two things in a building, its use and its beauty. Its use belongs to the owner, its beauty to everyone, to you, to me, to all of us. Therefore, to destroy it is to exceed its rights”<sup>16</sup>. Thus, we can understand the hegemony of inscribed Western goods in relation to goods from other regions of the world.

This heritage is defined by the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003) in Article 2 as being:

*The practices, representations, expressions, knowledge and know-how - as well as the instruments, objects, artifacts and cultural spaces associated with them - that communities, groups and, where applicable, individuals recognise as part of their heritage cultural. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups according to their environment, their interaction with nature and their history, and provides them with a feeling of identity and continuity, contributing thus promoting respect for cultural diversity and human creativity... (UNESCO, 2003).*

Cultural heritage does not stop at monuments and collections of objects (material dimension). It also includes traditions or living expressions inherited from our ancestors and transmitted to our descendants, such as oral traditions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe or the knowledge and know-how necessary for traditional craftsmanship (intangible dimension). For example, festivals, agricultural or craft traditions, traditions linked to commerce or food.

Intangible cultural heritage can take different forms, for example songs, customs, dances, gastronomic traditions, games, myths, tales and legends, small trades, testimonies, capture of techniques and know-how, written and archive documents (including audio-visual), etc. Intangible cultural heritage also depends on those whose knowledge of traditions, skills and customs are transmitted to the rest of the community, from generation to generation or to other communities. Intangible heritage can therefore be understood, based on a shared common identity, as a set of “common goods” with symbolic content, as well as values, ideas, knowledge, beliefs, techniques, etc. to be preserved, safeguarded and valued with a view to their transmission to future generations.

Intangible cultural heritage is therefore multiple, manifested by various cultural elements. However, it is based on communities because it can only be heritage when it is recognised as such by the communities, groups and individuals who create, maintain and transmit it; without

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<sup>16</sup> Victor, Hugo (1832). *Halte aux démolitions* La revue des deux mondes

their opinion, no one can decide for them whether a given expression or practice is part of their heritage.

Intangible heritage thus comes in two dimensions: it includes intangible heritage by nature (standards, know-how, customs, music, languages, etc.) and it is the extension and giver of meaning to material heritage (Benhamou, 2012).

Although fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of increasing globalisation. Having an idea of the intangible cultural heritage of different communities is useful for intercultural dialogue and encourages respect for other ways of life. The importance of intangible cultural heritage lies not so much in the cultural manifestation itself but in the wealth of knowledge and know-how that it transmits from one generation to another. This transmission of knowledge has relevant social and economic value for minority groups as well as majority social groups within a state and is just as important for developing countries as for developed countries (Chardin, 2022).

Intangible cultural heritage is traditional, contemporary and living at the same time. Indeed, intangible cultural heritage does not only include traditions inherited from the past, but also contemporary rural and urban practices specific to various cultural groups.

Intangible cultural heritage is also inclusive to the extent that expressions of our intangible cultural heritage may be like those practiced by others. Whether they come from the neighbouring village, from a city on the other side of the world or whether they were adapted by people who emigrated and settled in another region, they are all part of the intangible cultural heritage in this sense that they have been passed down from generation to generation, establishing a link between our past and, through the present, our future.

Representative and community-based intangible cultural heritage. It is representative because it is not only appreciated as a cultural good, for comparison, for its exclusive character or its exceptional value. It develops from its roots in communities and depends on those whose knowledge of traditions, know-how and customs is transmitted to the rest of the community, from generation to generation, or to other communities.

As with heritage in general, we find in the definition of intangible heritage the idea of the heritage of social groups, which must be transmitted to new generations. The definition adds that intangible cultural heritage is constantly evolving, as it is recreated by these groups as they evolve, changes in the medium. Intangible cultural heritage represents a constitutive element of the cultural identity of a community. Indeed, this heritage provides the community with « a feeling of identity and continuity, thus contributing to promoting respect for cultural diversity and human creativity ».

### **2.3 Brief approach on local development**

Also called grassroots development, local development is a process using local initiatives as a driving force for economic development. To properly understand the notion of local development, we will start by looking at the definition of the two concepts that make it up, namely “development” and “local”.

#### **➤ Development**

For many people, the term development is synonymous with economic growth, although there is a big difference between the two terms. Unlike the concept of development, growth is a

quantitative phenomenon that can be defined as “sustained increase over a sufficiently long period in the production of a country or region. Traditionally, this is measured using GDP (gross domestic product) at constant prices”<sup>17</sup>.

The concept of development is more quantitative since it also introduces, in addition to economic indicators, indicators of standard of living or quality of life (the most widely used of these is the HDI). As a result, we can find situations where there is growth, but the conditions for development are not met. In the same perspective, Perroux proposes the following definition: “development is the combination of mental and social changes in a population which make it capable of growing, cumulatively and sustainably, its overall real product”<sup>18</sup>.

### ➤ *Local*

The local is a reduced territorial space based on the economy, local markets and production activities of the territory. Defined in this way, the local seems to refer to a microcosm, to a singular universe rather than to a well-defined territory. It is a reference to the agglomeration which presents territorial specificities.

The local brings together values and cultural identities which are reserved solely for its population and its way of life. Generally, the local population attaches well to their local area to the extent that each region or territory produces its own model of social values, which influences their degree of belonging. This dynamic which develops between the population and the region influences a model of representations and a set of social values specific to a population, shareable between its actors.

In this sense, territorial anchoring promotes local implementation actions, in particular the identification of stakeholders, dialogue and economic development thanks to the establishment of purchases of local products. It is a transfer of know-how, a preservation of jobs and the local economic fabric.

Local development is therefore a development process which does not only focus on the economy, but which is multidimensional. Its goal is to improve the well-being of local populations by stimulating a voluntary dynamic, conscious and which comes from the locals, to promote the resources specific to the territory. (Fabre, 2017).

The notion of local development is presented by several approaches in different economist works, as it also presents a multitude of names, local, global, endogenous development, and grassroots development.

- **Endogenic development**

The theory of endogenous development was developed towards the end of the 1950s, by John Friedman and Walter Stöhr<sup>19</sup>, a voluntarist approach which proposes endogenous and territorialised forms of development. Indeed, endogenous local development is defined as

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<sup>17</sup> BAUELLE Guy, GUY Catherine et MERENNE-SCHOUMAKER Bernadette, *Le développement territorial en Europe: concepts, enjeux et débats*, éd Rennes, Paris, 2011. P. 11

<sup>18</sup> GOUTTEBEL Jean-Yves, *le consultant et le développement territorial*, ed Economica, Paris, 2010. P. 10

<sup>19</sup> *Le développement local: réflexion pour une définition théorique du concept*

<http://www.globenet.org/archives/web/2006/www.globenet.org/horizon-local/perso/defloc.html>, consulté le 10 mai 2024

“development centred on people, aims on the one hand to satisfy the real needs and aspirations of populations, especially those of the most disadvantaged who have been neglected until now and on the other on the other hand, to preserve cultural identity and ensure authenticity in the development of peoples”<sup>20</sup>.

- **Development: local or global**

Local development is a process using local initiatives at the level of small communities as a development engine. In developing countries, it supports macroeconomic measures and major projects. According to Edgar Morin: “the idea of development implicitly assumes that techno-economic development is the locomotive which naturally leads to “human development” whose accomplished and successful model is that of countries deemed developed” (Salma, 2016).

As a result, local development is also said to be global, i.e. it does not only concern the economic sphere, on the contrary, it is the multiple interferences between the social, the cultural, the educational and economics which underpin global development.

Local development is at the intersection of different areas of public intervention: so-called local development policies, urban policies, territorial planning, decentralisation, industrial policies, and social

### **2.3.1 Explanation of local development**

There are several authors who define the concept of local development.

According to Greffe (2002), “Local development is a process of diversification and enrichment of economic and social activities in a territory based on the mobilisation and coordination of its resources and energies. It will therefore be the product of the efforts of its population, it will call into question the existence of a development project integrating its economic, social and cultural components, it will make a space of contiguity a space of active solidarity”.

Local development, also called grassroots development, is a process using local initiatives at the level of small communities as a driver of economic development. For Houee (1996): “local development is a global approach to activating and creating synergy among local actors for the development of the human and material resources of a given territory, in a negotiated relationship with the decision-making centres of the groups economic, social and political in which they are integrated”.

For Pecqueur (1989) “local development is the expression of solidarity of individuals wishing to develop their human, physical and financial resources. These actions have the effect of allowing populations to satisfy their needs while exercising a certain control over their future...neither fashion nor model, local development is a dynamic which highlights the effectiveness of non-exclusively market relations between men to enhance the wealth they have”.

In Pecqueur’s approach, we note that each experience of development involves three elements:

- a logic of actors: existence of several actors who are involved in certain common points and objectives.

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<sup>20</sup> UNESCO, 1982, p. 2

- a network logic: existence of several links between the actors in question which are not only of a commercial nature.
- a logic of development lies in the capacity to regulate and control to perpetuate the two previous elements.

In 1982, DATAR<sup>21</sup> defines local development as: “The implementation most often, but not exclusively, within a framework of municipal cooperation, of a global project combining the economic, social and cultural aspects of development. Generally initiated by local elected officials, a local development process is developed from a broad consultation of all citizens and partners concerned and finds its translation in a joint project management”<sup>22</sup>.

Guigou and Weaver propose these following definitions: “Local development simply means using the resources of an area for its residents to meet their own needs. The main components of these needs are regional culture, political power and economic resources”.

“Local development is the expression of local solidarity that creates new social relationships and demonstrates the desire of the inhabitants of a microregion to promote local wealth, which creates economic development” (Guigou, 1984).

These two definitions emphasise the combination of economic and social factors:

- The development of local resources.
- The importance of local actors (community and solidarity).
- Objective of meeting local needs.

We agree that local development represents the implementation of coherent initiatives and actions by different local actors (private and public) with a strong desire to promote local wealth. Local development essentially aims to improve the situation of a territory from an economic, social, cultural and environmental point of view.

Local development is a process which is based on a common desire and a collective capacity to develop local resources. It also involves the active, concerted and coordinated participation of various elements with a view to drive the development dynamic. It is then up to you to clearly identify each component to be able to control the process:

#### ➤ **Territory**

Courlet (2001) defines the territory as follows: “The territory appears as a collective construction, both product and condition of the production process of specific resources”. These resources will be exploited by the actors to launch the dynamic of local production. Thus, the territory must be “the emanation of a logic of collective action which is embodied in social institutions which produce standards”

According to Maillat and Perrin (1992), which is within the approaches initiated by Ph. Aydalot: “There is another logic of development, a logic which starts from local territories or rather from territorial social systems. We can thus show that there are specific territorial dynamics which operate in such a way that the development of a region is not subordinated solely to its capacity to attract establishments or subsidiaries of large companies, but that it depends on its ability to stimulate local initiatives, generate a network of new businesses and implement a territorial

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<sup>21</sup> DATAR (Délégation à l'aménagement du territoire et l'action régionale), cited by Greffe op. cited

<sup>22</sup> [https://paysages-territoires-transitions.cerema.fr/IMG/pdf/2011\\_pdd\\_fiche\\_developpement-local.pdf](https://paysages-territoires-transitions.cerema.fr/IMG/pdf/2011_pdd_fiche_developpement-local.pdf)

dynamic of innovation.

As a result, the territory would no longer be a simple support, but would become a real actor in development, through the territorial grouping of economic actors and intangible resources (training, research) which, through their interaction, develop skills, know-how, specific rules associated with the territory, i.e. an environment. Territories are therefore consolidated socio-economic entities, it is the constitution of an abstract space of cooperation between different actors with a geographical anchor, to generate specific resources and new solutions (Pecqueur, 2000). The territory is therefore the first actor on which local development is based and above all without which it could not exist, provided of course that it is identified and delimited.

### ➤ **Local development actors**

Local development involves various actors who need to be connected and mobilized to ensure their participation, fostering a creative synergy that drives developmental outcomes.

Local development is a process that aims to strengthen the capacity of local communities to maintain and develop their human and material resources. It involves the mobilisation of different actors to stimulate the development dynamic.

Gilly and Torre (2000) established a classification of local development actors, and divided them into three categories, namely: economic actors, institutional actors, social actors.

#### • **Economic actors**

Economic actors are those who have a significant weight in the local economy and its development. They play an essential role in financing projects and creating jobs. These are actors linked to productive organisations such as companies, economic operators, all banks, donors who participate in the financing of investments, in the creation of projects and therefore contribute to the creation of jobs and the development of local resources.

#### • **Institutional actors**

Institutional actors play an essential role in building the organisation of a territory. These are those whose powers come from democratic legitimacy such as the State and decentralised structures. These actors include local authorities, public and semi-public institutions, consular chambers (crafts, etc.).

#### • **Social actors**

Represents all the actors bringing together civil society considered as an organised and territorialised economically active population, capable of making development choices; solidarity groups; cooperatives; mutual societies; trade unions ; associations and other intermediary organisations such as private non-profit organisations (NGOs), which are characterised by economic and social coherence participating, according to their status, orientations and means, in the socio-economic development of territories.

## **2.4 The existing relationship between cultural heritage and local development**

Cultural heritage, being a specific resource, our objective is to highlight the importance and contributions of heritage that could support the local development of a territory.

### **2.4.1 Cultural heritage as a territorial resource**

Studies concerning the territorial resource are reasoned in 3 ways, the first takes into consideration the construction of the resource (that is to say, activating a resource and using it whether it is of a specific nature or of a generic nature), the second constitutes its valorisation and the last is a study which focuses on the relationship which links the resource to development. Current interest is focused on the introduction of new territorial planning strategies capable of recommending effective actions that emanate from the local level.

In the past, cultural heritage appeared as a burden due to its connection with its safeguarding and conservation and for several years now, since the birth of the concept of the heritage economy, economists have seen it as a resource with great potential. According to Greffe (2011) “Cultural heritage is considered as a latent resource, an asset to be fructified replacing the idea of burden of cultural heritage”.

Cultural heritage represents collective goods which have value as a resource capable of contributing to the development of the territory which generated it. This resource is considered by a community group in a territory as a reflection and expression of their continually evolving values, beliefs, knowledge and traditions. The global approach to territories and communities is characterised by a balance between economic, social, environmental and cultural considerations, what is called the partnership of territorial actors (Jousselin *et al.*, 2012).

Indeed, “the territory bears witness to an economic, ideological and political appropriation of space by groups who give themselves a particular representation of themselves, of their history, of their singularity” (Di Méo , 1995). The territorial development project is spread over several economic, political, geographical and cultural intervention plans.

Being integrated into a local development approach, culture is considered as a constructive “global social order” (Williams, 1981). It is a form of representation of old and new values and practices arising from a form of attachment to a living space.

It raises different subjects that affect society, seeking to highlight the characteristics of this society, but also to deal with the problems that concern it. Consequently, thinking locally leads us to reflect on the future of this small territory that is culturally rich and diverse, but which encounters difficulties (Trabelsi, 2016).

Cultural heritage being a resource presenting specific characteristics specific to each territory, is considered an important asset for their development. This is what we will see in the next point.

#### **2.4.2. Cultural heritage as a local development tool**

The overall trend is to consider that cultural heritage is a territorial resource, reflects an identity and distinguishes populations. Its importance is determined through the inherited past and the present which considers a good representation of the specific dimensions of a society. Heritage is capitalised as being a construct of several social and cultural components, which brings together moments of joy and misfortune, moments of sharing important events and celebrating traditions from the distant past.

In this view, cultural heritage then appears as a connecting loop that brings individuals closer to their origins and their space of belonging, while having the capacity to accompany time as it unfolds. Its role also lies in the ability to promote the image of territories and enhance their assets.

Territorial reasoning at a reduced level arises as a result, the return to the local level being considered the prerogative of development project leaders. In fact, the “local” is seen as a new “space” to be invested socially, culturally, politically to rethink democracy and rethink society in a more general way, it is seen as a “place” from which we can change the life (Sfez, 1977). In this sense, cultural heritage is taken as a determining element of local development.

The production of cultural works is a regeneration of a historical heritage. Heritage manufacturing projects constitute the guarantor of territorial identity which risks becoming vulnerable with the change of societies and the effects of globalisation. Subsequently, the theme of cultural heritage is fundamentally introduced into this logic of development, which presumes the mobilisation of a determined collective will regarding the recognition of heritage. A dynamic will be created between heritage and its population, manifested by activities of regeneration of cultural elements and the safeguarding of the heritage which makes the past a showcase of several decades back, communicated to following generations. Heritage is a matter of transmission.

Cultural heritage refers to all the intangible works and traditions resulting from a historical heritage (all the habits and traditions which are reproduced in festivals and events specific to a territory). Being considered as a vector of memory, cultural heritage perpetuates the memory of past generations, it is a strong element, a driving force of identity processes, while always being a construction which is nourished by the aspirations of the present.

Cultural heritage is now considered as a specific resource for the different actors who have designated it. It represents a real and essential wealth of a country. It can be seen as a crucial component of national culture that identifies places. Being an essential component of cultural heritage, it appears necessary to highlight the role of culture in the local and national economy. Indeed, culture constitutes a source of jobs, exports and income at local and national level; culture is an essential component of the living environment (in cities, metropolises and regions), a source of income linked to cultural tourism (which includes visits to cultural heritage such as historical monuments, cultural sites and landscapes, cultural events such as celebrations and festivals, etc.)

According to Benhamou and Thesmar (2011), the heritage resource can be used for economic and tourist purposes. Cultural heritage is considered both as a tool for growth, but also because of growth; it involves significant costs, but it constitutes a formidable lever for improving the image and attractiveness of a place or region.

Cultural heritage is an inseparable element of territorial development. It cannot be separated from the development of a territory because, through its development, it generates positive impacts in the economic and social development of the community concerned. Heritage is therefore a cultural wealth; abandoning it would mean a huge loss for the indigenous population.

### **3. THE ROLE OF CREATIVE TOURISM IN LOCAL ECONOMIC DEVELOPMENT**

In the past forty years the relationship between culture, economy and society has changed beyond recognition. Culture has grown beyond its original socialisation role to become the oil of the new economy and a vital reservoir of symbolic resources that feeds tourism production and consumption. (Richards, 2016). Tourism has emerged as a force for urban and rural renewal and preservation, become a global industry.

Cultural tourism has recently become one of the fastest growing tourism trends and can be identified in the social desire for culture and heritage experiences (UNWTO, 2015). While heritage tourism is a debatable term being defined based on resource types (Fyall & Garrod, 1997; Hollinshead, 1988), tourists' motivation (Poria *et al.*, 2001; Zeppel & Hall, 1992), and/or experiential approaches (Chen, M., 2010; Timothy, 1997), it is generally mentioned as visiting and enjoying historical and inherited products which has the capacity to stir emotions and enhance national identities (Palmer, 2005; Park, 2011).

In the field of tourism, this change has been noticeable by the continued growth of cultural tourism, and the recent fragmentation of cultural tourism into several sub-fields, including film tourism, gastronomic tourism, festival tourism, etc. (Richards, 2001; Hjalager and Richards, 2002).

The tourism industry, particularly in urban areas, is currently undergoing significant transformations. Indeed, "tourists are convicted of the need to feel an experience, to smell, taste and touch the culture" of the city they are visiting (Richards, 2012). Since the tourism industry is the one experiencing the greatest growth anywhere in the world (WTTC, 2014), several metropolises are developing competitive strategies to attract travellers (Spirou, 2010). To achieve this, tourism managers are increasingly basing their strategies on creativity and local experience to attract individuals from the creative class (Florida, 2005). Several cities are therefore beginning to adopt strategies to promote creative tourism and, thus, attract travellers looking for creative adventures allowing them to live a real sensory experience during their trip.

The growing importance of creativity and intangible cultural heritage in tourism has also been perceptible by the development of a specific sub-field of creative tourism (Richards and Raymond, 2000).

Thus, we find ever more forms of tourism that go beyond the usual routes, for example volunteer tourism (Palacios, 2010), cinematographic tourism (Jewell and McKinnon, 2008) and gastronomic tourism (Hall, 2004). Creative tourism represents a beginning from traditional models of cultural and heritage tourism, moving away from tangible heritage as the key asset towards creative and symbolic capital.

Creative tourism wants to offer a unique and distinct experience to individuals (Richards and Raymond, 2000; Richards and Wilson, 2006; Richards, 2003b).

#### **3.1. General information on tourism, its components, and its importance**

Before talking about the notion of tourism, it seems useful to define the concepts of visitor, tourist and excursionist.

Officially, since the United Nations Conference on Tourism, held in Rome 1963, international

tourism statistics have been based on the following definitions<sup>23</sup> :

- ✓ **Visitor:** “any person who goes to a country other than that where they have their usual place of residence, for any reason other than that of exercising a paid profession in the country itself”.

There are two categories of visitors:

- ✓ **Tourists:** “temporary visitors, staying at least 24 hours in the visited country and giving rise to an “overnight stay” in a means of accommodation in the country”.
- ✓ **Excursionists:** “temporary visitors whose stay does not exceed 24 hours and does not generate an overnight stay”.

Of course, this definition of tourists concerns international tourism, but it can however be adapted to regional tourism by substituting the word “country” in the definition with “region”.

### 3.1.1. Tourism concept

Providing a complete, brief, and clear definition to tourism is not an easy task. Due to the specificity of this activity which is linked to several sectors. Tourism can be defined as the “*Practice of leisure travel*”<sup>24</sup>, or even as the “*Action of traveling, of visiting a site for pleasure*”<sup>25</sup>. We find through these two definitions two important notions: travel and leisure. However, although travel has always been a constant in tourism, the notion of leisure has not always been associated with it.

According to Tessa (1993), it is the action of traveling for pleasure. It is a set of technical, financial and cultural questions that the importance of the number of tourists raises in each country or in each region. Tourism includes the activities of people who travel or stay in a place outside their usual environment for less than one consecutive year.

Another approach considers tourism as a movement carried out by individuals who temporarily move away from their homes, with their economic and cultural capacities, it is the meaning which determines all the relationships and services due to the temporary residence of the individual, in a new ecological environment far from their home<sup>26</sup>.

The World Tourism Organisation (UNWTO) provides the following definition: “The activities carried out by people during their travels and their stays in places located outside their usual environment, for purposes leisure, business and other reasons”. The UNWTO therefore broadens the definition of tourism, by not limiting it to leisure, but by adding other purposes.

### 3.1.2. Forms of tourism

To meet the diversity of demand and the tastes of consumers (visitors), tourism has been segmented into different sectors.

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<sup>23</sup> United Nations Conference on International travel and Tourism 1963. Recommendations on International Travel and Tourism. Rome.

<sup>24</sup> Merlin Pierre *et al.* *Dictionnaire de l'urbanisme et de l'aménagement*, PUF, Paris, 1998, p890.

<sup>25</sup> Larousse. *Le Petit Larousse*. Ed Larousse, Paris, 1999, p1020.

<sup>26</sup> Issoulah Razika, « L'impact de l'organisation administrative du territoire sur le développement du tourisme dans la wilaya de Bejaia », Mémoire de master, Faculté SEGC, Université de Béjaia, 2014, p 5.

### **3.1.2.1 Seaside tourism**

Blue tourism is tourism whose destination is vacations by the sea. The seaside tourism product has evolved considerably over time. The charm of the sites, the climate and the quality of accommodation constituted the initial elements of elitist seaside tourism. The democratisation of flows has extended attendance to new coastlines and the ancillary offer (cultural, sporting facilities, recreational events) now holds a key place in the selection criteria. Coastlines less advantaged by the climatic framework play on these elements and less saturation to attract customers.

### **3.1.2.2 Urban tourism<sup>27</sup>**

On a scientific level, urban tourism has aroused the interest of several researchers given the exponential evolution of tourist flows to urban spaces. In this sense, the first texts on this subject mainly focused on European cities highlighting urban historical heritage (Pearce, 1987, cited in Page, 1995). However, the crisis of American industrial cities (Gladstone, 1998) shifted the debate across the Atlantic, where tourism was seen as a factor in the regeneration of these cities. According to Page (1995), tourists are drawn to cities because of the geographic concentration of attractions and the amenities offered within urban areas.

### **3.1.2.3 Rural tourism (or countryside tourism)**

In a time when we live in a society that values speed, more and more tourists are seeking to recharge during their vacations in small, green havens, away from the noise, stress, and hustle of cities. This desire is met by rural tourism, which allows people to reconnect with nature, its inhabitants, and their local traditions.

This type of tourism focuses on experiencing the rural lifestyle, including activities like farming, local crafts, and interacting with the local community. It provides a unique way to explore the countryside, enjoy outdoor activities, and connect with nature and tradition. Through rural tourism, visitors can discover the cultural and natural heritage of rural areas, contributing to the local economy and promoting sustainable tourism practices. The most practiced activities in rural areas are fishing, cycling, and hiking, followed by other outdoor activities such as golf, horse riding and climbing.

### **3.1.2.4 Health tourism**

No human society is spared from illness, and throughout history, men and women have sought to alleviate their suffering and understand its causes. Today, medical tourism is one of the major trends impacting both the health and travel sectors.

Contrary to popular belief and the often-fragmented view portrayed by the media, medical tourism is not a “new” concept. History shows that this type of practice has ancient roots. As early as the Neolithic period, early humans travelled long distances to receive care. The evolution of knowledge and skills -what we might consider the very first steps of medicine-enabled the exploitation and benefit from natural resources (Menvielle, 2012).

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<sup>27</sup> [https://fr.wikipedia.org/wiki/Tourisme\\_urbain](https://fr.wikipedia.org/wiki/Tourisme_urbain)

According to Authier and Duvernois (1997), water sources have long been therapeutic sites for populations seeking healing. These thermal springs, prized for their therapeutic qualities, are also the origins of these journeys.

The Egyptians were among the first to use the healing powers of seawater to treat pain and health disorders. However, it was the Greeks and Romans who established the long tradition of thermalism, exploiting the benefits of mineral and hot springs. According to Smith and Kelly (2006, p.1), “it is one of the oldest forms of tourism, given the interest that the Romans and Greeks had in their appearance,” leading them to travel long distances in search of health improvements.

During 18<sup>th</sup> century the virtues of thermalism were truly rediscovered. The development of the city of Bath in England is a perfect illustration of this (Boyer, 1996). The English and European aristocracy would visit to rest and receive treatments. Once a privilege of the wealthy, aristocracy, and European nobility, medical tourism gradually became accessible to a broader population. The sociotechnical approach, underpinning the evolution of transportation, was one of the key components of this tourism boom (Gilbert, 1954).

We have moved from a scenario where healthcare services were primarily offered by major Western hospitals with cutting-edge medical treatments for the wealthiest people, to competitive offers presented by clinics often located in developing countries.

Two main factors explain this expansion. First, the inability of Western states to cope with the collapse of their healthcare systems -exacerbated by the financial crisis-raises questions about the future of the welfare state and its associated benefits, particularly in healthcare (we find, first, underinsured patients who require treatments that are too costly for their economic situation). Second, the increasing privatisation of the healthcare sector (with long waiting lists for elective procedures and their consequences) prompts a rethinking of healthcare offerings. As a result, competition is now global. Tunisia, Morocco, India, Thailand, and Brazil have become key players in the field that must be taken into consideration. In a competitive sector where the advantage is no longer solely based on medical skills (which are considered part of global standards), it is crucial to offer a differentiated service based on exceptional hotel infrastructure and high-quality service that meets Western standards (Garcia-Altes, 2005; Graham, 2005). Medical tourists’ destinations are numerous and not limited to a single continent. In current literature<sup>2829</sup>, destinations are generally grouped based on the types of treatments offered.

Often taboo or criticised, the export of healthcare services is an essential development avenue for many emerging countries (Brun *et al.*, 2009).

### **3.1.2.5 Sports tourism**

Major sport events bring together tens of thousands of spectators, including a certain number of foreigners, who come specially to follow the competition or encourage their compatriots. The Olympic Games are a major event, the Summer Games are an opportunity for large-scale urban development. The winter games require the creation of infrastructure that strengthens the tourist potential of the region where they take place. Additionally, sports activities such as

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<sup>28</sup> Wikipedia. Medical tourism.[http://en.wikipedia.org/wiki/Medical\\_tourism](http://en.wikipedia.org/wiki/Medical_tourism)

<sup>29</sup> Runckel CJ. Where to go for medical tourism? [www.business-in-asia.com/asia/medical\\_tourism2.html](http://www.business-in-asia.com/asia/medical_tourism2.html)

mountaineering, skiing, and diving are also forms of tourism.

### **3.1.2.6 Saharan tourism**

According to Billel *et al.* (2020), it is a tourism of “search for meaning”, based mainly on the values of nomadism that the Western traveller tries to rediscover during a camel trek or a visit to a camp. These symbolic aspects can constitute a lever for the sustainable development of tourism in the Sahara. Generally this product consists of organising<sup>30</sup>: hiking with camels (trekking) ; hikes with car assistance ; 4 x 4 tour while also savouring the nomadic culture through the way of life and the magic of the place.

### **3.1.2.7 Cultural tourism**

There is no universal definition of the concept of cultural tourism (Jansen-Verbeke, 1996: 7; Silberberg, 1995: 361). However, for our research, we rely on the definition provided by the World Tourism Organisation (UNWTO).

Cultural tourism was also one of the types of tourism that received a new operational definition from the UNWTO at the 22<sup>nd</sup> Session of the General Assembly held in Chengdu, China (UNWTO, 2017: 18): *Cultural tourism is a type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience, and consume the tangible and intangible cultural attractions/products in a tourism destination.*

Unlike some other types of tourism, cultural tourism is not linked to a specific type of territory but can be practiced anywhere.

As a true social and economic phenomenon in the tourism industry, cultural tourism encompasses all activities and attractions aimed at highlighting the heritage of a tourist destination. Cultural tourism is presented as a form of tourism that seeks to discover foreign cultures (Mousavi *et al.*, 2016: 70).

Cultural tourism represents one of the largest market shares in the tourism sector (Levasseur, 2018). According to UNESCO, cultural and heritage travel is one of the fastest-growing tourism segments (Jamaa, 2011). It should not only be considered as an identifiable economic activity but rather as encompassing all the experiences lived by visitors to a destination beyond their usual living environment (Du Cluzeau, 2005, p. 94).

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<sup>30</sup> Réseau Digischool, the learning touch, Définition du tourisme saharien ? France, 2011.

### 3.1.3. Tourism on a global scale

The World Tourism Organisation (UNWTO) is the United Nations specialised agency mandated with the promotion of responsible, sustainable and universally accessible tourism<sup>31</sup>.

According to figures from the first issue of the year of the UNWTO World Tourism Barometer, international tourism was, at the end of 2023, at 88% of the pre-pandemic level, with several international arrivals estimated at 1, 3 billion. Unlocking the remainder of pent-up demand, increasing air connectivity and stronger recovery in Asian markets and destinations should enable a full recovery by the end of 2024.

The latest issue of the UNWTO World Tourism Barometer provides a general overview of the sector’s performance in 2023, analysing the recovery by world region, sub-region and destination. The main thing to remember:

- ✓ The Middle East leads in relative terms for the recovery, being the only region to perform better than before the pandemic, with arrivals up 22% compared to 2019.
- ✓ Europe, which is the most visited region in the world, reached 94% of its 2019 levels, driven by intra-regional demand and travel from the United States of America.
- ✓ Africa has regained 96% of the pre-pandemic visitor level and the Americas 90%.

Asia-Pacific reached 65% of pre-pandemic levels following the reopening of several markets and destinations. However, the results are variable, with South Asia having already returned to 87% of 2019 levels, and North-East Asia for its part around 55%.

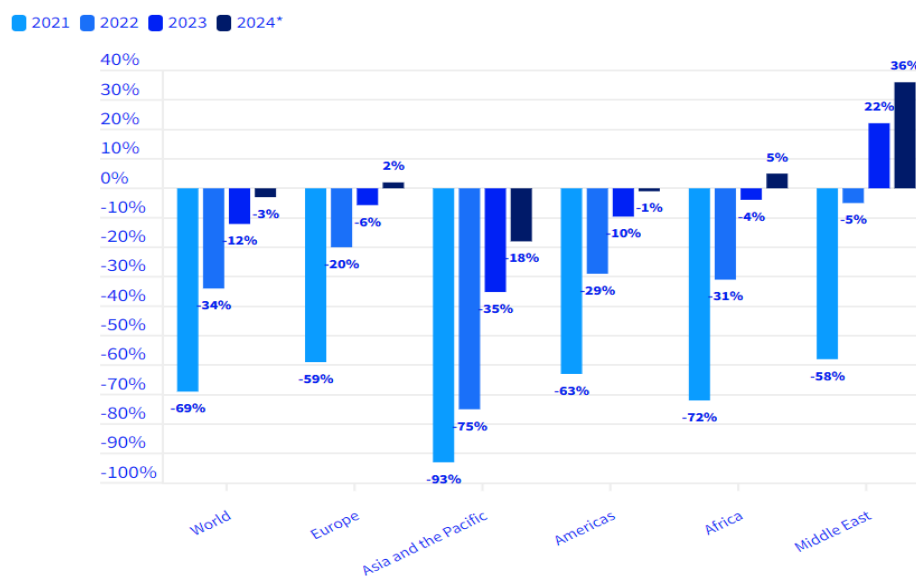


Figure 2: International tourist arrivals, World and Regions (% change from 2019)<sup>32</sup>Source: UN Tourism World Tourism Organisation: % change over 2019 | \*Preliminary figures Data as collected by UN Tourism, May 2024.

<sup>31</sup> <https://www.unwto.org/>

<sup>32</sup> World Tourism Barometer, 2024. UNWTO Tourism Market Intelligence and Competitiveness Department. Volume 22 · Issue 1. January.

Published: 21/05/2024<sup>33</sup>

- **International tourism revenues:** Middle East, Europe and Africa performed strongest in 2023

International tourism will reach USD 1,400 billion in 2023. The latest UNWTO data also shows the economic impact of the recovery:

- ✓ International tourism revenues reached USD 1.4 trillion in 2023, according to initial estimates, or around 93% of the USD 1.5 trillion earned by destinations in 2019.
- ✓ Total export revenues from tourism (including passenger transport) are estimated at 1600 billion USD in 2023, or nearly 95% of the 1700 billion USD recorded in 2019.
- ✓ Preliminary estimates of the economic contribution of tourism, measured in terms of direct tourism gross domestic product, are USD 3.3 trillion in 2023, or 3% of global GDP. This indicates that direct tourism GDP has recovered thanks to vigorous domestic and international tourism.

Different destinations recorded strong growth in international tourism receipts in the first 10 to 12 months of 2023, sometimes higher than the growth in arrivals. Various major source markets also showed strong demand for outbound travel during this period, in many cases exceeding 2019 levels.

The strength of the recovery is also observable in terms of sector activity indicators. According to the UNWTO Tourism Recovery Tracker, international flight capacity and travel demand have both returned to around 90% of pre-pandemic levels in the period to October 2023 (IATA). Global occupancy rates at accommodation establishments reached 65% in November, which is slightly above the November 2022 rate of 62% (based on STR data).

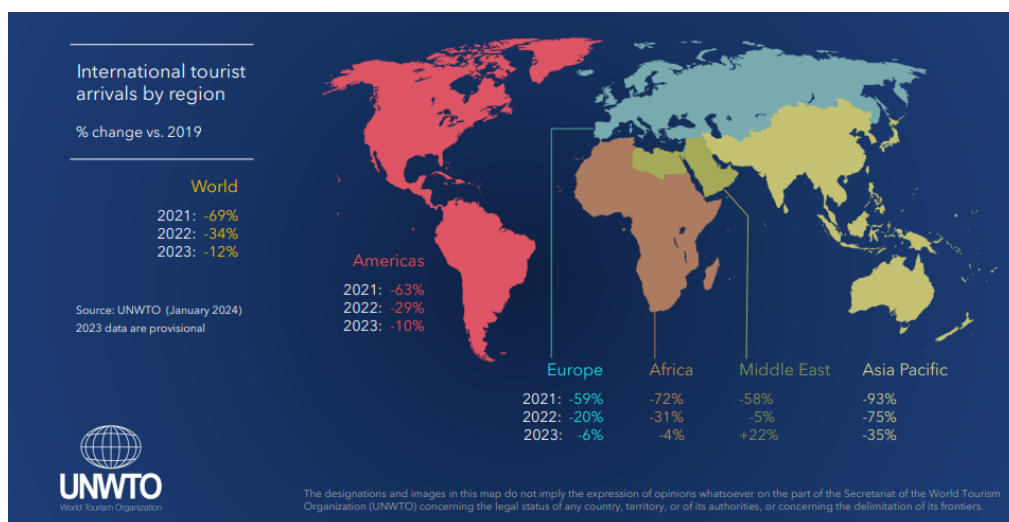


Figure 3: UNWTO’s scenarios for international tourist arrivals in 2023. Source: UNWTO Tourism Market Intelligence and Competitiveness Department. Volume 22 · Issue 1. January 2024.

<sup>33</sup> <https://www.unwto.org/news/international-tourism-to-reach-pre-pandemic-levels-in-2024>

### 3.1.3.1 *The importance of tourism in the global economy (Tourism Statistics – 2023)*

According to the results released by the IMF in April 2024, global economic growth continued its slowdown in 2023, with the Gross Domestic Product (GDP) increasing by 3.2% (-0.2 percentage points compared to the previous year, but +0.4 percentage points above 2019).

The European Union countries stand out for experiencing an even sharper slowdown, with GDP growing by only 0.6% (-3.1 percentage points compared to the previous year and -1.4 percentage points compared to 2019). In contrast, the GDP of the emerging and developing Asia region increased by 5.6% in 2023, accelerating compared to the previous year (+1.2 percentage points, +0.4 percentage points compared to 2019).

In the Eurozone, GDP grew by 0.4% in 2023 (-3.0 percentage points compared to the previous year and -1.2 percentage points compared to 2019), with all countries experiencing either a slowdown in growth or even a contraction in their economies. Ireland saw the largest decline, with GDP decreasing by 3.2% after a 9.4% increase in 2022 (-12.6 percentage points, -8.5% compared to 2019), followed by Estonia (-3.0%) and Luxembourg (-1.1%). Malta had the highest growth in the Eurozone in 2023 (+5.6%), although still slowing down (-2.5 percentage points compared to the previous year and -1.5 percentage points compared to 2019), followed by Croatia (+2.8%), Spain, and Cyprus (+2.5% for both).

In Portugal, GDP grew by 2.3% in 2023, which represents a slowdown to one-third of the growth rate recorded in the previous year (+6.8%), but still above the overall performance of the Eurozone and European Union countries.

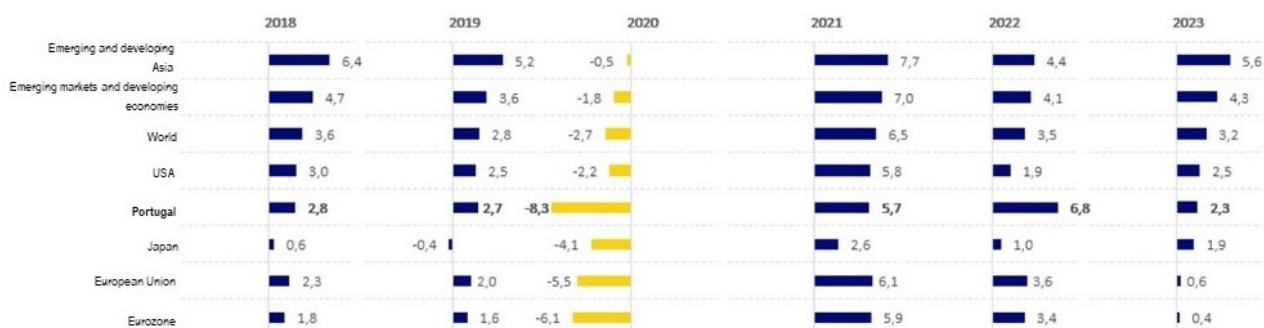


Figure 4: Gross Domestic Product - GDP growth rate, 2018-2023<sup>34</sup>.Source: World Economic Outlook Database, April 2024 (extracted on 31/05/2024)

### 3.1.3.2 *The role of tourism*

Tourism is a sector which not only has a key role in the economic sphere for the creation of wealth and the improvement of the quality of life of the populations of tourist destinations; it also helps to bring individuals and human communities into contact and to cross cultures and civilizations. It therefore has a significant role to play: a “facilitator of dialogue between cultures” (Bouchenaki, 2006 cited by Boulahouat, 2015). From an economic point of view, tourism is the sector that produces the highest income, in the shortest time and with the least investment. Considering that there are several poor countries and regions in the world that do

<sup>34</sup> [https://www.ine.pt/ngt\\_server/attachfileu.jsp?look\\_parentBoui=675610086&att\\_display=n&att\\_download=y](https://www.ine.pt/ngt_server/attachfileu.jsp?look_parentBoui=675610086&att_display=n&att_download=y)

not have sufficient resources to develop industrial economies, tourism becomes a relevant and rapid solution to improve living conditions and reduce poverty (Wafaa, 2011).

### **3.2. Concept of cultural tourism**

According to UNESCO, cultural and heritage travel is one of the fastest growing segments of international tourism. Originally, tourism almost automatically meant cultural tourism. Then, in the 1930s, the phenomenon ceased to be systematically linked to culture, and other forms of tourism began to appear. Today there are several types of tourism. In this section, we are interested in a particular type of tourism: cultural tourism.

#### **3.2.1. History of cultural tourism**

The history of cultural tourism in a symbolic way, it is an invention of the mid-19<sup>th</sup> century which changed the vision and preparation of the trip. The publication of the guide to the paths of France by Charles Estienne in 1552, Work followed by the rivers of the kingdom of France and the voyages of Rome of Saint Jacques and Jerusalem, constituted an essential step<sup>35</sup>. These guides will constitute models for portable works allowing travellers to find their paths, choose their stopover lodgings and protect themselves against the dangers likely to be encountered during the journey. We can say that they will generate the next generation of the great guidebook collections in Europe.

At the end of the 19<sup>th</sup> century, popular leisure activities were more focused on fishing or sport, while curious travellers remained aristocrats and rentiers who followed the rhythm of the seasons by the sea or in the mountains and launched the wave Alpine clubs, cruises, and luxury train trips.

While from the 1990s, tourist activities, for the most part, are oriented towards “three L tourism” (Landscape, Lore and Leisure) and themed trips, despite the strong presence of seaside resorts, namely safari adventure trips, trips to explore rural spaces, and natural resources...etc, within the framework of green tourism.

Other forms of tourism have appeared, which give a new meaning to travel and tourist activity, and cultural tourism is among the emerging forms during the 1980s.

Cultural tourism is arguably the oldest form of tourism; the issue is linked to the cultural and historical aspect of a tourist destination. Cultural tourism is, among other things, presented as a tourist practice aimed at discovering foreign cultures (Mousavi *et al.*, 2016). A true social and economic phenomenon, cultural tourism represents one of the largest market shares in the tourism sector (Levasseur, 2018). Indeed, according to UNESCO, cultural and heritage travel is one of the fastest growing tourism segments (Jamaa, 2011).

Indeed, culture is often considered as a factor favouring the development of regions, and as an added value to the economic and tourist development of communities (Payeur, 2019). Cultural tourism presents itself as a strategic means of tourism development through the enhancement of the cultural assets of a region (Payeur, 2019).

Beyond the economic point of view, the concept of cultural tourism is a very broad concept

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<sup>35</sup> Leslous Quadhi et Aouidad Hmidouche « tourisme culturel en Algérie Montagne d'un circuit cas : Circuit les villes romaines ». Mémoire du master, Université Mouloud Mammeri, Tizi-Ouzou, 2016, p39.

which brings together the notion of “culture” and “tourism”. In the literature, there are as several definitions related to the concept of cultural tourism as there are categories of cultural tourists (Mousavi *et al.*, 2016).

### 3.2.2. *Acceptance of cultural tourism*

Cultural tourism is not like other types of tourism which are linked to a specific type of territory (seaside tourism, mountain tourism, green tourism, etc.). Cultural tourism can be practiced anywhere.

International institutions are at the origin of the definition of cultural tourism. Indeed, already in the 1960s, UNESCO, ICOMOS and the World Tourism Organisation focused on tourism and the interactions of tourists with local populations, who have a particular culture and identity (Cousin, 2007). In 1976, cultural tourism was formalised through the “cultural tourism charter”, defining cultural tourism as an object of discovery of sites and monuments (Lazzarotti, 2010). Cultural tourism also arouses the interest of local authorities who see in this phenomenon a means of promoting and marketing the image of their region (Cousin, 2007).

According to the UNESCO Courier, the preservation of sites makes it possible to sustain cultural tourism, which is an untapped economic lever, therefore it is necessary to transform cultural goods into economic goods to benefit from them (UNESCO 1966, cited in Cousin, 2008).

According to the World Tourism Organisation (1985), cultural tourism is defined as : *“Movements of people for essentially cultural reasons, such as study trips, cultural tours and shows, travel for festivals and other cultural events, visits to sites and monuments, travel study of nature, folklore or art, and pilgrimages”* (UNWTO, 1985).

Cultural tourism is therefore defined as a form of tourism which aims to discover the cultural heritage of a region through festivals, visits to sites or even art (UNWTO, 1985). This form of tourism is considered as a meeting of social systems and cultures which are governed by a set of actors such as tourism professionals, travel agencies or even governments (Mousavi *et al.*, 2016).

According to Du Cluzeau (2013), cultural tourism is *“a trip (of at least one night) whose main motivation is to broaden one’s horizons, to seek knowledge and emotions through the discovery of a heritage and its territory. By extension, we include other well-known forms of tourism (sporting, seaside, etc.) where cultural sequences intervene, without being the main motivation, but where being on vacation encourages occasional practice. Cultural tourism is therefore a cultural practice which requires travel, or which travel will encourage”*.

Cultural tourism is therefore a cultural practice that requires a trip of at least one night. The author extends cultural tourism to other types of tourism with the notion of “occasionally cultural” tourism, *i.e.*, tourism containing “cultural sequences”, but not having research as its main goal. of knowledge.

In 2017, the World Tourism Organisation modified the concept of cultural tourism by integrating the notion of intangible heritage: *“a type of tourism activity in which the essential motivation of the visitor is to learn, discover, experience, and consume the tangible and intangible cultural attractions/products of a tourist destination. These attractions/products are linked to a set of distinctive material, intellectual, spiritual, and emotional characteristics of a society that encompasses arts and architecture, historical and cultural heritage, culinary*

*heritage, literature, music, industries creative and living cultures with their lifestyles, value systems, beliefs, and traditions” (UNWTO, 2017).*

The notion of intangible goods is even more important in the definition of the concept of cultural tourism, because it encompasses the entire history and heritage of a community conveyed through traditions, beliefs constituting the identity of a region (UNWTO, 2017). Cultural tourism therefore contributes to the creation of a region’s identity through the promotion of national monuments and projected national cultural values (Mousavi *et al.*, 2016).

### **3.2.3. Typologies of cultural tourists (Cultural tourism stakeholders)**

According to Chevier (2006), the understanding of the concept of cultural tourism is composed of the functional approach which is focused on the offer and more often integrated into the institutional framework (Chevier, 2006). And on the other hand, the conceptual approach focused on demand, and which considers the intentions and motivations of tourists through the analysis of the role of culture in tourists’ travel motives (Chevier, 2006).

According to the typology of Mc Kercher and Du Cros, the categories of so-called cultural” tourists are defined according to their expectations and motivation according to the conceptual approach. There are five categories of cultural tourists, namely: the passionate, the conscientious, the instinctive, the casual and the accidental (McKercher and Du Cros, 2003).

Passionate, “purposeful cultural tourists » are motivated by culture during visits: this category of tourist wants to live a deep cultural experience. For conscientious “sightseeing cultural tourists”, the visit to a destination is motivated by the cultural aspect, but without necessarily wanting to live a profound experience. The instinctive, “serendipitous cultural tourists”, do not travel for cultural reasons, but their journey leads them to live a profound cultural experience. Like the instinctive, culture is not the primary motivation of casual cultural tourists: for the latter, the cultural experience is superficial. Finally, accidental cultural tourists do not travel for cultural reasons either; however, participation in activities gives them a superficial cultural experience (Chevier, 2006; Mc Kercher and Du Cros, 2003).

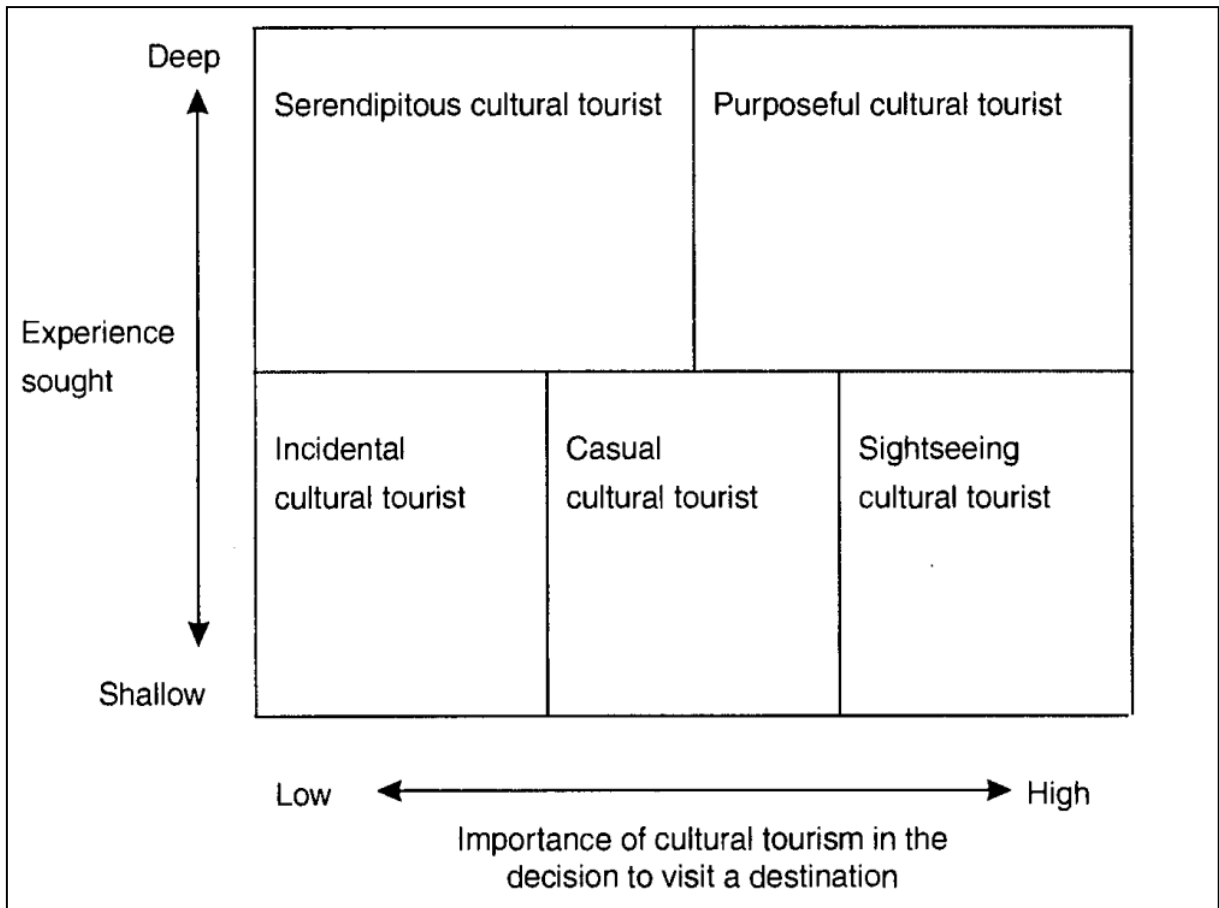


Figure 5: Cultural tourists typology. Source: McKercher and Du Cros (2002, p. 154)<sup>36</sup>

Cultural tourism can also be classified into four distinct but interrelated forms of tourism: heritage, cultural, artistic, and creative (Chevrier, 2006). This typology highlights the two approaches mentioned, conceptual and functional, to cultural tourism. Cultural tourism brings together a multitude of categories linked to the types of activity and the main motivations of tourists during their trip. The phenomenon of cultural tourism is as complex as its definition (Chevrier, 2006).

In conclusion, we will retain the definition of cultural tourism presented by the World Tourism Organisation (2017), which defines the concept as a type of tourism motivated by learning and consumption of tangible and intangible cultural products. We find the educational dimension and the discovery of new culture through the built heritage or the values and heritage of local populations (UNWTO, 2017).

### 3.2.4. *Forms of cultural tourism*

Cultural tourism tends to diversify in terms of offering to attract a wider clientele. Indeed, this form of tourism includes architectural tourism, visits to natural sites, marine and religious tourism, agrotourism, festivals, gastronomy or even more classic activities such as visiting museums and art galleries. art (Jamaa, 2011). Cultural tourism can be divided into four distinct forms of tourism but intertwined: heritage, cultural, artistic and creative tourism.

<sup>36</sup> <https://perpus.univpancasila.ac.id/repository/EBUPT190791.pdf>

#### **3.2.4.1 *Heritage Tourism***

Heritage tourism is a new technique for promoting the destination. Heritage tourism needs to know the art of creating an image, using symbols, physical elements and events, heritage tourism is an industry. And if you are launching a new destination on the international tourism market, this means that you will have to assemble all the pieces of the tourism product: *i.e.*, linking and selling together not only transport and hotel arrangements, but also reservations to attend festivals, museum entrance tickets, historical visits, dinners where we will taste the dishes of a cuisine from the past, all part of a global offer sold in advance.

#### **3.2.4.2 *Arts and crafts Tourism***

It is also like a new technique for showcasing traditional artisanal arts through the care of visitors so that they can visit the places where these artisanal activities are practiced and attend events organised especially for artisanal activities.

#### **3.2.4.3 *Creative Tourism***

“It involves learning a skill linked to the culture of the country or community visited. Creative tourists explore their creative potential and engage in more personal relationships with the people there: by actively participating in workshops or other formative experiences that are inspired by the culture of their vacation destination”.

#### **3.2.5. *The role of heritage in promoting cultural tourism***

Cultural tourism is an asset for the territories, because it brings benefits to the local population, at different levels. Indeed, at the economic level, it allows for example the creation of jobs and businesses, thus diversifying the local economy and increasing revenues. In terms of communication, intangible cultural heritage, through cultural tourism, makes it possible to publicise the importance of the territory concerned, and thus to bring in visitors who are interested in history and heritage. The flow of visitors attracted by the historical and heritage aspect allows economic benefits to the territory, which can in turn generate local investments in historical resources, allowing their valorisation and preservation.

The development of tourism in a region is often one of the driving forces behind preserving heritage and enabling its development. Indeed, to attract cultural tourists, it is essential to present them with an interesting cultural offer.

### **3.3. Creative tourism concept**

The tourism and travel industries are one of the most dynamic and important industries in the world. Despite the economic and political instability of recent years, the tourism industry has continued to experience strong growth (World Travel & Tourism Council, 2011). The strong growth affecting this industry has, however, paid the price for the context in which it operates: globalisation. The tourist offer is now exposed to the dangers of standardisation. Consequently, the number of destinations offering the same type of tourism products is increasing, which contributes to reducing the importance of context.

Thus, thanks to this phenomenon of globalisation, the consumer faces a multitude of choices. However, the resulting standardisation of destinations makes these choices substitutable in the mind of the consumer (Pike, 2007). The creation of a brand image then becomes necessary to allow a destination to differentiate itself from the competition in a significant way (Binkhorst, 2005; Caldwell and Freire, 2004; Pike, 2005; Richards, 2004, 2011; Richards and Marques, 2012; Alvarez, 2010).

As a result of this new challenge of differentiation, several forms of tourism are emerging, including cultural tourism. This form of tourism has been one of the major trends in global tourism over the last thirty years and has allowed destinations to market themselves through the promotion of their culture (Richards and Wilson, 2007a). However, this type of tourism has also been a victim of the globalisation of the offer (Richards and Raymond, 2000; Richards, 2003; Richards, 2004; Richards and Wilson, 2007b; Richards, 2011a; Richards and Marques, 2012). Creative tourism then appears in the face of the need for renewal of forms of cultural tourism.

In contrast to more conventional forms of cultural tourism, for example, creative tourism also implies a more active involvement of the tourist in the culture and creative life of the destination. The implication of active involvement and the development of learning also means that creative tourism is likely to remain relatively small scale, distinct from the current trend towards mass cultural tourism at important cultural sites (Russo, 2002).

### ***3.3.1. The origin of the concept: interest in crafts***

Richards (2008) relates that the roots of the concept date back to the mid-1990s, when a group of researchers and professionals were looking for a way to increase sales of artisanal products to tourists. The EUROTEx project aimed to preserve artisanal production by marketing local products more effectively to tourists, developing new stores for artisanal sales, and securing local jobs. One of the biggest challenges, he reports, was distinguishing the high value of their hand-made products from the cheap, mass-produced products. Unless tourists can appreciate the work and skill involved in making products by hand, they are unlikely to be willing to pay more. Through discussions with artisans and interviews with tourists, the partners in this project quickly realised that many tourists were interested in seeing how artisanal products were made and many wanted to learn the techniques. Following this observation, they decided to develop artisanal experiences that allowed tourists to get involved in the production process, either by observing the craftsman at work or by learning a particular technique.

### ***3.3.2. The approach to the concept: Creative tourism (Marie, 2013)***

Creativity is the central core of creative tourism (Richards and Raymond, 2000; Ihamäki, 2012; Lindroth, Ritalahti, Soisalon-Soininen, 2007). According to Amabile *et al.* (2005), it consists of “the production of new ideas for products, services or processes leading to the creation of solutions that enable to achieve its objectives”.

We owe the origin of the name “creative” tourism to Raymond, founder of the company Creative Tourism New Zealand, during the international creative tourism conference in Santa Fe (2008). He says that the inspiration came from a trip taken by his daughter to South Asia, Australia and New Zealand. In her letters, she recounts her experiences to her parents: she signed up for a week-long introductory Thai massage course in Chiang Mai, she spent a whole

day learning vegetarian cooking in Bali, and she is then gone to inland Australia to take a course on how to be a jillaroo (sheep or cattle herder) before volunteering on a farm. She expressed her excitement at learning new skills, but especially at the opportunity to learn about the lifestyle of residents and interact with people in a way other visitors had rarely had the opportunity to do. previously. It was then that Raymond's wife wondered why there was no name for this type of tourism. It was later, when he attended a conference by Greg Richards on cultural tourism, that Raymond had a revelation. During this talk, Richards warns the audience of the danger facing cultural tourism: namely, continuing to offer experiences that are too passive and boring. It thus highlights the need for renewal of cultural tourism, particularly through the offering of more interactive and creative experiences. It was at this moment that Raymond instantly thought of the term "creative" to describe the type of tourism his daughter had experienced. At the end of the conference, the latter goes to meet Richards to share his thoughts with him. This was the start of a long collaboration: They decided together that Richards would be responsible for defining, conceptualising and disseminating the term through his academic works and conferences, while Raymond would be responsible for putting it into practice and decided to leave. settle in New Zealand in 2001 to develop "Creative Tourism New Zealand".

### **3.3.3. *The rise of creativity and innovation***

The crisis of cultural tourism at the turn of the century coincided with growing competitive struggles between cities and regions for resources and attention in a globalising economy. As Turok (2009) suggests, one of the key issues for many places in their attempt to gain competitive advantage was the need to become distinctive, and therefore to attract attention (Richards, 2013).

This situation created pressure to look for alternatives to existing models of tangible heritage exploitation. As the European Travel Commission (ETC) report *City Tourism & Culture - The European Experience* pointed out in 2005, it was not enough to have culture, you also needed to have creative assets as well since the consumer demand was also beginning to change, with people increasingly requiring engaging experiences rather than the passive spectacle provided by the "cathedrals of consumption" such as theme parks, shopping malls or museums (Ritzer, 2001). The need for tourism and leisure producers to generate more engaging experiences was encapsulated in the notion of the "experience economy" (Gilmore and Pine, 1998). They suggested that growing competitive pressures in the service economy was forcing producers to look for higher value forms of transaction with consumers.

But far more than experiences simply representing more sophisticated offerings from producers, the increased demand for experiences was also based on a growing need for individual creativity. Consumers want to be presented with experiences shaped for them by producers. The drive for creative expression was also seen in the growth of creative occupations, to the extent where Florida (2002) identified the rise of a "creative class". The creative class were arguably attracted by the atmosphere and other "soft" production factors of places, and so to attract creative people, places themselves had to be creative.

From the demand side and the production side, therefore, creativity became a mantra. Cities needed to be creative to attract the creative class, who in turn would make the cities more attractive for tourists and residents. The convergence of demand and supply factors led to a growing demand for creative experiences in tourism. Although such experiences had long been

an informal part of tourism, it was only in 2000 that this segment of tourism was identified and defined as “creative tourism” by Richards and Raymond (2000). They defined creative tourism as a kind of tourism “*which offers visitors the opportunity to develop their creative potential through active participation in learning experiences which are characteristic of the holiday destination where they are undertaken*”.

This definition suggests an important shift from traditional forms of cultural or heritage tourism, which argues for a creative role for both producers (who must be creative in using resources to develop active participation) and tourists (who need to engage creatively with the destination). This is essentially a recipe for what later became known as “co-creation” (Binkhorst and Dekke, 2009) of tourism. In contrast to more conventional forms of cultural tourism, for example, creative tourism also implies a more active involvement of the tourist in the culture and creative life of the destination.

Moreover, basically, this form of tourism was mainly aimed at a very small niche market interested in marginal culture and art. This phenomenon has evolved in recent years and now attracts a larger market of tourists wanting an active tourism experience (Richards, 2009). To face this challenge and thus respond to the new needs of tourists, the concept of creativity has been introduced into several strategies of the tourism industry “by transforming places of cultural heritage into cultural spaces of creation in which tangible or intangible products are used coming from local culture” (Duygu, 2010).

#### ***3.3.4. The importance of co-creation***

The importance of co-creation is also emerging in the context of market globalisation. The tourism sector is, of course, not the only sector concerned. Prahalad and Ramaswamy (2004) note the challenge of differentiation facing all industries and highlight the emergence of consumers who are increasingly informed, connected and active in their consumption choices. Armed with new tools and dissatisfied with the choices available to them, consumers are increasingly seeking to exert their influence in production processes and want to interact with companies to co-create value together, explain Prahalad and Ramaswamy (2004). The authors believe that high-quality interactions that allow a customer to co-create unique experiences with companies are the key to generating new sources of competitive advantage. What is needed, the authors say, is to create an experience environment in which everyone can create their own personalised experience. Products can be standardised, but co-creation experiences cannot be. Co-creation now becomes, according to the authors, the basis for value creation and the future of innovation. When applied to the more specific sector of tourism, Binkhorst (2005) considers co-creation as an effective response to the search for the unique character of tourist destinations to escape cultural reproduction. The author believes that it is very difficult today to reach people since they now have access to almost everything they want. Consumers are also looking to satisfy psychological needs such as inspiration, the need to belong to a community and are looking for meaning in general.

According to Pine and Gilmore (1999), the solution will be to sell experiences, because these have the potential to reach people better than products and services. Within specific context of creative tourism, co-creation goes beyond: it involves co-creating the tourist experience itself, *i.e.*, producing the experience yourself. Without the active participation of the tourist the experience cannot take place. Binkhorst (2007) explains that in the context of creative tourism, experiences are unique not only when people play a participatory and interactive role, but also

when they create the experience, design it, choose it and think about it. Creative tourism cannot be considered a suitable alternative to cultural reproduction unless it explicitly refers to the co-creative role of the experiencer and other stakeholders in the experiential tourism network.

### **3.3.5. Definition of creative tourism**

The first definition is established by the pioneers of the concept: Raymond and Greg Richards. In November 2000, they defined creative tourism as a form of *“tourism that offers visitors the opportunity to develop their creative potential by actively participating in courses and learning experiences characteristic of their place of stay”*.

The second definition was given in 2006 during the UNESCO planning meeting, in view of the international conference on creative tourism in Sante Fe. The gathered professionals and researchers agreed on the following definition: *“Creative tourism is tourism oriented towards an authentic and engaged experience, involving participatory learning of the arts, heritage or a specific characteristic of the place”*.

Finally, we owe the last definition to Raymond (2007) who, following his experience in New Zealand as part of the company CTNZ (Creative Tourism New Zealand), enriches the initial definition. Creative tourism is defined as *“a more sustainable form of tourism that provides an authentic approach to local culture through practical and informal workshops as well as creative experiences. Workshops are given in small groups in teachers’ homes or workplaces; they allow visitors to explore their creativity while getting closer to the local population”*.

### **3.3.6. Creative tourism: source of economic development.**

The main quality attributed to creative tourism by the literature is its capacity to address the issues of mass cultural tourism.: *“creative tourism has been posited as an extension of cultural tourism - both as a complement and an antidote to mass forms of tourism cultural and cultural reproduction”* (Richards & Wilson, 2006. It is therefore a potential alternative to traditional tourism products. In this perspective of comparison with cultural tourism, Richards and Wilson (2000) point four arguments in favour of creative tourism. First, the authors argue that creativity has the potential to create value more easily due to its scarcity. Creativity is supposedly an attribute that few people possess, unlike the broad concept of culture whose products are ubiquitous. Second, creativity allows destinations to innovate their products relatively quickly, which then gives them a competitive advantage over competing destinations. Third, creativity is a process and therefore creative resources are more sustainable. While physical cultural resources, such as museums and monuments, may become degraded over time, creative resources are possibly infinitely renewable. Finally, creativity is mobile. While cultural consumption depends on a concentration of cultural resources, creativity can become extremely mobile.

On the other hand, like all other forms of tourism, creative tourism is a source of economic development. However, it has the additional advantage of being a more sustainable form of tourism as explained by Raymond (2007) in his definition. Poussin (2008), head of the department of creative industries for development at UNESCO, demonstrates on this subject that the interest shown by creative tourism in local wealth gives communities the opportunity to develop infrastructures putting value their culture. They can therefore generate income through tourism while preserving and protecting their culture.

### ***3.3.7. The link between creative tourism and the experience economy***

The experience is one of the key characteristic elements of creative tourism. It is for this reason that we can here allow ourselves to establish a link between creative tourism and its belonging to the so-called “experience” economy. For Mehmetoglu and Engen (2011) “the experience economy is used as a concept that encompasses a variety of industries whose goal is to create experiences”. They explain that some researchers believe that “such a transformation results from changes in social values, including the dematerialization of society, and the need for consumers to engage in the creation of an experience, such as through co-creation”. Furthermore, according to the authors (1999), experiences are events that engage the individual in a personal way, and this is precisely what allows value to be created. While the previous economic offerings - merchandise, goods and services - are external to the buyer, the experiences are inherently personal, physical, intellectual or even spiritual, they explain.

Gilmore and Pine (1998, 1999) are the pioneers of this new conception of economics. According to them “in terms of production, the emergence of creativity is often linked to the development of the experience economy, in which growing competition undeniably leads producers to add value to services by developing experiences”

The growing importance of the creative sector is also a result of what Gilmore and Pine (1998) have called the Experience Economy, where competition based on producing goods or services has been replaced by competition to produce experiences. They argue that goods and services can be easily copied, which drives prices down, reducing profitability. In contrast, experiences are unique and cannot be copied because they are produced for and directly involve individual consumers.

Gilmore and Pine have also recognised that experiences themselves may also become subject to replication and therefore may ultimately lose their value. They postulated that a further stage of economic development would place the emphasis on ‘transformations’ - experiences that actually change the person consuming them. Activities such as yoga, learning a language or developing a craft skill give the consumer far more value than any single experience, however entertaining and engaging. For many producers, therefore, adding value to experiences will mean allowing the consumer to use their own creativity in interacting with the experience. This is already evident in the world of computer games, which are increasingly shifting towards multi-player virtual environments.

Gilmore and Pine (1998) defined a model that allows us to understand more precisely the different possible forms of experiences. Their model is built on the following four dimensions: education, escape, aesthetics and entertainment. These four characteristic aspects of the experience are distributed in the diagram below along two axes: the first concerns the level of participation of the consumer in the experience and extends from passive participation to active participation. When participating passively, consumers do not affect performance at all. During active participation, consumers play a key role in creating the performance or event that generates the experience. The second axis concerns the level of connection, or the relationship with the environment, which unites consumers with the event or performance. This axis has the extremes of absorption, which is the lowest level of connection, and immersion which is the highest level of connection between the consumer and the event or performance they are attending.

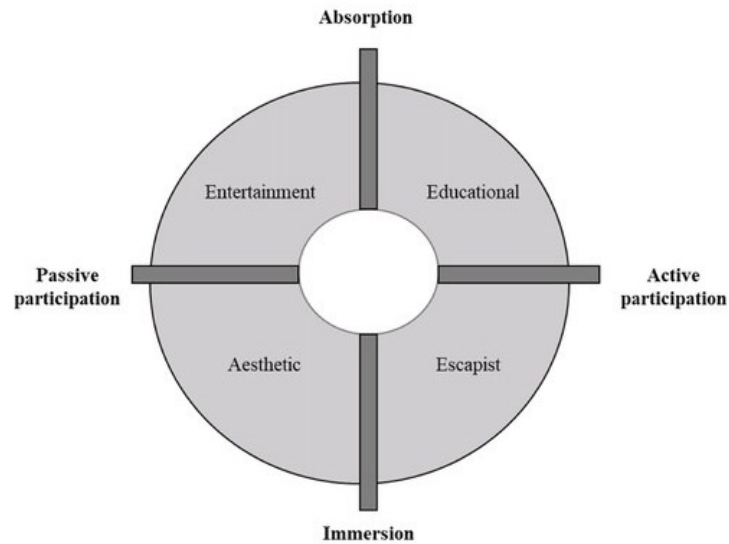


Figure 6: Four realms of an experience (adapted from Pine and Gilmore, 1998). Source: Pine and Gilmore (1998). “The four realms of an experience”, in “Welcome to the experience economy”, Harvard Business Review, vol. 76 , no.4, p. 102<sup>37</sup>.

According to this diagram and the previous definitions of creative tourism, we could place the latter in the escape part, since this type of tourism implies the active participation of the tourist and a strong involvement of the latter in the experience. Gilmore and Pine (1998) identify 5 ways to create a memorable experience for consumers:

- Give a theme to the experience.
- Align impressions with positive signals.
- Eliminate negative signals.
- Create a set of memories.
- Engage all 5 senses.

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<sup>37</sup> <https://biblos.hec.ca/biblio/memoires/2013NO84.PDF>

### **3.3.7.1 *Creative tourism: a local experience***

Creative tourism is based on the local discovery of a creative city and requires going beyond traditional tourism routes (Richards and Raymond, 2000). Moreover, one aspect that really distinguishes creative tourism is the fact that the barrier between local leisure and tourism is becoming less and less perceptible (Lindroth *et al.*, 2007; Richards, 2011a). The tourist experience must therefore include the use of local skills when participating in different creative activities (Richards, 2011b). Indeed, it is essential that creative tourism activities promote learning of local skills, competencies and know-how of the place visited (Richards and Wilson, 2006). For example, in New Zealand, creative workshops offered by local artisans have been developed with the aim of sharing local expertise in addition to allowing tourists to get closer to the local community. (Raymond, 2007). Creative tourism also enables the creation of stronger bonds between visitors and local people by encouraging the active participation of both parties simultaneously (Richards, 2009). Indeed, for there to be a creative process, there must be good communication and collaboration between local individuals and creative tourists (Lindroth *et al.*, 2007). This will also maximise the development of the creative potential of both parties.

### **3.3.7.2 *Creative tourism: active participation in creative activities***

As suggested, creative tourism requires individual participation in creative activities during their trip. More precisely, taking a creative trip is an opportunity to “develop one’s creative potential by actively participating in creatively flavoured activities that are specific to the local way of life” of the city in which the trip takes place (Richards, 2009). The concept of active participation is also essential for an experience to be qualified as creative tourism. Because to succeed in enriching one’s creative potential, it is essential that a tourist participates in the same way as a local resident in the activities offered in the city. This will allow the development of an exchange and the creation of a relationship between the two parties (Lindroth *et al.*, 2007; Richards, 2009). Indeed, the tourist will develop his own creative potential while being able to actively collaborate in the development of innovative ideas and therefore in the economy of the city he visits (Richards, 2008; Richards and Raymond, 2000).

Furthermore, as creative tourism requires participants to be actively involved, it is essential that the concept of creativity be included in the supply perspectives, but also in those of demand. It is therefore by emphasising co-creation and co-production, which require the active participation of tourists and managers, that we can create interactions between individuals and the visited environment, and therefore produce tourism experiences. creative (Binkhorst, 2005; Tan *et al.*, 2013).

### **3.3.7.3 *Creative tourism: a learning and self-development experience***

Creative tourism involves a learning experience by introducing tourists to something new and relevant that will allow them to grow as individuals (Richards and Raymond, 2000). Indeed, the concept of creativity not only includes the aspects of novelty and usefulness (Feist, 1998), but also integrates the concept of knowledge development which will facilitate self-realisation during an experience (Burlinson, 2005). One of the prerequisites for this self-realisation is that the individual has an intrinsic motivation to learn more about a given subject (Burlinson, 2005). For this, the learning experience must reflect the personal interests of the individual, which

increases the level of intrinsic motivation, therefore the potential for learning (Amabile and Mueller, 2008), and self-development (Burlleson, 2005).

The changes we have noticed in the production and consumption of tourist experiences lead us to believe that there is a double shift occurring in the basis of cultural tourism. On the consumption side, tourists are engaging more actively with the culture and creativity of places, and increasingly turning their backs on products which reduce them to mere observers of culture. On the production side, communities are beginning to utilise the full range of cultural and creative resources available to them, which includes not just the “high culture” highlights such as national museums and monuments, but also incorporates popular and everyday culture as elements of the tourist product, since these are often the factors which allow a destination to differentiate itself (the Irish craic, the vibrant arts community in Santa Fe, Carnival in Rio).

Local creative activities must therefore provide a certain level of learning for individuals. As mentioned by Raymond (2007), creative tourists participate in training sessions and workshops led by local specialists to experience genuine learning during their stay. For real learning to take place, active participation is essential, as it is through full involvement in each activity that individuals can develop their own creative potential (Richards and Raymond, 2000; Richards, 2011). Therefore, for the experience to allow the personal development necessary for creative tourism, the determined tourist journey must not only be personalised, meaning tailored to the individual’s interests, but also include activities in which the tourist can actively engage and, consequently, develop their creative potential.

#### **4. INTANGIBLE CULTURAL HERITAGE: AN IDENTITY DIMENSION AND A MOBILISER OF CREATIVE CULTURAL TOURISM: SOME CASE STUDIES BORSODNÁDASD IN HUNGARY, OKLAHOMA IN UNITED STATES, PARIS AND MONTREAL**

Intangible Cultural Heritage (ICH) represents “*living cultural expressions and practices, which are recognised by communities as distinct aspects of identity*” (Alivizatou-Barakou *et al.*, 2017). According to Sane (2018), identity is a multidimensional phenomenon, largely shaped by cultural affiliation. It differentiates and distinguishes one person or people from another in a dynamic way (Idem).

According to Vinsonneau (2002a), identity can be understood as an evolving dynamic through which the social actor, whether individual or collective, gives meaning to their being. This is done by connecting elements that concern them, such as social prescriptions, projects, and concrete realities, through the past, present, and future. Identity also encompasses the products of the representations of what one is, what one should be, and what one would like to be, over time, space, and various circumstances of social life. Therefore, the functions of identity are ontological, as they relate to the sense of being, and instrumental, as they provide the actor with the means to adapt to the world.

The way reciprocal relationships between culture and identity are considered is based on the evaluation of individual and collective identity as the result of cultural elaboration processes. As a model of identity construction, culture is indeed how identity forms and contents are shaped, thanks to the process of enculturation—a dynamic mechanism based on the continuity and renewal of culture, ensured by its transmission across generations (Vinsonneau, 2002b).

According to the same author, the aim of demonstrating the complex dynamism of identity is based on the intersection of three disciplinary fields (psychology, anthropology, sociology) through a reflection on their different ways of analysing and assessing the cultural dimension as a mode of defining individuals and social groups. Their analysis alternately mobilises conceptual tools to evaluate how the body, territory, and ethnic group, through their interconnection, contribute to the construction of cultural identity (Vinsonneau, 2002b).

##### **4.1 The approach to cultural identity**

Cultural identity is complex and multidimensional. According to Chen, V. (2021), cultural identity refers to the identification or sense of belonging to a particular group, based on various cultural categories such as nationality, ethnicity, race, gender, and religion. Cultural identity is constructed and maintained through the process of sharing collective knowledge, including traditions, heritage, language, aesthetics, norms, and customs. In fact, the assignment of a cultural identity to others serves to identify and separate “Us” from “Them” (M. Kilani, 2000 as cited by Sane, 2018). Thus, cultural identity emphasises the relationship an individual has with their cultural environment and how this environment contributes to the definition of self.

#### **4.1.1 Cultural identity**

Culture being the soul and identity card of any people (Wei, 1999; Ngametché, 2013), it is the set of distinctive spiritual, material, intellectual and emotional traits which characterise a society or a social group. In addition to arts and letters, it encompasses lifestyles, ways of living together, value systems, traditions and beliefs.

Culture is related to community, social bonds and an individual's feeling of belonging to a group. Culture allows these people to become, at the same time, actors in their own heritage, but also to build their own cultural identity which will be defined through "*inexhaustible symbolic resources*" (Vinsonneau, 2002a). Thanks to these symbols (which can be translated by language, culture, religion, etc) they understand the dynamics that link them, but also that separate them. Indeed, what is important to consider is that the notion of culture and identity are moving and constantly evolving depending on the past, the present, but also the future of this community and the practices that are relevant to it. The objective within this cultural identity is not to remain frozen in time, on the contrary, for the identity to live, it must be able to evolve with the actors and the territory which holds it. This cultural identity allows the "*identity construction*" of the group, or even of a community (Vinsonneau, 2002a).

As Ki-Zerbo (2003) points out, the future of a people is built around its historical, cultural, linguistic heritage and around an independent political and economic unity.

#### **4.1.2 Cultural heritage: an identity dimension**

The identity discourse occupies a determining place in the construction of cultural heritage meaning. Making a heritage specific means enhancing and distinguishing its identity dimension. Cultural heritage is marked by this dimension which identifies it as such. With the various interferences of the cultural system, the identity of heritage constitutes the object which expresses its historical component in close relationship with its territory. In this sense, heritage is seen as the layers bequeathed by the evolution of identity over time and identified as a cultural work (Cahen, 2002).

In the social sciences, the relationship between heritage and territory is marked by the notion of identity. The introduction of the notion of territorial identity can tell us about the strength of this link. Indeed, "*territorial identity, which is originally an individual feeling limited to a restricted space, to the corner of the earth, to the neighbourhood of childhood, to the place of vacations, idealised in a confused but permanent memory, is politically instrumentalised by a change of scale, to lead to the construction of regional or national identities*" (Guermond, 2006). In fact, the notion of territorial identity is well linked to the subject of territorial construction. It is found in relation to the cultural singularities which appropriate a specific space. According to Denis-Constant Martin, "*The identity narrative reconstructs four pillars of human experience: time, space, culture and belief systems*". (Martin, 1994).

The relationship between identity and territory is constructed based on a local register specific to a society. Identification with a territory is a reference to the cultural signs specific to a specific space. Identifying with an environment or region means adhering to a system of cultural values that reflects one's territorial identity. According to Chevallier and Morel (1985), identity is constructed and modified with the evolution of social relationships and appurtenances: "*If identity focuses so many eyes on it, it is also because it is at the heart of social phenomena whose understanding, even mastery, are important issues in a society where demands for the*

*recognition of regional, local and ethnic cultures are becoming stronger*” (Chevallier and Morel, 1985). Territorial identity concerns the individual or group in the way in which they construct their own social or personal identity from the territory (Fourney, 2008). The feeling of belonging and the awareness of identity to a territory are affirmed in this logic. They can manifest themselves at the individual level, with reference to a particular space (the local) to which they feel particularly attached.

When these individual feelings of identity are grouped together, they can give rise to collective feelings of territorial identity (Hypergé, 2008). In this regard, the feeling of belonging as well as the way of thinking and reasoning in terms of social origins could tell us about the practices and forms of protection and management of heritage.

### **4.1.3 Language**

We argue that language, including dialects, accents and lexicons of communities, must be included within approaches which aim to safeguard ICH. As a “repository” (Bialostocka 2017) of community practices, language is central to individual and shared identities and feelings of ‘belonging’ (Sarma 2015).

Language heritage plays a crucial role in individual and community identities, as well as in feelings of belonging and well-being, yet it lacks structured, systematic frameworks to ensure that it is safeguarded and revitalised for future generations. Researchers agree that languages and identities are inextricably linked, and Sarma (2015) quotes UNESCO in stating that language “*carries an individual’s or a community’s identity and mediates value systems, social codes, world views and the sense of belonging*”. Harrison (2010) observes that, “*language is an important aspect of who we understand ourselves to be, and it is learned and passed from adult to child, from generation to generation*”. He argues that intangible practices of heritage are as significant as the physical objects and buildings that are normally considered heritage in helping us understand who we are, and he draws attention to the need for communities, researchers and practitioners to consider ways language can be recognised as such.

Bialostocka (2017) argues that language represents “*living heritage*”, as a ‘repository and an organic inventory system [...] contained in the linguistic interactions of the people who produce it’. Nic Craith (2010) similarly portrays traditional languages as “*réservoirs*” which collect Indigenous knowledge, particularly of ecology and environment, where ‘modernity’ has yet to catch up.

Rupturing individual and community feelings of belonging may cause serious consequences. Gibson *et al.* (2021) investigated the significance of language as a cultural practice among young Aboriginal and Torres Strait Islanders in Queensland, Australia. They found that, “*within remote and regional areas, higher levels of community language use were associated with 26% lower suicide rates*”, indicating that “*cultural factors may be protective*” in First People populations that are at risk of suffering transgenerational harms stemming from historical injustices and discrimination (Gibson *et al.*, 2021). It suggests that engagement with aspects of cultural practices and feelings of belonging to a cultural group may have a considerable positive impact on well-being.

Nevertheless, concepts of language (and cultural) loss are widespread, and Berliner (2013) has referred to ‘discourses of the vanishing’ and has focused on the languages which are being lost every year throughout the world. Although Berliner suggests that language nostalgia comes

mainly from outside communities, researchers have supported the notion that disappearing languages can negatively impact communities. For example, Sarma (2015) cites Crystal who commented that ‘the death of a language inevitably means the permanent loss of oral traditions and expressions’ and stated that linguistic vitality is essential for cultural diversity. Smeets (2004) affirms that local groups and communities need assistance from local or national authorities to help preserve their languages which are under threat because of globalisation.

#### **4.1.3.1 *Language as a vehicle and repository***

Cultural diversity is expressed by language, dance, and music traditions as cultural heritage components. While Indigenous communities adapt to socio-economic changes, their local languages help them to encode, convey and maintain the knowledge of their cultural ecosystems, which involves diverse performing arts. These arts are shaped by and adapted to the socioecological environment and serve as a transmitter of a specific reality (Maffi 2005, 605). Consequently, when speaking about cultural diversity, we need to recognise that it is not only the religious, political, environmental, and social factors that shape it, but it is also influenced and inhabited by the linguistic ecology. It can be further argued that since Indigenous knowledge of cultural ecosystems is implicit in the languages of their inhabitants, the natural environment can also be affected indirectly by the loss of a language (Maffi 2005, 601-603). Maffi further argues that language transmits concepts that cannot be expressed in a different ‘code system’ and thus represents a repository of the cultural memory of people (Maffi 2005). Dance or music as living culture exists through memory. Therefore, the preservation of linguistic diversity is directly connected to the sustainability of communities and Indigenous chore musical practices (Maffi 2007; Skutnabb-Kangas and Phillipson 2008).

According to Gwervevende and Mthombeni (2023), language is the instrument of conceptualisation and categorisation of living cultural heritage and, in general, the method of intellectual comprehension of reality, reflecting the nature of cultural performances, contexts and meaning of indigenous performing arts in African communities. It is a natural substrate of cultural heritage, a means of fixing ethnic perception of the world and optimising intercultural interaction and a form of ICH alongside music and dance traditions.

#### **4.1.3.2 *Cultural expressions understood as heritage resources***

Cultural expressions are currently the subject of privileged studies since it is a question of protecting, safeguarding and promoting heritage resources with a view to transmission to new and future generations. In article 4.3 of the Convention (2005)<sup>38</sup> relating to the protection and promotion of the diversity of cultural expressions, UNESCO defines these expressions as expressions which result from the creativity of individuals, groups and societies, and which have cultural content. These cultural expressions are made up of a set of elements which relate to the living culture of a society or a people, in which the creativity of individuals is reflected through their way of life and the transmission of their cultural heritage. to future generations. They represent, among other things, artistic crafts, music, dance, architectural works, surnames, ceremonies, drawings and signs, models and symbols, cultural manifestations as well as artisanal know-how.

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<sup>3838</sup> [https://unesco.diplomatie.gouv.ci/fichiers/Conv2005\\_BasicTexts\\_HD\\_FR.pdf](https://unesco.diplomatie.gouv.ci/fichiers/Conv2005_BasicTexts_HD_FR.pdf)

Furthermore, cultural expressions represent an inestimable heritage wealth whose objective should be based on the development of the cultural resources of the community and promoting its integration into local development policies. These are collective goods which arise from the creativity of artistic genius and the know-how of individuals sharing the same cultural values. They are made up of elements relating to the culture of a people and are translated through oral traditions and expressions, including language as a vector of cultural identity, knowledge and practices linked to nature and cultural manifestations.

As heritage resources, cultural expressions can be evaluated on three dimensions: sociocultural, economic and political. A sociocultural dimension because they allow a people or a community to situate itself in time and space thanks to its cultural identity, and to differentiate itself from other societies. Intangible cultural heritage promotes the integration of current generations in a world where the cultural globalisation has become a threat to minority cultural expressions. Each society has its history and its cultural realities, and it is in this resonance that societies must protect sociocultural values to promote the diversity of cultural expressions.

Beyond their socio-cultural dimension, cultural expressions today represent potential for economic development of territories thanks to tourism activities. The relationship between tourism and cultural heritage is linked to the economic dimension. As a result, the tourist promotion of cultural assets promotes job creation and allows the local population to benefit from the economic spinoffs. This development constitutes a major challenge for diversification and increase in tourism demand and supply. It allows local authorities to benefit from revenues through tourist taxes and local development projects.

Today, cultural expressions are part of a heritage policy, hence the need to adopt within UNESCO<sup>39</sup> the Convention for the Safeguarding of Intangible Cultural Heritage, which constitutes an important step in the design of new policies in this area. of cultural heritage. This approach makes it possible to recognise the diversity of cultural expressions and to promote the sociocultural values of communities (Gaye, 2018).

#### **4.2 Indigenous and local knowledge (ILK) and cultural heritage**

In the last few years, the concept of non-economic loss has emerged in the international policy Arena. These intangible losses cannot be commonly traded in markets, but they are often highly valuable. Domains or categories of non-economic loss and social cohesion (Preston, 2017; Serdeczny *et al.*, 2017) have emerged to include: life, human health, human mobility, territory, biodiversity, ecosystem services, ILK, cultural heritage, sense of place.

ILK and cultural heritage. For many Indigenous and local communities, their knowledge systems are essential to the ongoing preservation of cultural heritage. The definition of intangible cultural heritage itself refers to the traditions or living expressions passed down over generations including oral traditions, knowledge and practices (UNESCO, 2003). Hence, ILK and cultural heritage are inherently connected. Serdeczny *et al.*, (2017) argues that the loss of ILK and cultural heritage has been observed to correlate with loss of social cohesion.

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<sup>39</sup> <https://ich.unesco.org/fr/convention>

#### **4.2.1 Indigenous socioecological systems**

Gallopín (1991) defined a socioecological system as “*a system that includes societal (human) and ecological (biophysical) subsystems in mutual interaction*”. Indigenous ontological worldviews and cultural heritage are outcomes of the complex interaction between people and their environments (Couzin, 2007; Mustonen, 2013; Williams and Hardison, 2013; Yazzie *et al.*, 2019). The unique expressions of connection to land, whether through material culture, livelihoods, knowledge, identity, songs, ritual and religion derive foremostly from socio-ecological relationships.

There is broad agreement that social forces have been and remain the main factors affecting the resilience of Indigenous cultures, and climatic stressors exacerbate these ongoing processes (Baggio *et al.*, 2016; Cozzetto *et al.*, 2013; Ford *et al.*, 2013; Gautam *et al.*, 2013; Russell and Kueffer, 2019; Wildcat, 2013).

Studies on voluntary or involuntary relocation in Arctic, deltaic and island contexts are clear examples of climate change driven losses to Indigenous socioecological systems (e.g. Albert *et al.*, 2018; Bronen, 2013; Pill, 2020). The consequences of climate change driven loss for Indigenous cultures would be catastrophic, especially considering the already experienced and ongoing losses due to colonisation and globalisation (e.g. Ford *et al.*, 2013; Reo and Parker, 2013; Vegas Vilarrubia *et al.*, 2015; Wildcat, 2014).

#### **4.2.2 Sense of place belonging**

Culture is inextricably linked to a sense of place. Traditions and practices all permeate, create and are influenced by place. Several studies raised concerns about intangible cultural losses to traditions, knowledge, identity and sense of place due to climate-induced displacement and relocation. Undertaking a text-mining analysis of the IPCC Fifth Assessment Report, Van Der Geest and Warner (2019) found that climate-induced human mobility “*may involve the loss of sense of place and cultural identity*”. This attention on relocation is understandable given that it often involves the severing of ties to a place which sustains culture, traditions, identity and belonging (Gharbaoui and Blocher, 2017; Mortreux and Barnett, 2009; Nalau and Handmer, 2018). As Pill (2020) articulated: “*the relocation process is associated with personal losses to individuals that are not easily replaceable, if at all, or not replicable in the new living conditions*”. Drawing from relocation case studies in Fiji, concerns around ongoing connections to land and sea were prominent in discussions given their role in cultural identity, way of life and communal unity and kinship (Charan *et al.*, 2017; Piggott-McKellar *et al.*, 2019). Charan *et al.* (2017) described how villagers in Vunidogoloa in Fiji faced a “*difficult situation to leave the old site where they had lived all their lives, and to go through the harrowing decision to disentomb and shift the remains of their ancestors to a new burial site*”, thereby illustrating these strong links between culture, ancestors and place.

While displacement and relocation will cause significant losses for those affected, particularly losses in relation to sense of place and belonging, the impacts of climate change will also see diminishing sense of place for those remaining in situ (Roberts and Andrei, 2015). Studies have considered this in terms of changes to plant species, for example, as they “*move on, move in, or die off*” under changed climate conditions (Hunter, 2008). Concepts such as solastalgia (developed by Glenn Albrecht) have also emerged, which is the “*distress caused by the transformation and degradation of one’s home environment*” (Galway *et al.*, 2019).

### 4.2.3 *Delimitation of Indigenous and local knowledge*

From a vocabulary point of view, several terms are used to designate traditional knowledge. Thus, in this dissertation, we will borrow different names with synonymous relationships between them: local knowledge, traditional ecological knowledge, community knowledge, indigenous knowledge, knowledge of rural people, endogenous knowledge.

To explain the meaning of local knowledge, we used definitions from various sources. However, despite the diversity of authors, local knowledge has an equivalence of meaning.

According to the participants in the third ordinary session of the OAU/EU Conference in 2000<sup>40</sup>, “*Community knowledge or indigenous knowledge is the sum of knowledge which, having developed over the years in indigenous or local communities, is essential to conservation and sustainable use of biological resources or have socio-economic value*”.

In Rio de Janeiro conference, traditional knowledge was defined as “*knowledge, innovations and practices of indigenous and local communities that embody traditional lifestyles of interest for the sustainable conservation of biological diversity*” (Convention on Biological Diversity, 1992)<sup>41</sup>. The Rio Conference on Biological Diversity (1992) had the merit of officially making the global concept “*local knowledge*” appear and giving space to local populations.

The importance that the Convention places on local knowledge is even more significant, particularly through its Article 8, point j. It is no longer a matter of simple recognition, but rather, states are obligated to respect, preserve, and maintain this knowledge.

For UNESCO, local knowledge refers to “*the cumulative and complex sets of knowledge, know-how, practices and representations which are perpetuated and developed by people with a long history of interaction with their natural environment. These cognitive systems are part of a whole that includes language, attachment to place, spirituality and worldview*”. (UNESCO, 2007)<sup>42</sup>.

The first definition involves three issues including the temporal dimension, the framework for developing local knowledge as well as their role in the conservation and use of biodiversity.

The definition from the Convention on Biological Diversity takes up the framework, *i.e.*, the indigenous and local communities within which local knowledge is developed. It also emphasises the importance of local knowledge for the sustainable conservation of biological diversity.

For more than twenty-five years, numerous international agreements, conventions (article 8j of the Biodiversity Convention, 1992), international protocols (Nagoya Protocol, 2010), summits on food security (World Food Forum, 1996; Rome Declaration on global food security), declaration on medicine (World Health Organization Strategy for Traditional Medicine, 2002 and 2014), heritage (UNESCO Intangible Cultural Heritage, 2003), rights of indigenous peoples (UN Declaration on the Rights of Indigenous Peoples, 2007), define and position indigenous knowledge as key elements for sustainable development<sup>43</sup>. It emerges from these agreements that indigenous knowledge is used as levers to save the planet from famine,

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<sup>40</sup> <https://www.wipo.int/wipolex/en/legislation/details/11428>

<sup>41</sup> <https://www.cbd.int/doc/legal/cbd-fr.pdf>

<sup>42</sup> <http://unesco.org/links>

<sup>43</sup> [https://horizon.documentation.ird.fr/exl-doc/pleins\\_textes/divers21-02/010072535.pdf](https://horizon.documentation.ird.fr/exl-doc/pleins_textes/divers21-02/010072535.pdf)

pollution and face local and climate changes.

Before opting for a definition of local knowledge, it is important to take certain factors into account. Thus, according to WIPO (2002)<sup>44</sup>, the definition of local assets must meet the following five elements:

- ✓ Recognition of the fact that knowledge has its origin, is preserved and transmitted in a traditional context; Possibility of associating this knowledge with the indigenous culture or communities that generated, preserved and transmitted it.
- ✓ The possibility of associating this knowledge with the culture or indigenous communities that have generated, preserved, and transmitted it.
- ✓ Introduction of a notion of link between knowledge and the traditional or indigenous community or other group identifying with a traditional culture: feeling of obligation to preserve knowledge or awareness of the fact that any abusive or degrading use of knowledge would be harmful and offensive.
- ✓ From an intellectual property point of view, knowledge arising from intellectual activity in a wide range of social, cultural, environmental and technological contexts.
- ✓ Designation of knowledge as traditional knowledge by the community concerned itself.

It is thus obvious that an exhaustive definition of local knowledge should contain the traditional dimension (traditional context); unsociability with the indigenous community; relationship between knowledge and communities; intellectual dimension; recognition of traditional knowledge as such by the communities themselves. To these elements we add the role of local knowledge in the conservation of biodiversity and the temporal dimension.

The UNESCO definition draws our attention because it seems comprehensive. It includes all the factors that constitute local knowledge. It does not limit itself to understanding local knowledge merely as knowledge, skills, practices, and representations. It incorporates the temporal dimension by evoking the idea of the perpetuity of local knowledge. It involves the knowledge holders by referring to individuals with a long history of interaction. It highlights the important aspect of the relationship between humans and nature, referencing people with a long history of interaction with their natural environment. In short, this definition appears comprehensive because it objectively presents local knowledge and situates it concerning its holders in time and space. The factor of perpetuation implies the transmission of local knowledge to ensure its preservation.

#### ***4.2.4 Methods of transmission of indigenous knowledge***

By introducing this point into the present work, we started from an obvious fact: old practices are gradually beginning to be sidelined, or even disappear in favour of contemporary knowledge. However, these are irreplaceable practices. The role that these practices played, especially in maintaining the forest, cannot be played by any other agent. This is where the

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<sup>44</sup> [https://www.wipo.int/edocs/mdocs/tk/en/wipo\\_grtkf\\_ic\\_7/wipo\\_grtkf\\_ic\\_7\\_6-main1.pdf](https://www.wipo.int/edocs/mdocs/tk/en/wipo_grtkf_ic_7/wipo_grtkf_ic_7_6-main1.pdf)

merits of transmitting traditional knowledge to younger generations come into play with a view to maintaining it.

Talking about the transmission of traditional knowledge allows us to understand the methods of access to knowledge.

✓ **Permanence**

For UNESCO, permanence is the primary mode of accessing to local knowledge. This even emerges from UNESCO's considerations in the LINKS<sup>45</sup> program according to which the permanence of the transmission of local knowledge within communities is the guarantor of their survival (UNESCO, 2007)

This mode of transmission is not very compatible with formal education: formal education, by increasing the time spent in school and away from families, can hinder the transfer of local knowledge from one generation to the next. Therefore, it is crucial to find ways to allow all pathways of knowledge access to coexist, utilising both traditional methods and new information technologies.

✓ **Practices**

In addition to permanence, the transmission of local knowledge takes place through practices. *“As in any oral society, it is only through practices that we transmit”* (Roue. and Douglas, 2002). Practical here translates pragmatism. In a traditional knowledge society, generations are taught to hunt, fish and gather. It is therefore not a question of theoretical learning but of concrete learning.

✓ **History and place names**

The transmission of local knowledge also occurs through history and place names: indigenous people have succeeded in mapping the terrestrial landscape to a much greater extent than scientists. One could even say that scientists come to translate into a foreign language what custom has already designated in the local language. For example, in the Itombwe forest there is a river called *“mayi ya moto”* in the local language. These are *“heat waters”* which draw their sources from hot waters of very ancient volcanic origin. These are waters that scientists call *“thermal waters”*.

Subsequently, the transmission of traditional knowledge is done through the development of educational resources based on local knowledge and available in indigenous languages.

✓ **Family, meetings and studies**

This triple mode of acquisition is unique to Mexico. Example: members of the Atekokolli center (Mexico) acquired all their knowledge relating to traditional plants through three main sources: family (75%), meetings (17.5%) and studies (7.5%) (Caspello J. 2009-2010)<sup>46</sup>.

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<sup>45</sup> <https://www.unesco.org/en/links>

<sup>46</sup> Bantu, J.-M. (2012). Role des savoirs traditionnels dans l'approche participative en gestion des aires protégées. Cas de la Réserve Naturelle d'Itombwe (Sud-Kivu, RDC). École Régionale Post-Universitaire D'aménagement Et De Gestion Intégrés Des Forêts Et Territoires Tropicaux, Université de Kinshasa, Commune de Lemba

#### **4.2.5 Indigenous knowledge: tool for strengthening local governance**

Governance is the exercise of political, economic, legal and administrative authority within the framework of the management of a country's affairs<sup>47</sup>.

The place of local communities in the management of genetic resources constitutes a new feature of the governance of biodiversity, a process which gives rise to numerous requalification of practices, even the production of new “*local knowledge*”

Environmental governance requires a global contractual framework that allows the rational exploitation of resources and sustainable development at all levels.

By contractual framework, we must understand dialogue and negotiations. By global framework we must understand the involvement of all the actors concerned. By all levels, we mean the international, national and local levels.

Local governance allows local populations to ensure good management of natural resources. It also allows local populations to guarantee their protection, security and access to natural resources and basic social services. Finally, if local governance is effective, the government's protection actions become complementary to the actions of local populations.

There is a need to develop conservation rules from the ground up, respecting local realities and involving the population as active participants in the long-term planning of the economic and cultural context.

#### **4.2.6 Case study of The “Miller's wafer” tradition of Borsodnásd in Hungary**

Making miller's wafers [molnárkalács] is a vibrant local gastronomic and religious tradition in the region, especially in the town of Borsodnásd (3,000 inhabitants). The origins of the sweet wafer derive from the holy Eucharistic wafer in Roman Catholic liturgy. “The miller's wafer was originally a customary treat during the Lenten season, Easter and Christmas celebrations, in traditional spinning rooms and at weddings. The tradition was passed on from one generation to the next within the family units”<sup>48</sup> (SÁGI 2008 cited Tóth,2023).

The wafers are made with special utensils; two purpose-designed circular cooking irons. Due to the establishment of the nearby Metal Factory (1864)<sup>49</sup>, Borsodnásd became the center of wafer-iron making. Although the miller's wafer is well-known throughout North-East Hungary, the semi-industrial production of wafer-irons exceptionally reinforced the tradition in Borsodnásd. It became a basic element of local identity, and various decorations for the cooking irons are a part of family traditions. The wafer irons are decorated with symbols, folk art and religious motifs or inscriptions, and no two are alike. The local history museum has a rich collection of these wafer irons, the majority of which are published or displayed in a permanent exhibition (SÁGI 2008 cited by Tóth,2023).

Over the last decade, the town municipality and local communities have recognised the cohesive influence of this tradition, organising wafer-making demonstrations and festivals to safeguard and perpetuate their folk heritage. The heritage bearers are small communities:

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<sup>47</sup> [https://www.cifor-icraf.org/publications/pdf\\_files/interlaken/Compilation.pdf](https://www.cifor-icraf.org/publications/pdf_files/interlaken/Compilation.pdf)

<sup>48</sup> [https://szellemikulturalisorokseg.hu/index0\\_en.php?name=en\\_0\\_molnarkalacs](https://szellemikulturalisorokseg.hu/index0_en.php?name=en_0_molnarkalacs)

<sup>49</sup> Tóth, A. (2023). New Perspectives for Living Traditions: Intangible Cultural Heritage in North-East Hungary. *Acta Ethnographica Hungarica*, 66(2), 421–437. <https://doi.org/10.1556/022.2021.00014>

multigenerational families, circles of friends, local associations, schoolmates, and neighbourhoods. They are not experts, but ordinary people strongly committed to and involved in the safeguarding of this heritage. Wafer-making has been integrated in local school education, and many demonstrative promotions aimed at strengthening local identity by preserving the tradition have been carried out (SÁGI 2008 cited by Tóth,2023).



Figure 7: Engraved ornaments on a miller's wafer cooking iron from the late 19th century: Hungarian coat of arms, Agnus Dei. Herman Ott\_o Museum, Miskolc, HOM NT 82.28.1. (Photo by Viktoria Mészáros). Source: Tóth, A. (2023). New Perspectives for Living Traditions: Intangible Cultural Heritage in North-East Hungary. *Acta Ethnographica Hungarica*, 66(2), 421-437. <https://doi.org/10.1556/022.2021.00014>

#### 4.2.7 Case study of Food memories of Oklahoma in United States

Intangible cultural heritage (ICH) consists of the non-physical processes of cultural expressions that carry essential meanings and symbolic representations to communities (Bortolotto, 2007). ICH integrates practices and processes that keep cultural diversities alive, built upon a process social construction, which has increasingly been viewed as a valuable economical resource for tourism initiatives (Kim *et al.*, 2019; Tan *et al.*, 2018).

Food memories represent a form of ICH, which include not only the remembrances about food tangible properties, but also sociocultural elements and processes (Di Giovine and Brulotte, 2016). Such sociocultural elements include one's local knowledge and practices about food sourcing, food making, traditions, knowledge, skills, stories, symbolisms, and the communality of food sharing (Gould, 2017<sup>50</sup>; Heldke, 2016; Meah and Jackson, 2015; Sutton, 2001, 2008). Food as ICH represents more than its material remembrances but considers "one's beliefs and fundamental imaginary structures" (Bessière, 1998), and it is these "fundamental imaginary

<sup>50</sup> Hungry for My Past : Kitchen Comfort with Fried Bread and Eggs. (2017b). In *University Press of Mississippi eBooks*. <https://doi.org/10.14325/mississippi/9781496810847.003.0006>

structures,” when shared and passed down within a group, that formulates an identity marker of the group, becoming a heritage that is ritualised in continuity (Bessière, 1998, 2013).

### **Example of eight families across the state of Oklahoma, United States**

In his study, the author conceptualised food memories as an *intangible cultural heritage* (ICH).

In this view, food as ICH does not represent the actual tangible qualities of food/cuisine per se, but the “cultural and social processes associated with foodways” and the “ritual, cultural, and social expressions of a community” (Bortolotto and Ubertazzi, 2018). Therefore, food as ICH represents an immaterial inheritance enacted and ritualised in everyday foodways: a form of cultural expression that transcends the food’s physical properties to include the cultural symbolic properties of narratives, traditions, embodied knowledge, and *memories* that thread past to present (Bessière, 2013; Bortolotto and Ubertazzi, 2018; Cang, 2018; Di Giovine and Brulotte, 2016; Ichijo, 2017<sup>51</sup>).

Lee (2023) conceptualises food memories as a form of intangible cultural heritage: an immaterial inheritance enacted and ritualised in everyday foodways. Theoretically based on Marcel Proust’s literary writings on food and memory alongside David Sutton’s gustemology<sup>52</sup>, this study investigates how a community’s residents construct food memories as forms of intangible cultural heritage. The author conducted a fifteen-month qualitative inquiry with eight local families in Oklahoma, United States. In this study, the author set out on a fifteen-month ethnographic journey, learning and cooking alongside eight families across the state of Oklahoma, United States. The purpose was to uncover how food memories were constructed among Oklahoman residents and how these memory constructions reflect the ICH of its community.<sup>53</sup>

Food provides nourishment, pleasure, and an intimate connection that bridges the taster to their spaces and places of eating (Bessière, 1998; Ellis *et al.*, 2018; Hsu and Scott, 2020; Lee, 2022; Sims, 2009). It offers people a communal way to understand the culture of a community, creating an in-between space that transcends beyond the tasting of food, but also an invitation to world-travel into a destination’s local foodways and way of life (Lee, 2022). Food is no longer a nourishing entity, but a tool of human learning. Commonly, food is often referred to as an ephemeral pleasure, one that dissipates and perishes once swallowed (Kuehn, 2005, 2012). Yet, the tongue remembers the sensations of the ingested, the nose reminisces the aromas and scents, while the heart and mind register the experience in memory. Perhaps one of the most mysterious phenomena of food is not what it does in consumption, but how it lingers *in memory* (Holtzman, 2006; Sutton, 2010).

Food memories are one’s remembrances of food related pasts (Holtzman, 2006). They are reassembled fragments of past narratives that tie individuals to their respective ancestral

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<sup>51</sup> Skey, M., and Antonsich, M. (n.d.). *Banal nationalism and UNESCO’s intangible cultural heritage list: cases of washoku and the gastronomic meal of the French* - Kingston University Research Repository. <https://eprints.kingston.ac.uk/id/eprint/40393>

<sup>52</sup> Gustemology: term created by David Sutton, that combines the words gustatory and acoustemology can be defined as the idea that there is a wide spectrum of cultural issues around taste and other sensory aspects of food. Gustemology seek to understand, and focus upon, the intersections of food, cultures, and the senses

<sup>53</sup> <https://doi.org/10.31219/osf.io/hkxjv>

histories, sociocultural identities, ethnicities, ways of life, tastes, and preferences (Holtzman, 2006; Sen, 2016). Food memories do not only comprise material and sensorial aspects of food, but also the nuanced remembrances of social surroundings, communal practices, and bodily knowledge (Abarca and Colby, 2016; Sutton, 2001, 2008). At the individual level, individual memories of food can become powerful indicators and taste preferences that make up one's identity (Gould, 2017; Heldke, 2016); while at a collective level, food memories can define a family's shared values or a community as a whole, becoming a food narrative shared across different people threading time and space (Abarca and Colby, 2016; Sen, 2016; Sutton, 2001; Truninger, 2013).

The cultural aspects of food have gained formidable attention in tourism research, particularly from the viewpoint of how the cultural properties of food could be commodified as a tourism offering (Bessière, 2013; Ellis *et al.*, 2018; Gyimóthy and Mykletun, 2009; Kim and Ellis, 2014; Kim and Iwashita, 2015). However, no studies to date have explored food memories and how they are socially constructed and remembered. These elusive elements are imperative to the understanding of food as an ICH, as food memories are not easily retrievable and stored inside our minds but are rather "enacted and reproduced in everyday life, in ritualised food practices of shopping, cooking and eating" (Truninger, 2013).

The intersection between food, memories, and ICH can reveal a lot about a person's identity, especially one's relation to political, socioeconomical, ethnical, familial, and cultural backgrounds (de Jong and Varley, 2017; Ingram, 2016).

Stories of food memories also threaded generations, carrying the various values and meanings passed down from one generation to another, resembling a form of "inherited narratives," that are hereditary passed down from our forebears causing us to bear the semiotic cultural markers from our pasts (Goodall Jr, 2005). In this study Oklahoman participants, these stories often emphasize the values of family, as food memories accentuate on familial cooking and communality. Five interlinked constructs were found threading participants' food memory stories:

- ✓ *People and communality.*
- ✓ *Food making and the body.*
- ✓ *Sense and synaesthesia.*
- ✓ *Emotional reveries.*
- ✓ *Evocative sceneries.*

### **4.3 From cultural tourism to creative tourism**

Creative tourism is a new form of tourism that has the potential to change existing models, contributing to diversifying and innovating the tourist experience. It can stimulate local economic, social, and cultural development. Many tourists are growing bored with the packaged products in the market, and even cultural tourism, once seen as an antidote to mass tourism, has become widespread and conventional. Creative tourism is gaining importance not only because tourists seek more engaging experiences but also because destinations want new ways to interact with tourists and promote local culture and identity.

The changes we have noticed in the production and consumption of tourist experiences lead us to believe that there is a double shift occurring in the basis of cultural tourism. On the consumption side, tourists are engaging more actively with the culture and creativity of places, and increasingly turning their backs on products which reduce them to mere observers of culture. On the production side, communities are beginning to utilise the full range of cultural and creative resources available, which includes not just the 'high culture' highlights such as national museums and monuments, but also incorporates popular and everyday culture as elements of the tourist product, since these are often the factors which allow a destination to differentiate itself (the Irish craic, the vibrant arts community in Santa Fe, Carnival in Rio).

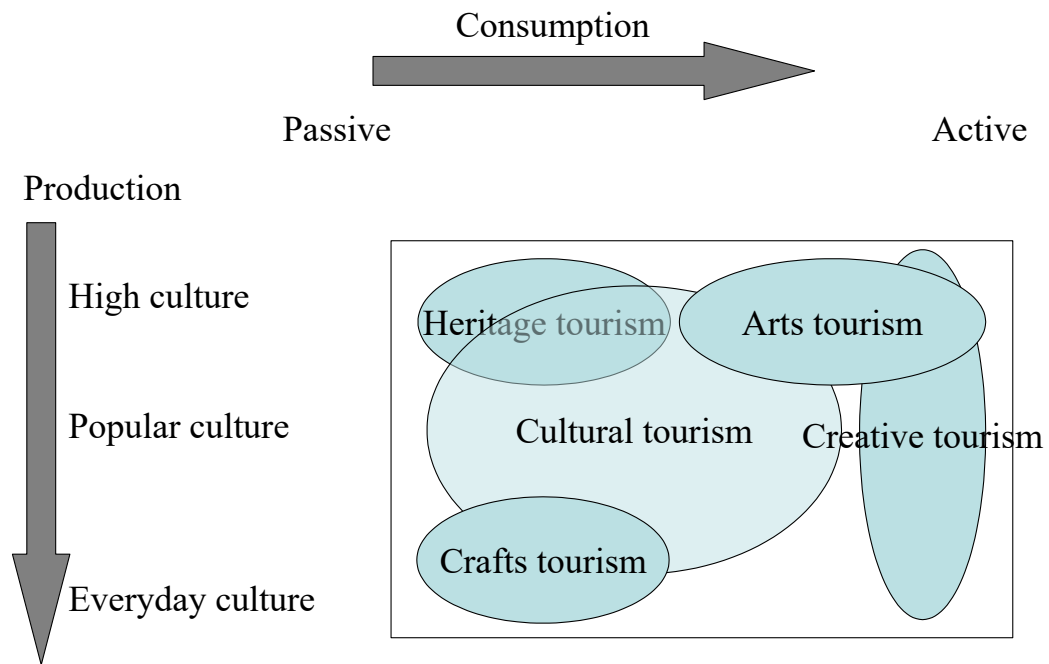


Figure 8: The shift from cultural to creative tourism. Source: Richards, G. (2009) Creative tourism and local development. In: Wurzbarger, R., Pattakos, A. and Pratt, S. (eds) Creative Tourism: A global conversation. Santa Fe: Sunstone Press, pp. 78-90.

#### 4.3.1.1 *The rise of skilled consumption*

Initially, the basic drivers of human behaviour in developed societies shifted from meeting basic needs (such as food and shelter) towards ‘outer-directed’ consumption, such as the acquisition of status goods (TVs, cars, a suntan in winter). Such forms of outer-directed consumption require money, rather than specific skills, and Scitovsky (1992) therefore labelled these ‘unskilled consumption’. In contrast, the current movement in society is towards ‘skilled consumption’, including education, self-development and creative activities, which depend on developing individual skill and creativity. Whereas unskilled consumption tends to become boring with repetition, skilled consumption becomes more interesting the more it is practiced. By developing a skill people can also increase their level of challenge and therefore the excitement of the activity themselves.

#### 4.3.1.2 *Desire for more active, engaging experiences*

What the tourist is seeking in these local places is more contact with real people and engagement with the local culture and creative practices. The postmodern search for identity, meaning and ‘roots’ impels many to seek experiences which give them the opportunity to interact with local communities, learning more about what makes them tick and how they relate to the world. This drive also explains why volunteer travel has become so important, and why more and more young people are spending long periods studying and working abroad (Richards 2008). What people increasingly seem to want is an experience which makes them feel part of the community, rather than a passive observer.

#### 4.3.1.3 *The need for places to make themselves more distinctive*

While tourists are looking for new experiences, so more and more places are transforming themselves into tourist destinations. The problem is increasingly: ‘how can we make ourselves stand out from the crowd?’. Of course, some cities have gone down the route of building new cultural monuments to make their name on the global stage, such as the Spanish city of Bilbao with its Guggenheim Museum. However, there are few communities who can afford these sorts of investments, particularly as the cost of making a real impact spiral. Using creative resources to develop intangible events and attractions may therefore provide a viable alternative for many communities. For example, the City of Providence, Rhode Island, used fire installations to revitalise the riverfront and attract visitors. Creative use can be made of all sorts of resources, such as recycled materials (Festes de Gràcia, Barcelona), tomatoes (La Tomatina in Buñol in Spain) and water (the Waterfalls of New York art installation) to make places attractive to residents and visitors alike and to make them stand out from other places.

In summary, all these different elements combine in what Richards and Raymond (2000) first identified as “creative tourism”. Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken.

#### 4.4 Various modes of implementing creative tourism

At the International Conference on Creative Tourism in Santa Fe, Richards (2008) explained that there are two basic ways to implement creative tourism. The first involves the use of tourist creativity as tourist activity, while the second involves using creativity as a backdrop for tourism.

The first form corresponds to the most classic model of creative tourism, since it emphasises the active involvement of tourists in the tourist activities of the destination. However, more and more destinations are realising that their creative environment can make a place attractive to visit without tourists needing to create anything. Richards (2008) charts the different possible forms of creative experiences:

<b>Basis of activity</b>	<b>Type of experience</b>
Learning	Workshops
Tasting	Experiences Open ateliers
Seeing	Itineraries
Buying	Galleries, Shop windows

Table 1: A typology of creative tourism experiences. Source: Richards, G. (2009) Creative tourism and local development. In: Wurzbarger, R., Pattakos, A. and Pratt, S. (eds) Creative Tourism: A global conversation. Santa Fe: Sunstone Press, pp. 78-90.

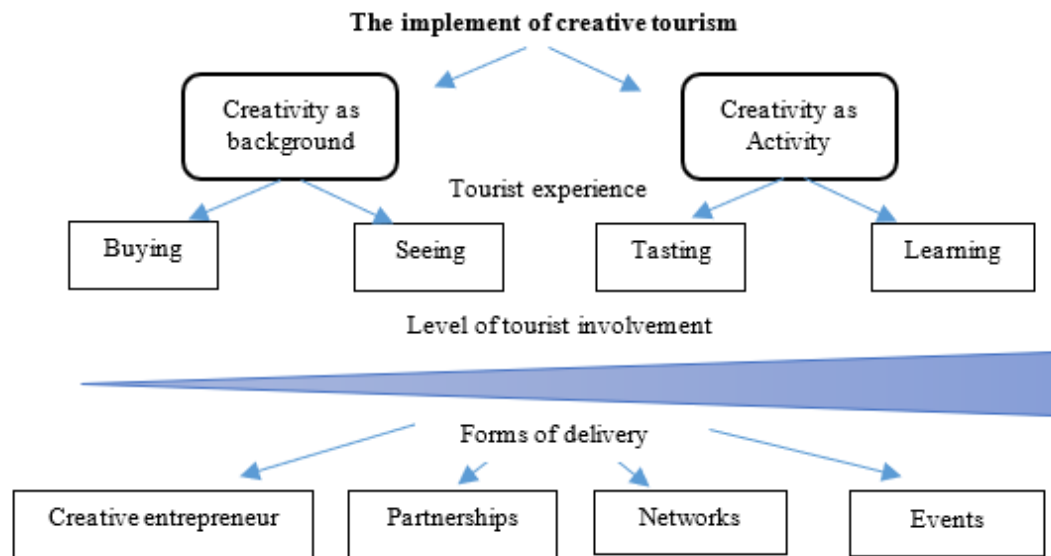


Figure 9: Model of Creative tourism: modified from Richards and Raymond (2011)<sup>54</sup>. *Source: Promnil (2022). Creative Tourism Development For Cultural Tourism Village At The Stagnation Stage. Journal of Positive School Psychology* <http://journalppw.com> 2022, Vol. 6, No. 6, 7355-7366

By implementing creativity as background and activities, the tourist can involve in a variety of creative activities ranging from more active participation to passive participation. Creative tourism encompasses a wide range of activities, such as music, arts, heritage, nature, gastronomy, sports, language, and spiritual activities. The tourist can participate in creative activities on various platforms, such as workshops, educational programs, itineraries, courses, events (Richards, 2002), recreational programs (Stipanovic and Rudan, 2014).

This classification shows us that Richards conceives very different levels of engagement in the experience. Thus, a passive experience can be creative because it will be linked to an activity which is creative, such as visiting galleries or shopping for products resulting from the artists' creativity. Consequently, several forms of possible developments in creative tourism were identified by Richards. He also considers that spaces can be used creatively. These can include events where tourists, and residents, participate and become partners in the production of a cultural experience based on tradition as a source of inspiration; Richards (2008) provides the example of a Gaelic music festival on a Scottish island. Creative tourism can take the form of cultural itineraries that allow businesses and tourists to meet and discover the extent of a region's creative assets.

Finally, creative tourism can also be expressed through the creative background of the destination, which is experienced by the tourist not through the direct consumption of creative products, but rather through the overall atmosphere of the place, perceived as a whole. From 2012, we notice in the literature that the vision of creative tourism is still evolving in terms of its possible forms of development and is becoming broader than initially thought. The evolution

<sup>54</sup> Promnil, N. (2022). Creative Tourism Development For Cultural Tourism Village At The Stagnation Stage. *Journal of Positive School Psychology*, Vol. 6, No. 6, 7355-7366, <http://journalppw.com>

of the term creative in tourism seems to be closer to the modern meaning of creativity which is understood in the context of the creative economy. According to Marques and Richards (2012) creative tourism “can therefore be seen as a form of network tourism, which depends on the ability of producers and consumers to “*connect*” with each other and to be able through this encounter to generate value”. From this perspective, creative tourism can be identified in many situations where visitors, supply and the local community, exchange ideas and skills and influence each other in a synergistic way. Therefore, Marques and Richards (2012) explain that creative tourism can be:

- ✓ A way to involve tourists in the creative life of the destination.
- ✓ A creative way to use existing resources.
- ✓ A way to reinforce the identity and distinctive features of the destination.
- ✓ A form of individual expression/discovery.
- ✓ A form of lucrative education and self-realisation.
- ✓ A source of “atmosphere” of a destination.
- ✓ A source to recreate and revive a destination.

#### ***4.4.1 Forms of creativity in tourism (Examples of creative tourism development)***

Richards and Wilson (2006) summarise three basic types of creative tourism experience:

- ✓ **Creative spectacles/ events** - Creative and innovative activities which then form the basis of more passive tourist experiences as spectacles (i.e. production of creative experiences for passive consumption by tourists).
- ✓ **Creative spaces** - Creative enclaves populated by cultural creatives to attract visitors (often informally at first) due to the vibrant atmosphere that such areas often exude (e.g. Down Under Manhattan Bridge Overpass - DUMBO - in Brooklyn).
- ✓ **Creative tourism** - Active participation by tourists in creative activities, skill development and/or creative challenge can form the basis of tourist experiences, which can also imply a convergence of creative spectacles and creative spaces.

Although these are different categories, but there is a growing integration between them: for example, events are becoming hubs in global networks that concentrate creativity in certain places and cultural spaces provide the local embedding necessary for developing creative tourism (Nelson, Duxbury and Murray, 2012).

##### ***4.4.1.1 Creative tourism networks***

The most developed creative tourism network can be found in the city of Nelson, New Zealand, where Creative Tourism New Zealand has been established as a network of creative businesses offering products to tourists<sup>55</sup>. The network provides a wide range of creative experiences, including bone carving, Maori language classes, weaving, felting and woodwork and New

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<sup>55</sup> [www.creativetourism.co.nz](http://www.creativetourism.co.nz)

Zealand gastronomy. The focus is very much on learning experiences, with a range of hands-on workshops being run by local tutors (Raymond 2007 - see also Raymond's chapter in the current volume).

Creative Tourism Barcelona<sup>56</sup> takes a slightly different approach, acting as an intermediary to link creative producers in the city with people from other parts of the world who want to engage in creative activities there. Their website allows potential creative tourists to indicate the types of creative activities they are interested in, and they are then put in touch with local creative sector actors who can provide the facilities or resources to make it happen.

#### **4.4.1.2 Spaces**

Creativity needs space, and creative destinations make innovative use of their spaces to facilitate creative tourism. This also applies to the area of accommodation, which is usually one of the least creative aspects of the tourism product. In Barcelona different forms of accommodation have tapped into the creative sector to develop new experiences. The Chic and Basic hotel has staged fashion shows, using its individually designed bedrooms to showcase the products of young local designers. The Equity Point hostels group<sup>57</sup> runs a 'hostelArt' programme, giving young artists an opportunity to exhibit their work in hostel rooms and introducing young travellers to the creative.

Specific spaces have also been developed to offer creative learning experiences to visitors in different parts of the world. For example, the Italian coffee producer illy's Università del Caffè provides courses on all aspects of coffee and coffee making at 11 different locations<sup>58</sup>. Since 1999, approximately 22,000 students have graduated from this institution.

#### **4.4.1.3 Events**

Ceolas is a week-long music school that was established on the island South Uist in Scotland in 1996 by the Gaelic Arts Agency<sup>59</sup>. The Objectives of Ceolas are:

- ✓ To provide opportunities for high quality tuition in the Gaelic arts and a memorable cultural tourism experience.
- ✓ To encourage community celebration of the indigenous Gaelic arts and culture of the area.
- ✓ To raise local awareness of the socio-economic development potential of the arts as well as their educational and cultural value.
- ✓ To promote the Gaelic arts as a unique and vital cornerstone of Scottish cultural identity.
- ✓ To stimulate community confidence and prompt new ideas and new local developments.

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<sup>56</sup> [www.barcelonacreativa.info](http://www.barcelonacreativa.info)

<sup>57</sup> [http://www.equity-point.com/hostelart/index\\_es.html](http://www.equity-point.com/hostelart/index_es.html)

<sup>58</sup> <http://www.illy.com/wps/wcm/connect/us/illy/the-world-of-coffee/universita-del-caffe/>

<sup>59</sup> <http://www.ceolas.co.uk/>

During the week-long programme, a wide range of events, concerts and activities are organised, and the number of people attending Ceolas events has varied between 2000 and 3500, almost as many as the total population of the island (4000). The event fills all the available beds in South Uist for a week, boosts visitor spending and helps to develop interest in local culture. The festival has increased pride in local culture among residents and raised social cohesion.

The Festes de Gràcia is a local festival in a district of Barcelona which has developed into a major celebration for the whole city. The key element of this event is the decoration of local streets by residents, using recycled materials. Each street is themed, and there is a high level of creativity involved in creating a totally new space from discarded items such as water bottles and milk cartons.

#### ***4.4.1.4 Cultural Itineraries***

Cultural itineraries can also be a means of linking together creative enterprises and events, stimulating visitors to see several different activities in a specific region. The Craft Route of the Alto Minho in Northern Portugal<sup>60</sup> includes many crafts producers, most of whom work from home. The brochure and website given tourists the possibility of visiting these producers, but the lack of any form of contact apart from telephone makes it difficult for non-Portuguese speakers. As a practical solution to the problem of dealing with foreign tourists, the tourist board has now begun to sell craft products in its information centres. Sales are supported by demonstrations from crafts producers during the high season.

The results of this initiative have been positive, with a rapid increase in craft sales. Producers said they were happy with the increased sales and with the extra marketing efforts by the tourist board. The main problem was that the project-based funding finished after three years, leading to a lower level of marketing activity and lower sales.

#### ***4.4.1.5 Creative backdrops***

Many cities have a reputation of being ‘creative’ in one way or another, just as Santa Fe (in Rio de Janeiro) does. In many cases this creativity is experienced by the visitor not so much in the direct consumption of creative activities, but rather through the general atmosphere or buzz of the entire place, which is generated by the creative sector.

The creative buzz of a place is important in attracting people, but it can also be turned into a specific attraction as well. In Barcelona, cuisine is a major attraction, particularly as Catalunya has a growing reputation as a major area of culinary innovation. One advertisement for Catalan Cooking courses emphasises the active involvement of participants, who can ‘Learn about the variety and quality of Catalan food in a guided visit to the famous La Boqueria market’

Barcelona has also discovered the creative sector as attraction in its own right, as one tour operator now runs a ‘Creative talent in Barcelona’ excursion, which “directly connects visitors with artists and craftspeople, offering insight into the creative process and the chance to purchase works at advantageous prices before their creators become too famous.” Additionally, Barcelona's creative environment is utilised by several individuals to run courses in creativity.

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<sup>60</sup> <https://quintalamosa.com/blog/alto-minho-itinerary-beaches-villages-and-mountains/>

#### **4.5 Simple case studies aimed at illustrating the modes of implementation and development of creative tourism: Case of the cities of Paris and Montreal**

As explained in the literature, destinations are experiencing a phenomenon of globalisation. They find themselves faced with the need to develop a positioning strategy which must be able to effectively differentiate them from the competition (Cremades, 2013). Cities are tourist destinations and therefore facing this problem. Paris and Montreal are two cities with a very strong culture and identity that are very different from each other but are both cultural tourism destinations. While Paris is better known for its history and historical monuments<sup>61</sup>, Montreal is internationally recognised as a city of Design thanks to its nomination in 2006 by UNESCO as a Creative City of Design. The choice of these two large metropolises is particularly interesting because they are both involved in creative tourism but at completely different levels: while the city of Paris has set up an infrastructure relaying creative tourism offers, Montreal has, often without realizing it, offerings that align with the various definitions of creative tourism that we have previously discussed. This is the reason why these two cities constitute cases likely to be rich in information, especially since, as we have seen in the literature review, creative tourism strongly depends on the local context. Thus, the study of two very different contexts and cultures is interesting to analyse to which extent the local characteristics of the destination can influence the form of development of creative tourism.

##### ***4.5.1 The city of Paris<sup>62</sup>***

The city of Paris already has a creative tourism initiative and has set up a website called “creativeparis.info”. This site brings together a wide variety of creative tourism offers from various fields. These are divided into the following eight categories: plastic arts/art crafts; performing arts/music; photo/multimedia; garden art/floral art; culinary arts; fashion/design; science and technology; thought (writing/philosophy). These are only workshops that allow participants to acquire new skills. Contrary to what is suggested in definitions of creative tourism in the literature, the content of workshop offerings is not always necessarily linked to French and Parisian culture. The client can, for example, take African dance lessons or take theatre lessons. Paris is also part of the international creative tourism network which brings together the cities of Barcelona, Rome, Biot, Lens, the Spanish region of Galicia, Austria, Thailand, the island of Ibiza and a Guatemalan fashion and tourism company. creation.

##### ***4.5.2 The city of Montreal<sup>63</sup>***

Montreal was named a Creative City of Design in 2006 by UNESCO and its network of creative cities. Montreal positions itself as a cultural metropolis and creative capital. It has many creative industries which have earned it international fame such as, among others, Cirque du Soleil, Moment Factory, The International Jazz Festival and Ubisoft. A publication from the Chamber of Commerce of Metropolitan Montreal reports that “32% of jobs are linked to the so-called

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<sup>61</sup> <https://parisjetaime.com/article/les-monuments-parisiens-un-patrimoine-exceptionnel-a024#:~:text=Paris%20ne%20serait%20pas%20Paris,ne%20pas%20avoir%20de%20prise.>

<sup>62</sup> <https://www.afacettes.fr/creative-paris/>

<sup>63</sup> <https://www.unesco.org/fr/creative-cities/montreal>

creative sector. According to the renowned American professor Richard Florida, the Montreal region ranks 2nd among the most populous Canadian and American regions for the percentage of its workforce that occupies positions in the “super creative core”, i.e. in sectors that use creativity such as life and physical sciences, education, training and libraries, arts, design, entertainment, sports and media. There is therefore all the potential and creative talent gathered in Montreal to develop infrastructures allowing the offering of creative tourism experiences. Unlike Paris, there is no official initiative that serves as a platform for creative tourism offers, despite the existence of activities that fully correspond to the criteria of creative tourism as defined in the literature. For example, it is possible in Montreal to find numerous workshop’ offers aimed at participants acquiring skills and developing their creative potential, such as the music workshops offered to children during the International Jazz Festival.

Indigenous languages represent people’s living cultural heritage as they display all the traits to be regarded as ICH. For example, they are transmitted from one generation to another; constantly recreated; speech can be treated as linguistic practice and expressions; language bestows identity upon people in the same way social practices, rituals, or indigenous knowledge do (Smeets, 2004).

Mother language is an essential carrier of indigenous knowledge, norms and values, often used in performing rituals or ceremonies, practising and transmitting living cultural heritage, especially in oral cultures. Using their mother language, Indigenous practitioners of specific traditions often use highly specialised sets of lexicons, concepts, terms and expressions, which reveal an intrinsic relationship between language and the ICH.

The literature suggests that creative tourism is one of the viable solutions for tourist destinations as an alternative to mass cultural tourism offers. Thus, creative tourism appears as a differentiation tool available to destinations in their positioning strategy.

Creative tourism can, and must, be integrated into the positioning strategy of a destination while linked with a creative city. In this context, creative tourism appears to be a credible tool that allows us to highlight the creativity of the city. Accordingly, it enriches the creative image of the city and helps reinforce the coherence of the chosen positioning. The other important condition to guarantee the effectiveness of such a positioning is to conceive creativity in tourism as the capacity to reinvent the touristic offer rather than relying solely on the creativity of demand, in other words on the creativity of tourists. Indeed, such a conception of creative tourism makes it possible to imagine a greater possibility of diversification of the tourist offer. This potential for diversification is increased by local differences specific to the contexts of each destination.

## 5. INTANGIBLE CULTURAL HERITAGE, TOURISM AND LOCAL DEVELOPMENT IN THE CITY OF BANDJOUN

With the rise of globalisation, African cultural heritage in general and Bandjoun in particular is not on the fringes of the new dynamic and sometimes suffers the effects of the drastic assault of this phenomenon of globalisation. This is the reasoning behind our interest in a major problem in this heritage movement: the factors of intangible cultural heritage that influence local development, hence the theme “intangible cultural heritage and local development in Bandjoun”.

Bandjoun, which administratively belongs to the Koung-Khi division, is full of highly coveted cultural heritage and several cultural activities are practiced in this village, particularly at the level of the traditional chiefdom located in the Hiala’ area. This part of the Bandjoun village is very active with multiple traditional ceremonies and its museum which have a huge impact on tourists (Fokam, 2016).

### 5.1 Physical and human environment as a framework for the development of Bandjoun cultural heritage

To better understand the history of a people, it is necessary to grasp the environment in which it evolves, because every historical event occurs in a well-defined space. Along the same lines, Kaké and Bokolo (1977) state that: “it would be futile to approach a historical process without taking into account the natural and physical data that in all cases intervene in the development of a region, a country, a continent”<sup>64</sup>. Thus, discussing the presentation of the physical framework of a study involves locating the study area and examining its topography, climate, soil, hydrography, and vegetation.

#### 5.1.1 Spatial, administrative and temporal delimitation of the head of the Koung-Khi division

Our study focuses on the village of Bandjoun (“La’ Djo” in local dialect) being a Grassfield village in West Cameroon, in Bamiléké tribe; it is the head of the Koung-Khi division, in the West region of Cameroon. The division of Koung-Khi was created in October 1992<sup>65</sup>, by dismembering the current division of Mifi. The new department of Koung-Khi then has two districts: Poumougne, Bayangam and a district Djembem, in Demdeng.

The kingdom of Bandjoun has more than 120,000 inhabitants for 144 km<sup>2</sup>. Located between 5°22’ and 5°31’ north latitude and between 10°24’ and 10°44’ east longitude. It is bordered to the north by the chiefdoms of Bafoussam, Bamougoum and Bameka; to the west by those of Bahouan, Baham, and Bayangam; to the south by those of Batoufam, Bandrefam and Bangang-Fokam; to the east by the department of Noun. It occupies the centre-east of the Bamiléké plateau, made up of a set of volcanic highlands that culminate between 1200m and 1800m above sea level. This plateau presents itself as a real bastion dominated by the Bamboutos mountains (2740m), and Mount Oku (3008m). These villages are: Pète, Houpouo, Djiomghouo, Soung,

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<sup>64</sup>Kaké, I. B. (1977). *Histoire générale de l’Afrique : l’Afrique, berceau de l’humanité*, Tournai, Casterman

<sup>65</sup> Copie du Décret de création ([Décret 92/207 du 5 octobre 1992 portant création de nouveaux départements](https://condor.depaul.edu/mdelance/images/Pdfs/1975-5-6-decret-n75-299.pdf)). [En ligne] <https://condor.depaul.edu/mdelance/images/Pdfs/1975-5-6-decret-n75-299.pdf>. Consulté le 16 septembre 2024.

Sekakouo, Dengbem, Mbieng I, Kayo, Mbieng II, Touoba, Lemla, Keng, Djiopa, Djonè, Tseleng, Tse, Totsela, Mtiéki, Kamgo, Famleng, Mbouo I, Katsela, Djiogué, Houa, Lemgo, Kakouo, Mbemtum, Ha'a, Tessé, Tseghem, Yom, Tsecha, Mbouo II, Mouwè, Domlo, Magom, King-place and Dja. These are divided in two councils: Pète-Bandjoun and Demdeng. Pète-Bandjoun is one of the three communes of the Koung-Khi department in the West region of Cameroon. The historic capital of the Kingdom of Bandjoun, it is the headquarters of the 1<sup>st</sup> degree superior traditional chieftaincy, the most important in the Bamiléké tribe.

Intangible Cultural Heritage and Local Development in the West region of Cameroon: the case study of the city of Bandjoun in the Koung-Khi division

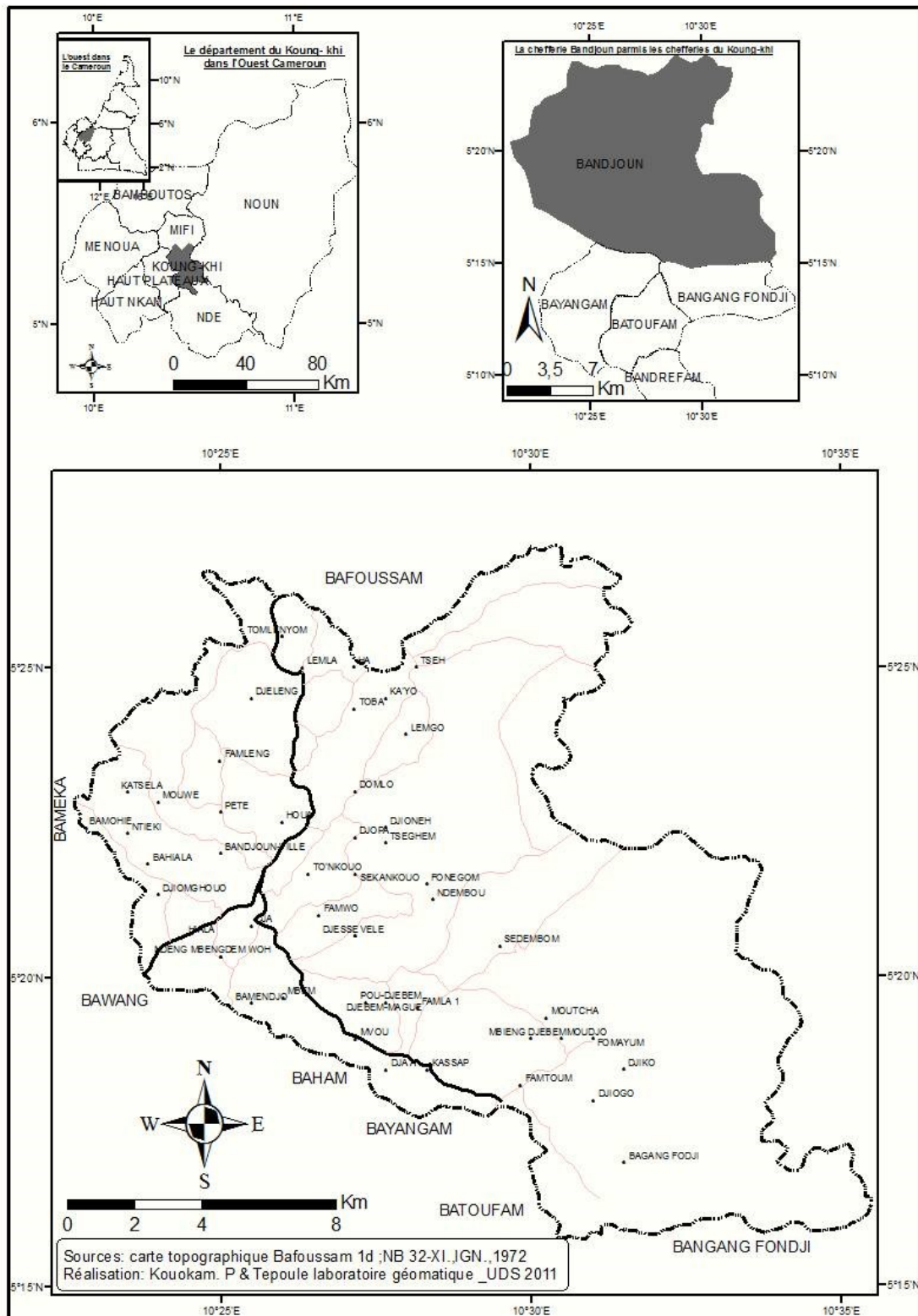


Figure 10: Geographical location of Bandjoun in the Western region of Cameroon. Source: CODCASS - Consultancy, Data Collection and Analysis in Social Sciences (2016), <https://www.facebook.com/photo/?fbid=1682155145381055&set=a.1682155175381052>

### 5.1.2 *Study of the environment of Bandjoun (physical and human)*

Understanding the history of a people requires prior knowledge of these people, i.e., presenting the Bandjoun people in their diversity and specificities by highlighting their origins and their training.

#### 5.1.2.1 *The relief*

Bandjoun has two different sectors. The first is a low area (900m to 1000m altitude), not very large, 3 to 7km wide and running along the Noun River for more than 28km, where farming and hunting are the major activities (Fokam, 2016). The second, larger sector is the plateau (1500m average altitude), shaped into hills with rounded peaks between which the watercourses have dug a network of valleys, often with marshy bottoms or where the (plant stems) palm trees proliferate - raffia useful for construction, food (raffia wine), and the manufacture of various objects (stools, beds, baskets, wardrobes, etc.)<sup>66</sup>.

**These landforms occupy a prominent place in the sphere of Bandjoun intangible cultural heritage, particularly the religious system. For the Bandjoun people, some hills and rocks remind the sacred, a place of receptacle of the divine, much more the habitat or the space of meeting with God. Moreover, some of these landforms constitute places of meditation, worship and intercession for the faithful Bandjoun (Simo, 2018).**

For example, we have the rock “*gouo mlem*” located a few kilometres from the Bandjoun chiefdom is according to oral tradition a place of pre-war intercession. Indeed, it is one of the strategic places where warriors invoked the power of God (“*Si*”) before delivering battle against invading enemies. This rock would have found its period of glory during the reign of the monarch Kaptue between 1725 and 1775. As a result, this rock, a constituent element of the Bandjoun relief, became a base on which the Bandjoun people developed part of their intangible cultural heritage: sanctuaries, places of invocation of purification or thanksgiving to the great God.

#### 5.1.2.2 *Climate*<sup>67</sup>

Factors such as altitude, relief and distance from the sea determine in Bandjoun a subequatorial climate transformed into a pseudo-tropical high-altitude climate. This climate, called Cameroonian mountain climate, is remarkable for its freshness and healthiness; average temperatures are relatively low and rarely exceed 22 to 23 ° C, with minimums often reaching 13 ° C. Rainfall is significant (more than 1600 mm per year). The climate has two seasons: a dry season called in the Bandjoun language “*lem*” which runs from mid-November to March and the rainy season called “*So*” which runs from March to November (period when the “*Nsem*” is organised *Todjom*”) with the maxima in August-September. This climate sets the pace for the agricultural calendar and conditions the food supply. From November to the end of February, it is the preparation of the fields of crops during which we see the abundance of tubers, and beans and peanuts from May. But the intermediate period, which is between March and May, is called “*tchoue*”. **This period below is very important for the curators of**

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<sup>66</sup> Notué, J-P. (2005). Le royaume de Bandjoun (Leng Djo ou Gung a Djo) : Histoire, contexte de la création artistique, art et tradition dynamique, in *Bandjoun trésors royaux au Cameroun*, Milan, Editions 5 continents

<sup>67</sup> Fokam, K. L. D. (2016). Protection du patrimoine culturel et développement du tourisme a Bandjoun, Mémoire Diplôme de Professeur des Enseignements Secondaires Général deuxième grade (DI.P.E.S. II), École Normale Supérieure, Département de Géographie, Yaoundé

**cultural heritage, because it leads them to use conservation techniques through for example the importance of granaries.**

### **5.1.2.3 Hydrography<sup>68</sup>**

The hydrographic relief of Bandjoun is made up of a diversity of rivers and mainly includes watercourses such as: *the Mghem, the ketsang* which all belong to the basin of the most important river: the Noun. The *mghem* born at the Bayangam-Bangou border, first flows at Bayangam for about 9km under the name of *Shie Tchala* before entering Bandjoun - Bayangam in the Nkafam district where it takes its name. **The hydrography of Bandjoun is an important element for tourism in the sense that many waterfalls by their mythical and sacred character arouse curiosity among tourists.**

### **5.1.2.4 Vegetation and fauna**

From the point of view of vegetation, some botanists agree that in the past, the Bamiléké region was covered with dense forest (Fokam, 2016). In Bandjoun, it was destroyed by farmers to the point where today, we find two groups in the kingdom: while savannah, groves and meadows occupy the plateau, gallery forests can be seen along the Noun<sup>69</sup>. These vegetations have suffered a real blow from human action. From this forest comes wood, a key element of sculpture or endogenous know-how among the Bandjoun (Simo, 2018). **One of the vegetations that still characterizes Bandjoun is the Grassy Savannah. This natural resource is useful to Bandjoun artisans, particularly in the construction of traditional huts, fences of large concessions, external granaries, extraction of Raphia wine, etc.**

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<sup>68</sup> *Idem*

<sup>69</sup> Notué, J-P. (2005). Le royaume de Bandjoun (Leng Djo ou Gung a Djo) : Histoire, contexte de la création artistique, art et tradition dynamique, in Bandjoun trésors royaux au Cameroun, Milan, Editions 5 continents, P.38.



Figure 11: Traditional huts. Source: [www.msemtodjom.com](http://www.msemtodjom.com)

**This rainforest vegetation, beyond providing the raw materials necessary for the realization of the rich Bandjoun material heritage, also constitutes an essential asset in an intangible heritage dimension. Indeed, certain trees of this forest selected through the screening of a few fundamental criteria play the role of altar and meditation in traditional Bandjoun spirituality. As a result, they are considered holy places, places reserved for God, an argument which can also be verified in the expression *Tuep si* (Place of God).**

Notue (2005) states, “Bandjoun was once very rich in game and the founder of the kingdom himself was a hunter. The wildlife consisted mainly of elephants, antelopes, buffaloes, panthers, crocodiles, turtles, hippopotamuses, monkeys, hyenas, birds, most of the species of the forest and the savannah”. According to Simo (2018), nowadays, the biocenosis of Bandjoun is very poor. It is characterized by the presence of birds and small rodents (rats, squirrels, partridges, hedgehogs, etc.), with game being in danger of disappearing due to deforestation and the technical and industrial settlement of man.

**This lush fauna is closely linked to the Bandjoun cultural heritage. Indeed, most of the Bandjoun fauna is found in artistic representations. After being captured, these animals were deprived of the main parts such as skins (for panthers), elephant ivories, hippopotamus heads... So, these wildlife products were reused by craftsmen for the manufacture of objects such as tam-tams, the softening of the royal cup from an elephant horn, the manufacture of a seat based on animal teeth, etc.**



Figure 12: Panther skin .Source: [www.msemtodjom.com](http://www.msemtodjom.com)

#### 5.1.2.5 *Origin and population of the Bandjoun people*<sup>70</sup>

The Kingdom of Bandjoun (in Ghomalah: “Goung a Djo” or simply *La’djo* meaning “*The land of people who buy*”) is a former state located in the current West Region of Cameroon. It was founded in the 16<sup>th</sup> century by Prince Notchweghom, then exiled with his court following his ouster from the royal succession of Leng.

The founding legend of the Bandjoun kingdom is long, rich in lessons and strategies (Simo, 2018). Legend and oral tradition report that between the 15<sup>th</sup> and 16<sup>th</sup> centuries a small kingdom called *Nepèguè* stood around the Noun Valley. led by the 19<sup>th</sup> sovereign named Tchouгнаfo. The latter has the following princes: Notchwegom, Mouafo and Tayo. One day, a dispute breaks out between the princes about the sharing of palm oil and especially about the succession of Tchouгнаfo. On the death of the old king, to escape the vengeance of their brother, Notchwegom and Mouafo fled and went into exile from the village.

Notchwegom who settled in Famleng became a powerful hunter in Famleng because this locality was in a very game-rich area (1552-1569). It should be noted that the area where Notchwegom settled was also made up of several independent and rival chiefdoms such as Dibu, Soung, Mouwe, Moudjo, Tse,... So, Notchwegom managed to gain the trust of the very powerful Foadibu, Chief of Dibu (the most important chiefdom in the area), who gave him his daughter in marriage. One day, as a reward for the game he received quite often from his son-in-law, Foadibu sent him a bag filled with vegetables from his daughter who had come to visit him. To the great delight of the hunter who had come from *Nepèguè*, the bag contained the copper bracelet (*kwè pè*), badge of power and symbol of the royalty of Foadibu (Simo, 2018). According to the same author, history does not highlight whether it was a mistake by the monarch, or a manoeuvre by the princess for the benefit of her husband. However, Noutchwegom was found with this bracelet, and was immediately recognized as *fo*. A fine

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<sup>70</sup> [https://fr.wikipedia.org/wiki/Royaume\\_de\\_Bandjoun](https://fr.wikipedia.org/wiki/Royaume_de_Bandjoun)

strategist, he expanded his chiefdom and its population by welcoming refugees, and also by buying slaves whom he freed. This is also the origin of the name Bandjoun, a deformation of PaDjo ; “ *Pa* ” which means “people”, “ *Djo* ” means “to buy” by extension the concept can translate “group of people or country that buys” (Notue, 2005).

Under the reign of the Notchwegom heirs’ dynasty, Bandjoun established itself as one of the major powers of the Grassland<sup>71</sup>. From its foundation until the reign of Fotso (1886-1900) the conqueror, the kingdom engaged in an imperialist policy where many neighbouring states were subjugated and annexed.

#### 5.1.2.6 *On the traditional level*<sup>72</sup>

Bandjoun is a village divided into political and territorial entities like all Bamileke villages. These entities are called kingdoms, which is why the Bamoum kingdom, the Bagangté kingdom, and that of Bandjoun are nicknamed. This kingdom is governed by a sovereign, chief or king called “*fo*” who is considered a divine character by his population and assisted by these notables, there are seven provinces called “*Dje*” led by a governor called “*Tadje*” and sub-chiefdoms, the most populated of which is *Famla II*. The chiefdom is the centre of convergence of the different provinces or “*Dje*”, which are traditional administrative units each with a specificity.

These chiefdoms are supported by the Wala (ministers of the kingdom), who after the chief are the highest figures in the chiefdom. We also have the notables (*mkam*) grouped into secret societies (*mkem*) and royal councils which also hold a large share in the kingdom. The most important council is that of the nine (*mkamvu’u*) which initiates the Fo. All these authorities of the traditional chiefdom are materialised by various symbols of certain animals such as the snake, panthers, elephants, symbolic and cultural art objects.

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<sup>71</sup> Le Grassland est la vaste région de savane des hauts plateaux volcaniques située dans l’ouest du Cameroun, étalé sur les régions du Nord-Ouest et de l’Ouest. Elle est appelée, selon les circonstances, Grassland, hauts plateaux de l’ouest, « savane camerounaise » ou même parfois « *Grassfields* ».

<sup>72</sup> Fokam, K. L. D. (2016). Protection du patrimoine culturel et développement du tourisme a Bandjoun, Mémoire Diplôme de Professeur des Enseignements Secondaires Général deuxième grade (D.I.P.E.S. II), École Normale Supérieure, Département de Géographie, Yaoundé

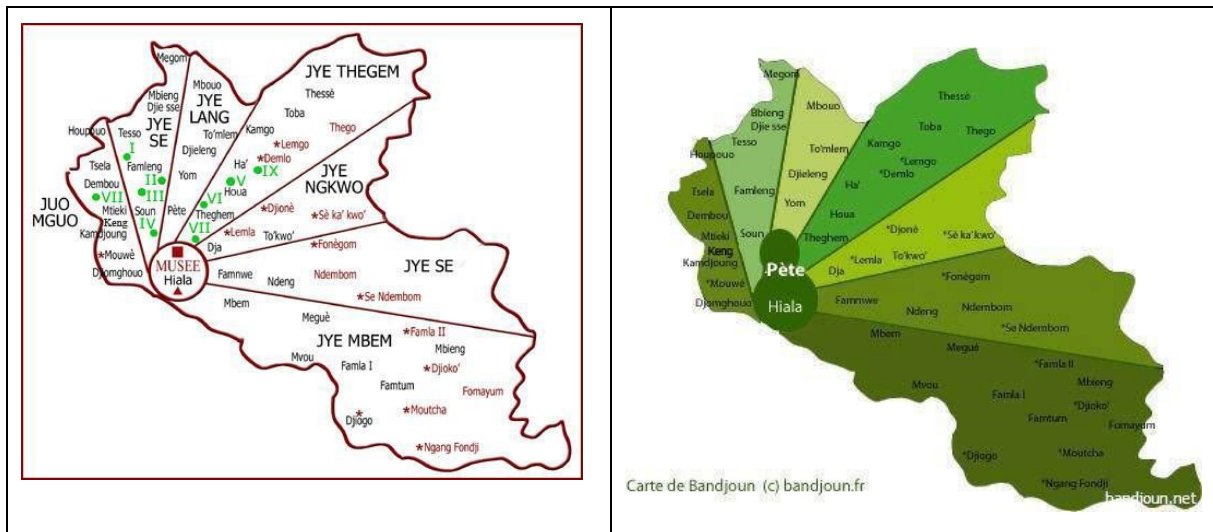


Figure 13: Bandjoun and its subdivisions. Source: [https://www.facebook.com/photo/?fbid=1904534059788990&set=pcb.1904534349788961&\\_\\_cft\\_\\_\[0\]=AZW3T0bX2WGGCnzZ1CUx8C318\\_9VBYPcxBpPCJfu3g16BQzkQ3dWyMtJrNB1o13gS3nD-\\_bO8hgnkkqefuJ2Igw0iHffudBXgqQI2HK9vpkiXJBV\\_5VXdt5LMcc9KNC\\_kON7yZtAFdsVFpkZx-rcB43plfibg52ZQKv2D6QqeFFA&\\_\\_tn\\_\\_=\\*bH-R](https://www.facebook.com/photo/?fbid=1904534059788990&set=pcb.1904534349788961&__cft__[0]=AZW3T0bX2WGGCnzZ1CUx8C318_9VBYPcxBpPCJfu3g16BQzkQ3dWyMtJrNB1o13gS3nD-_bO8hgnkkqefuJ2Igw0iHffudBXgqQI2HK9vpkiXJBV_5VXdt5LMcc9KNC_kON7yZtAFdsVFpkZx-rcB43plfibg52ZQKv2D6QqeFFA&__tn__=*bH-R)

### 5.1.2.7 At the socio-economic level<sup>73</sup>

Bandjoun has a welcoming population, and its citizens all speak the “*Ghomala*” language.

In Bandjoun, it must be said that we are dealing here with a society divided into two large categories: on one side the notables, associated with the *fo*, on the other the simple inhabitants without titles, of lower rank. And this society is divided into several hierarchical groups according to ranks and titles, but also by the insignia which specify the degree, in the wearing of hairstyles and adornments, as well as the type of objects held by the holders: forms of housing, musical instruments, stools.

Economically, the population lives from agriculture and livestock farming; the Noun plain and the surroundings of the houses are very exploited. The main products are cereals, corn, beans, etc., and some tubers including yams, sweet potatoes, bananas. Fruit trees produce kola trees, avocado trees, plum trees, etc. as well as coffee cultivation, all of which are sources of income for the Bandjoun population. New plantations are emerging in Bandjoun like onions, watermelons, plantains, etc. The population also benefits from income of the industrial and cultural sectors. This is the case of green beans production by the Proleg company of Fotso Victor. Pigs, goats, and poultry are raised in Bandjoun. All of this is a cultural element of Bandjoun’s heritage, because it does not leave many tourists indifferent.

## 5.2 The intangible cultural heritage of Bandjoun

This other component of the Bandjoun cultural heritage is just as rich as that of the material heritage, such as: language, secret societies, rites, the religious system, traditional dances (Simo, 2018), traditional dances or ceremonies oral literature (tales, historical, mythological stories, legends, sung or recited poetry, songs, sounds) (Fokam, 2016).

<sup>73</sup> Idem

### 5.2.1 *Secret societies (“nkem”)*

They constitute one of the fundamental pillars of the Bandjoun intangible cultural heritage. These societies assert themselves through their diversity and this diversity stems from the expansion wars of the Bandjoun kingdom since its founding by Notchwegom in the 17th century and the preservation of the cultural values of its vassal kingdoms. They are assimilated to the different groups of traditional dances. These secret societies designate a group of individuals constituted in culturally organised groups. Their objectives are clearly defined by Nouaye and Koupgang quoted by Simo (2018): “To allow the individual to find his true place in society; to defend the kingdom and protect the community from all kinds of attacks including mystical ones; to seek the well-being of the Individual and prepare for his retirement by saving through mutual aid groups; involve the population in decision-making concerning the management of people and property, thus controlling the king’s dictatorship tendencies, who therefore regularly finds himself under the surveillance of these associations; Master the occult forces and use them for multiple purposes”. It is therefore clear that the development of Man is the general objective of secret societies.

The Bandjoun kingdom had more than ten secret societies, some of which are:

- ✓ *The nkamvu’u.*
- ✓ *The Nyeleng.*
- ✓ *The Ku’ngang.*
- ✓ *The mwela.*
- ✓ *The kemdje.*

### 5.2.2 *A religious system modelled on the Grassfields peoples<sup>74</sup>*

Religion is a large cultural branch on which several constituent elements of intangible cultural heritage are grafted. Contrary to Eurocentric assertions that deny any existence of an African religion, we note nowadays that literature and increasingly recent discourses demonstrate that Africa before contact with the outside world had developed a powerful religious system. The Bandjoun religious system corresponds to the description made by Reverend Father Mveng (1964): “Man is thus at the center of a triangle whose summit is occupied by a supreme being and the base on one side by the gods and the other by the ancestors<sup>75</sup>”.

This Bandjoun religious heritage works as follows: belief in a single God called Si, ancestor worship, and Offerings - Prayers - Sacrifices - Invocations.

#### 5.2.2.1 *Belief in one God called “Si”*

The Bandjoun believe in a single God who is the creator of all things and who cannot be represented. This belief is so deeply rooted in tradition that the expression “*Si*” is attached to the names of the *fo*.

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<sup>74</sup> Simo, D. J. (2018). Patrimoine culturel Bandjoun. Destruction et stratégies de protection (1904-2005), Master en Histoire, Université de Dschang, Cameroun

<sup>75</sup> Mveng, E. (1964). *L’art d’Afrique noire (Liturgie cosmique et langage religieux)*, Yaoundé, Clé

### 5.2.2.2 *Ancestor worship*

The Bandjoun believe that the dead are not dead. They firmly believe that ancestors are not only the custodians of traditions but also the intercessors par excellence with *Si*. Notue and Perrois (1997) specify that ancestor worship is a rather original practice that resides absolutely in the conservation of relics. They state that: “The skull of the deceased is religiously preserved and receives offerings”<sup>76</sup>. This ancestor worship is what Fouellefak (2005) calls in her work “the notion of intermediary” when referring to the religious organisation of the Bamiléké people in general. She also emphasizes that “In traditional Africa, ancestors present themselves as the guardians of tradition, of a chain of values transmitted from generation to generation.”<sup>77</sup>

### 5.2.2.3 *Offerings - Prayers - Sacrifices - Invocations*

Since the founding of the Bandjoun kingdom, these ceremonies have always animated the religious life of the Tadjom people. They are the determining factors in establishing a harmonious relationship between a Bandjoun son or daughter, the ancestors and *Si (God) (Simo, 2018)*.

First, speaking of prayers, they are generally collective and circumstances such as births, death, marriage, illness, abnormal deaths are performed, especially in times of war.

The sacrifice that is practiced in Bandjoun, precisely in its chiefdom and in all the concessions, is intended to strengthen the bond between the populations and the supernatural beings. The originality of the sacrifice that is made in Bandjoun lies in the feeling of belonging. The sacrifice generally takes the form of a sacrificial meal prescribed by the priests and priestesses. Fouellefak (2005) clears up an ambiguity about this meal: “It is a symbolic meal since those who make it know that the skulls of the dead do not eat, but that God, the dead parents are witnesses of their good will to have kept the bonds of fidelity with the dead [...] It is an act of reparation and restoration of the bonds with God through the ancestors”.

The offering has a purely generous character which reflects the degree of love and solidarity of the one who offers it. These offerings are mainly composed of palm oil, wine, water, salt, meat from domestic animals such as goats, chickens, sheep, agricultural products such as corn, plantain, pistachio and many others. The offerings, sacrifice and prayers are automatically accompanied by invocations and are made in holy or sacred places called *Tuep si*.

### 5.2.3 *The kè (Magic)*

In Bandjoun there are several legends that relate to divination, cursing (*ndo*) the mastery and manipulation of the metaphysical world. This manipulation is what is called *kè*. The *kè* is not available to everyone. Those who possess it bear the title of *ghèkè*. They allow themselves to be defined through several sacred objects such as pipes, bags, bracelets, thrones. Etc. (Simo, 2018).

On this subject, Harter (1986) writes: “The fo and his council (*nkamvu 'u*) possess supernatural

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<sup>76</sup> Notué, J-P. et Perrois, L. (1997). *Rois et Sculpteurs de l'Ouest Cameroun : La panthère et la mygale*, Paris, Co-published, Katharla Ostrom

<sup>77</sup> Fouellefak, K. C. (2005). *Le Christianisme occidental à l'épreuve des valeurs religieuses africaines : le cas du catholicisme en pays bamiléké au Cameroun (1906- 1995)*, thèse soutenue en vue de l'obtention du grade de Docteur en Histoire, Université Lumière Lyon

powers. They can transform themselves into ferocious animals or natural phenomena (thunder, lightning, storms, rainbows”<sup>78</sup>. It is therefore this power, which is difficult to define, which constitutes the *kè* true constituent element of intangible cultural heritage. Maillard (1984) adds: “the *kè* represents the supernatural power of life and fertility, the power to possess a double and to transform oneself in case of necessity into an animal, into a force of nature; the power which founds the mystical force of the *fò*, of the nine notables, of the members of certain secret societies; the power to make rain fall or stop, to cast lightning, to divide a river in two. We can compare the *kè* to this power of the priests among the ancient Egyptians<sup>79</sup>. Even if the authors seem to insist on the positive and protective character of the *kè*, it should be noted that certain layers of the Bandjoun population no longer apprehend this power in the same logic.

#### 5.2.4 Rites and education

These also constitute the foundation of the Bandjoun intangible cultural heritage. The construction and progressive consolidation of the Bandjoun kingdom since its foundation have been accompanied by a social moralization leading to the adoption of several rites and values from a social and ethical point of view, the most significant of which are:

##### 5.2.4.1 The birth rite

Among the Bandjoun people, as with other Bamiléké peoples, birth is the starting point of an existential life. A specific ritual is organised for each birth. This ritual consists of cutting the umbilical cord of the newborn and burying it between banana shoots from the concession. In addition, the child is then purged with an herb of rallying to the village called *todjom*.

This ritual becomes more complex when it comes to twins (*hack*). To talk about twins in the Bamiléké context in general, Heuch (1973) states in his article “the rites become even more complicated when it comes to twins in this cultural area because they are mysterious and sacred beings”<sup>80</sup>. This is why they were commonly called *po’o si* or *po’o nye*. (Children of God or children of the *nye*) and their parents “*teku*” and “*meku*” respectively for the male and female parents. We understand why the birth of a child and particularly the birth of twins became a festive community occasion, a sign of welcoming and integrating the newborn into society.

##### 5.2.4.2 Marriage rite (“*tchouop*” *lou*)

Several sociological, anthropological and ethnological studies conducted in the western highlands have produced extensive literature on the marriage rite in Bamiléké country in general and Bandjoun in particular. According to Tabeko and Teta (2017), the marriage rite has practically a double connotation, namely a religious and social one. This ritual, which is performed in the presence of the two families, takes place according to a fairly complex but

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<sup>78</sup> Harter, P. (1986). *Ancient Arts of Cameroon*, Armouville, Editions Arts d’Afrique noire

<sup>79</sup> Maillard, B. (1984). *Pouvoir et religion. Les structures socioreligieuses de la chefferie de Bandjoun*, Berne, Peterland

<sup>80</sup> Heuch, D. L. (1973). Le sorcier, le père Tempels et les jumeaux mal venus », in *la notion de personne Afrique noire*, Centre national de la recherche scientifique

ordered liturgical order, the culmination of which is the exchange of vows and the blessing<sup>81</sup>.

### 5.2.4.3 *The initiation rite of the fo*

This ritual is performed by the successor of the deceased *fo*. It begins with the arrest of the new *fo* during a traditional ceremony of lamentations of the deceased *fo*. The initiation rite takes place for nine weeks in a sacred place called *la'kam*. The content of the rite is kept secret, but some information is known to the people, namely: the manipulation of the *pi*, the integration of the kingdom's charges, the knowledge of certain traditional secrets among others.

### 5.2.4.4 *Education (Simo, 2018)*

It is important not to confuse instruction with education. The first concept is closely linked to scholar knowledge while the second refers to the acquisition of knowledge, skills, and especially interpersonal skills (ways of being). Several Bandjoun monarchs have actively fought for the construction of a kingdom carrying moral and ethical values. Through social cohesion, Bandjoun is one of the moralist and ethical capitals in the Grassfields.

For example, King Kapto (1765-1765) reinforced the social role of the *nkam -si* (priests, moralists, prophets of the region), the sense of sacrifice and moralization. He supervised over the rites and had the songs of blessing sung for the good and the songs of curse for the wicked. He severely punished fornication, adultery, suicide, homicide, theft, political crimes, treason, etc. Accomplices of fornication were, when the girl had conceived, chased out of the village and sold far away as slaves. Thieves were dragged through the market by the police and taken to prison. Suicides were not entitled to a family burial. Other crimes were sentenced to death. Kapto did not hold back, and his country (village) remains grateful to him for having saved it from the shipwreck of corruption and moral depravity.

We can also take the example of King Fotso I (1886-1900), who, while affirming the unity of God's action and his faith in God, implemented the motto: *Fotsopugun Fotso pegun* (The king and the people, hand in hand, build and govern the kingdom). He was also one of the ambassadors of peace.

We can also highlight other significant rites which were practiced in Bandjoun, notably the widowhood rite (*fock*), the purification rite (*sock tchié*), curse removal rite (*té ndoh*), etc.

### 5.2.4.5 *A hymn of Glory of the Bandjoun people*

Between 1775 and 1825, under the reign of KAMGA I, Bandjoun had a trial anthem that inspired ideals of bravery, tenacity, courage, and patriotism. Some extracts are found in the archives of the Bandjoun chiefdom. *Nda 'mpfu pfu ka me tak nka sè (bis), even if I die, let no one miss the war of nkà sè. Take it easy pfuka me tak nka if I am alive, no one will miss the war of nkà sè (Simo, 2018)*. It should be noted that nowadays Bandjoun has a rallying song inspired by the above ideals<sup>82</sup>.

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<sup>81</sup> Tabeko, L et Teta, I. (2017). *Autour du feu : les étapes de la socialisation dans la société Bamiléké*, Afrolivresque

<sup>82</sup> <https://www.youtube.com/watch?v=9eYTBfnB1MA>

### 5.3 Cultural expressions understood as heritage resources in Bandjoun

Cultural expressions are now the subject of privileged studies since it is a question of protecting, safeguarding and promoting heritage resources with a view to transmitting them to new and future generations. In Article 4.3 of the Convention (2005) on the protection and promotion of the diversity of cultural expressions, UNESCO defines these expressions as those that result from the creativity of individuals, groups, and societies, and that possess cultural content. These cultural expressions are made up of a set of elements that are related to the living culture of a society or a people, in which the creativity of individuals is reflected through their way of life and the transmission of their cultural heritage to future generations. They represent, among other things, arts and crafts, music, dance, architectural works, surnames, ceremonies, drawings and signs, models and symbols, cultural manifestations as well as artisanal know-how.

#### 5.3.1 Wood carving

There was a close link between architecture and sculpture. The posts and door frames are indifferently sculpted and engraved either in high relief or in low relief. The sculpture reflects the social, economic or cultural life. This is why we can see on sculpted posts or door frames: men playing musical instruments, women carrying out agricultural activities (Simo, 2018). These hut pillars have a dual function: decorative and security. Decorative insofar as their sculpture contributes to the construction of the aesthetic decor of the huts in the Bandjoun kingdom. Security insofar as the populations are aware that in the face of physical arrears, the buildings can suffer considerable damage. This is the reason why they sculpt these pillars.

#### 5.3.2 Furniture

The Bandjoun cultural heritage in its furniture dimension is very rich and varied. The hierarchy of Bandjoun society has strongly influenced the furniture in its form, decoration and even the material used. We understand why Koupgang (2005) states: “Any seat, whether made of raffia stems or carved from scratch in a tree trunk, specifies the social status of its user” In Bandjoun, there is still a categorization of seats according to the social rank of each occupant. Some of these objects (drums, bells, etc.) having a sacred character have been sanctified by sacrifices and magical practices (Simo, 2018).

#### 5.3.3 Musical instruments<sup>83</sup>

Several musical instruments made of wood, metal and ivory are used in the context of community life events in Bandjoun. These instruments play a liturgical role accompanying or giving rhythm to songs and dances with processions. Among these numerous musical instruments, the most important in the social and religious life of Bandjoun are:

- ✓ **The drums.**
- ✓ **The bell (*kwuifo*).**
- ✓ **Rattles (*mtchoua*).**

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<sup>83</sup> Simo, D. J. (2018). Patrimoine culturel Bandjoun. Destruction et stratégies de protection (1904-2005), Master en Histoire, Université de Dschang, Cameroun

### 5.3.4 *Everyday objects*

Some objects characterizing the life cycle (birth, maturity, death) are used in everyday life and/or in various rituals: external granaries, kitchen utensils, adornments, ceremonial attire, fabrics, ceremonial objects, etc. (Simo, 2018). Among these many objects, the most important are:

- ✓ **The external attics (*nkien*).**
- ✓ **Kitchen utensils: Mortar (*cup po'o*) and baskets (*Touo sock*), calabash (*Tu'schie*).**

## 5.4 **Tourism in Bandjoun**

In this section, we will present the tourist offer, the tourist demand and the economic weight of tourism in the Koung -Khi department.

### 5.4.1 *The tourist offers of the locality of Bandjoun*

The tourist offers of a destination, whether it is a country, a region or a locality, is always composed of a wide range of diverse elements. The diversity these elements depends on the degree of integration achieved in the development and the potential offered by the destination<sup>84</sup>. The tourist offer is the set of goods and services made available to tourists for a certain time and price. However, in all cases, any destination must have an offer composed of a minimum of components without which it will not be able to satisfy demand. (Cunha, 2003).

The main components of the tourist offer are tourist resources and infrastructure (tourist products). Tourist resources (natural or man-made) are a fundamental component of the offer. The basic elements included in this category are, on the one hand, the climate, flora and fauna, landscape, beaches and mountains that are included in the natural resources and on the other hand, art, history, monuments, theme parks, dances, crafts, folklore among others that include the man-made resources.

Infrastructures are fundamental for the success and balance of tourism development, but this requires significant investments. Superstructures are formed by equipment that directly responds to the needs of tourist demand, such as accommodation, restaurants, leisure and amusements, shops, rural lodgings, holiday villages, motels, among others. They constitute the commercial component of the tourist offer. Accessibility and transport are composed of access routes as well as means of transport and its organisation.

### 5.4.2 *Tourist demand in the town of Bandjoun*

From an economic point of view, the term *tourism demand* translates into various quantities of goods and services that visitors, residents and non-residents acquire at a given time. Thus, tourism demand is the set of goods and services that people who travel acquire to make their

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<sup>84</sup> De Girona Institut Superior D'Estudis Turístics, U., De Girona Departament D'Organització Gestió Empresarial I Disseny De Producte, U., False, Guia, J., Bataillou, C., & True. (2016c, July 18). *Le système touristique comme un facteur de développement local dans les moyennes villes à travers des attractifs : le cas de Fafe au Portugal*. <http://hdl.handle.net/10803/398792>

trip, expressed in terms of quantity. Hospitality and the host, the spirit of hospitality, courtesy, respect, and the desire to serve, as well as the atmosphere, cleanliness, information and conditions created to welcome visitors, are an important component of tourism demand. Thus, current tourism demand takes different forms. It can assume physical, monetary, and geographical forms.

In its physical expression, tourist demand is concretely manifested by the movement of people, in line with the definition of a visitor. Consequently, it is represented by the number of people traveling to places different from where they live and carry out their paid professional activities.

In its monetary expression, tourist demand is given by the value of all consumption made by visitors of external and internal origin, that is, the value of the quantities of goods and services that they buy because of their movements, and which are evaluated by tourist receipts. It is all the expenses incurred by visitors because of the trip that constitute monetary demand.

From a geographical perspective, tourist demand expresses origins and destinations. This defines the places where tourist movements are generated (origins) and the places where they are processed to satisfy their needs (destinations). This translates the directional aspects of tourist flows and determines the areas that generate them and the places to which they are destined.

#### **5.4.3 *The economic weight of tourism in the locality of Bandjoun***

Economically, tourism plays an important role. Tourism spending generates jobs, provides income (wages, profits, taxes, etc.), creates direct and indirect productive activities, generates investments, etc.

The tourism sector, through its intensive use of the labour factor, creates jobs, which we can divide into three categories of jobs:

- ✓ Direct jobs provided by the tourism sector in the strict sense (accommodation, catering, tourism training, etc.).
- ✓ Indirect jobs created in activities contributing to the satisfaction of tourist consumption in sectors other than the tourist sector (construction, agriculture, furniture, various equipment, transport, etc.).
- ✓ Induced jobs which are the result of the spending of people earning their income from tourism.

Tourism investment concerns both strictly tourist investment (hotels, entertainment facilities, tourist development) and investment that does not have tourism as its sole purpose (transport, means of communication, various infrastructures). This requires, above all, the development of spaces.

#### **5.5 Example of a cultural event in the Koung -Khi department: Cultural days of the Bandjoun people**

In Cameroon, depending on the regions and cultural areas, there are several festivals (Djanpoup, 2016). Namely in Adamaoua, the *Nyem festival* New and the Kanuri arts and culture festival; In the center we have the *Essié festival* (socio-cultural festival of the *Ekang people*); On the coast we have the *Ngondo*, in the West we have the *Lemou Cultural Festival*, *Medumba*, *Msem*

*Todjom* and many others. The example on which our study focuses is “cultural days of the Bandjoun people: The Bandjoun artistic and cultural festival *Msem Todjom*”.

The mechanisms for preserving and promoting the culture of a people are no longer only done in museums but also through arts and culture festivals. To promote, conserve, perpetuate and transmit the culture of a people, several means can be used, including festivals. Accordingly, the theme "The Bandjoun Artistic and Cultural Festival '*Msem Todjom*' and its Contribution to the Political, Economic, and Sociocultural Development of the Koung-Khi Division" fits within this context.

### ***5.5.1 The Biennial Artistic and Cultural Bandjoun Festival “Msem Todjom”***

We also refer to the Bandjoun cultural area through its festival called “*Nsem Todjom*” which covers all the villages in the subdivision. This study comprises the period between 1986 and 2023. It was around 1986 that the first Bandjoun cultural days were organised. In 1999, this major cultural event was named “**MSEM TODJOM**”. It is therefore a cultural bath of youth during which the Bandjoun people exhibit their genius. Through socio-economic and cultural exhibition fairs, the performance of traditional dances, the organisation of large parades, fairs, cultural evenings, public catering among others.

The Bandjoun Artistic and Cultural Festival “*Msem Todjom*” is a cultural event and a traditional celebration that takes place every two years in Bandjoun, in the Western region of Cameroon. Over the course of a week, several activities are held as part of the festivities, which take place at the Bandjoun chiefdom's festival grounds.

This biennial festival aims to bring together the Bandjoun people around their King and their culture. In his opening speech at the 2011 festival, King Djomo Kamga Honoré stated: “The *Msem Todjom* festival is, above all, an expression of the Bandjoun sons and daughters' attachment to their history, culture, and the traditions of their ancestors.”

The *Msem Todjom* festival is therefore a magical display of beauty and discovery of the Bandjoun people through their art and culture. These are open-door days where all Cameroonians are invited to discover the craftsmanship of the Bandjoun people through exhibitions, dances, culinary art competitions, and the tasting of local dishes. This event serves to showcase and promote the cultural heritage of the Bandjoun people to the world through the media. The cultural days are an opportunity for the Bandjoun people to open their doors to the outside world to positively showcase their culture.

*Msem Festival Todjom* is a cultural event and an emblematic traditional celebration that takes place every two years in Bandjoun, in the West region of Cameroon. For a week, several activities are carried out as part of the festivities, and which take place on the festival square of the Bandjoun chiefdom. A great march in the footsteps of our ancestors from Baleng to Bandjoun (Famleng), gastronomic fair, conference, health day, and sports activities with the throne tournament.

*Msem Tojom* is derived from two Ghomala words *Msem* which means finesse, ingenuity, know-how and *Tojom* meaning the Bandjoun people, thereby making *Msem Tojom* meaning; “finesse, ingenuity, know-how of the Bandjoun people”.

This festival is a moment of communion between a people and their history, a history which links them not only to their origins but also to their ancestors and to God. It is a moment of identity, of valorisation and promotion of local cultural values, the purification of society from

evils which can be a source of disorder and division. This festival also allows the Bandjoun people to open their doors to the outside world with the aim of positively exhibiting their culture and entering fully into a diverse, multiple community of ancient culture and modern ambitions. The MSEM TODJOM festival beyond its contribution to the construction of our cultural identity, the basis of harmonious living together and national integration.

The ninth edition of this biennial festival was held from November 04<sup>th</sup> to 11<sup>th</sup>, 2023. Under the leadership of His Majesty Dr. DJOMO KAMGA Honoré, King of BANDJOUN, the theme of this edition was “One Language, One Culture at the Service of Sustainable Development”.

At this year’s launch on November 9<sup>th</sup>, King Djomo Kamga who began by welcoming all sons and daughters of Bandjoun from around Cameroon and the world to the 8th edition spoke about the importance of this event and how to properly promote culture and cultivating and keeping heritage. He places a big value on cultural colouring.

### ***5.5.2. The objectives of the Bandjoun “Msem” artistic and cultural festival Todjom”***

Just like the National Festival of Arts and Culture (FENAC) which was created by presidential decree no. 91/193 of April 8<sup>th</sup>, 1991, and whose objective is to offer the Cameroonian people a solemn moment to experience the osmosis of its Cameroonian cultural expressions through actions and current events to its development. The Bandjoun “Nsem artistic and cultural festival Todjom” also has a major objective, based on the promotion of culture, animation and development of Koung -Khi and Cameroon. To this main objective, are added other objectives sought since its creation which are:

- ✓ The popularisation of the “Ghomala” language.
- ✓ The demonstration of the cultural and artistic know-how of the Bandjoun people.
- ✓ The communion between their Bandjoun sons and daughters of the world.
- ✓ The meeting and exchange of experiences between artisans and farmers from all backgrounds.
- ✓ The exhibition of the different facets of the agricultural and tourist wealth of the region
- ✓ Reflection on said culture and its openness to the world.

Thus, to achieve these objectives, each edition provides an opportunity for reflection on a theme that goes in this direction. The festival draws on cultural elements such as folk dances, art, songs, language, traditional culinary expressions.

#### ***5.5.2.1 Bandjoun folk dances***

Also called traditional dances, they are an immeasurable wealth for the *Bandjoun culture* because of their diversity and multiplicity. These dances are used in situations of joy and sorrow.

Among the different activities presented throughout the events, we have cultural dances and sketches of adolescents from 5 to 15 years old who dance the Todjom dance. Todjom is the traditional name of all Bandjoun.

Then, those performed by young men who danced the “Mwouop”. The Mwouop is a parade in which half-naked young men dance with their spears to remind everyone of their role or future

role as protectors of their family and maintaining the morality of their regiment.

There is the “Mesouh” dance for young girls. The Mesouh dance is like the Mwouop because in this case, it shows the values of women as nurturers of the future, procreators, mature, working mothers in their different families.

Other dances that are performed during this festival are: Njimkam, Doung sim, the Medjoung Lali and finally the Goung dance Tum.

The closing dance<sup>85</sup> of each edition of the Msem Todjom and the war dance called Tso’o which is the most prestigious dance, is performed by the kings of Bandjoun, Baleng and others with the notables. Through this dance, we noticed a real moment of communion between the king and his people.

Another important event that took place, is the usual 20 km cultural march from the kingdom of Baleng to Bandjoun. This march is very important for the royal dynasty of Bandjoun because it marks the long history and culture between the two kingdoms.



Figure 14: A Mesouh dancer during the 9th edition of the Msem festival Todjom. ©Tatchum Tagne (2023)

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<sup>85</sup> [www.msemtodjom.com](http://www.msemtodjom.com)

### 5.5.2.2 *Artistic Exhibitions (Simo, 2018)*

#### ➤ **Craftsmanship:**

Predominantly, these are sculptor artists who continue to celebrate the splendour of the royal court, despite the influences of contemporary life, through impressive works inspired by the kingdom's history. In Bandjoun, there is a wide variety of locally crafted containers (mainly vessels, dance tools, and bags), each with a specific purpose, used for cooking as well as ritual or ceremonial materials.

#### ➤ **Painting:**

Contemporary visual artists are also featured in the exhibitions, drawing inspiration from the history of the Bamiléké people as well as from travels that expose them to other civilizations. Their works blend cultures, balancing tradition with modernity. Through their use of colour and symbolism, the artists express both a commitment to local tradition and a desire to redefine traditional art by incorporating a contemporary vision, which positions Bandjoun as an open and integrative community.

#### ➤ **Musical Encounter:**

Bandjoun is home to at least one national music legend today. The vibrant sounds and voices enhance the cultural days. The musicians at the festival are mainly preservationists, with songs in the local language or otherwise, focusing on themes unique to the region such as polygamy, the preservation of customs, tributes to prominent figures, religious practices, integration, love, and sharing values that bring colour and life to the kingdom's existence.

#### ➤ **Writers:**

Authors present a variety of books during the event. Bandjoun has long been at the centre of a rich and diverse literary tradition in Cameroon. Writers have captured various aspects of its life, including its historical and geographical environment, as well as its people. General themes range from the history of great reigns to everyday events. The writers include historians, anthropologists, novelists, and storytellers, illustrating legends and epic tales.

#### ➤ **Culinary Art:**

The festival offers the pleasure of appreciating the culinary arts with gastronomic breaks that highlight local crops, allowing the creation of excellent traditional dishes.

### 5.5.2.3 *An agreement with craftsmen*

MSEM organising committee Todjom also signed an agreement with the artisans. It was a real moment of living together with the communities of the North, East and North-West who also exhibited their dance to the pleasure of the public. It is in a real communion and blessing received that the 9<sup>th</sup> edition of the Msem festival ended Todjom with the appointment made for November 2025.

## 5.6 SWOT Analysis

In this section, we aim to conduct a SWOT analysis, beginning with a brief introduction on what exactly a SWOT analysis is and the significance it holds for our case study.

SWOT stands for the four key elements of this strategic analysis: **Strengths** – the internal advantages of our case study; **Weaknesses** – the internal disadvantages of our case study; **Opportunities** – positive external aspects; and **Threats** – negative external factors that have the potential to jeopardize the competitive advantage of our case study. The first two, strengths and weaknesses, represent an internal analysis, while the latter two, opportunities and threats, represent an external analysis.

A SWOT analysis provides a deeper method of conducting a strategic diagnosis of our case study. On one hand, in the context of the internal environment, strengths refer to the positive attributes of the territory itself, which contribute to its uniqueness and should be leveraged. Weaknesses, on the other hand, refer to the negative factors that contribute to the degradation of the territory and should be minimized.

On the other hand, in the context of the external environment, opportunities are external factors that could enhance the characteristics of the territory and should be seized. Threats refer to external factors that could undermine the integrity and existing values of the territory, and thus, should be mitigated.

By analysing these four components, we get a comprehensive understanding of the internal and external factors that can influence the success or failure of our case study, ultimately allowing us to make informed strategic decisions.

<b>Strenghts</b>	<b>Weaknesses</b>
<p>Cultural identity:</p> <ul style="list-style-type: none"> <li>✓ It strengthens the sense of cultural identity and promotes the maintenance of traditional values and customs.</li> <li>✓ It plays a crucial role in shaping and preserving the identity of communities, fostering a sense of belonging and continuity.</li> </ul>	<p>Lack of Documentation:</p> <p>Many elements of intangible cultural heritage are not adequately documented, risking their disappearance and hindering efforts for their safeguarding.</p>
<p>Cultural Diversity:</p> <ul style="list-style-type: none"> <li>✓ Intangible cultural heritage represents the richness and diversity of human cultures worldwide (creativity and expressions) and reflecting unique identities and traditions.</li> </ul>	<p>Accessibility and Inclusivity:</p> <ul style="list-style-type: none"> <li>✓ Some aspects of intangible cultural heritage may not be accessible to all members of society, leading to exclusion and cultural homogenization.</li> <li>✓ The sacred nature of certain places, objects, or certain rites and dances.</li> </ul>
<p>Transmission and preservation:</p> <ul style="list-style-type: none"> <li>✓ Intangible cultural heritage can be transmitted from generation to generation, thus preserving cultural traditions, practices, skills, and traditional knowledge, and fostering community bonds and intergenerational learning.</li> </ul>	<p>Limited resources:</p> <ul style="list-style-type: none"> <li>✓ Initiatives to safeguard and promote intangible cultural heritage can be hampered by a lack of funding, institutional support and expertise.</li> </ul>
<p>Community Participation:</p> <ul style="list-style-type: none"> <li>✓ Often passed down through generations within communities, fostering a sense of belonging and identity.</li> </ul>	<p>Dependency on Oral Tradition:</p> <ul style="list-style-type: none"> <li>✓ Reliance on oral transmission can lead to inaccuracies or variations in the preservation of cultural practices.</li> <li>✓ Resource persons (very few, advanced age, physical disability, health issues).</li> </ul>

Opportunities	Threats
<p>International collaboration and Partnership:</p> <ul style="list-style-type: none"> <li>✓ Collaborating with local communities, governments, and international organizations can strengthen efforts for the safeguarding and promotion of intangible cultural heritage.</li> <li>✓ Promote the exchange of expertise, good practices and resources for the preservation of intangible cultural heritage.</li> </ul>	<p>Globalization of Popular Culture:</p> <ul style="list-style-type: none"> <li>✓ Homogenizing influences of globalization can lead to the erosion of unique cultural practices and traditions.</li> <li>✓ The dominance of globalized popular culture can marginalize and displace traditional practices, leading to the loss of cultural diversity and heritage.</li> <li>✓ Rapid urbanization and development can lead to the destruction of cultural landscapes, sites, and practices, threatening intangible cultural heritage.</li> </ul>
<p>Digital Preservation:</p> <ul style="list-style-type: none"> <li>✓ Utilizing digital technologies for documentation and dissemination can enhance preservation efforts.</li> </ul>	<p>Cultural Erosion:</p> <ul style="list-style-type: none"> <li>✓ Rapid social and economic changes can lead to the erosion of traditional practices and knowledge systems associated with intangible cultural heritage.</li> </ul>
<p>Education and awareness:</p> <ul style="list-style-type: none"> <li>✓ It provides opportunities for education and public awareness on cultural diversity and the importance of heritage preservation.</li> <li>✓ Initiatives to raise awareness about intangible cultural heritage can promote intercultural dialogue, tolerance, and respect for diversity.</li> </ul>	<p>Cultural Appropriation:</p> <ul style="list-style-type: none"> <li>✓ Intangible cultural heritage may be vulnerable to cultural appropriation, exploitation, and commodification, leading to misrepresentation and disrespect.</li> <li>✓ Intangible cultural heritage may be appropriated or misrepresented, leading to the commodification and exploitation of cultural practices without benefiting the originating communities.</li> </ul>

Opportunities	Threats
<p>Cultural Tourism development and Intercultural Exchange:</p> <ul style="list-style-type: none"> <li>✓ Intangible cultural heritage can be leveraged to promote sustainable tourism, attracting visitors interested in authentic cultural experiences.</li> <li>✓ Intangible cultural heritage provides opportunities for cultural exchange, dialogue, understanding, and collaboration between different communities, nations and culture.</li> <li>✓ Collaboration and exchange programs between communities can facilitate the sharing of knowledge and practices, promoting mutual understanding and cooperation.</li> </ul>	<p>Vulnerability to Globalization:</p> <ul style="list-style-type: none"> <li>✓ Intangible cultural heritage faces threats from globalization, urbanization, and modernization, leading to the erosion, loss of traditional practices and loss of interest of new generations.</li> </ul>
<p>Sustainable Development:</p> <ul style="list-style-type: none"> <li>✓ Integrating intangible cultural heritage into sustainable development initiatives can promote cultural sustainability, community resilience, and social well-being.</li> </ul>	<p>Climate Change and Natural Disasters:</p> <ul style="list-style-type: none"> <li>✓ Climate change and natural disasters pose threats to intangible cultural heritage sites, practices, and traditions, risking their destruction and loss.</li> <li>✓ Environmental changes can threaten the sustainability of practices tied to natural resources or ecosystems.</li> </ul>
<p>Policy Support and Legal Frameworks:</p> <ul style="list-style-type: none"> <li>✓ Governments and organizations can provide support through policies, funding, and incentives to safeguard and promote intangible cultural heritage.</li> <li>✓ Developing robust policy and legal frameworks at national and international levels can provide support and protection for intangible cultural heritage.</li> </ul>	<p>Conflict, Displacement and Political Instability:</p> <ul style="list-style-type: none"> <li>✓ Wars, Armed conflict, displacement and forced migration can disrupt communities and lead to the loss or fragmentation of intangible cultural heritage.</li> <li>✓ Armed conflict, war, and political instability can result in the destruction or displacement of intangible cultural heritage, undermining its preservation and continuity.</li> <li>✓ Conflict and political instability can disrupt cultural practices, displacement of communities, and destruction of cultural heritage.</li> </ul>

Opportunities	Threats
<p>Social Cohesion:</p> <ul style="list-style-type: none"> <li>✓ Encourages collaboration and unity within communities, promoting social cohesion (inclusivity and solidarity.)</li> <li>✓ Fosters a sense of belonging and community cohesion by connecting individuals through shared cultural practices and values.</li> </ul>	<p>Risk of Appropriation:</p> <ul style="list-style-type: none"> <li>✓ Intangible cultural heritage may be at risk of appropriation or commodification, leading to the exploitation of indigenous knowledge and cultural expressions.</li> </ul>
<p>Tourism potential and economic opportunities:</p> <ul style="list-style-type: none"> <li>✓ Intangible cultural heritage can serve as a significant attraction for cultural tourism (associated products, events and festivals.), contributing to local economies and sustainable development.</li> </ul>	
<p>Sustainability Challenges:</p> <ul style="list-style-type: none"> <li>✓ Ensuring the sustainability of intangible cultural heritage practices requires addressing environmental, social, and economic factors.</li> </ul>	

Table 2: SWOT Analysis

Bandjoun has many cultural tangible/intangible assets. Dances and ceremonies are practiced; cultural objects such as: royal thrones, masks, pearl objects, fabric objects among others are the testimony of a long culture; the social organisation and the architectural elements have a rich decor.

According to Fokam (2016), tourism in Bandjoun is much more cultural. However, there are tourist structures that highlight this dimension in Bandjoun. According to the same author, tourism in Bandjoun is practiced in the majority during periods of the year (holidays, holidays, during cultural ceremonies). The causes of the increase in tourist demand are climatic (depending on the time of year) causes, economic reasons, cultural reasons, ethnic reasons. In Bandjoun, there are many accommodation structures with integrated restaurants; for example, the Bandjoun climatic center which is very popular and is the most frequented. There are also leisure establishments such as tourist sites (traditional chiefdom, the Bandjoun Community Museum, the Bandjoun station museum)<sup>86</sup> and cultural fairs (cultural elements, festivals or traditional dances) which are also very visited tourist environments.

<sup>86</sup> <https://www.petitfute.com/v46026-bandjoun/c1173-visites-points-d-interet/>

## **6. RECOMMENDATION PROPOSALS FOR THE LOCAL DEVELOPMENT OF KOUNG-KHI DIVISION BASED ON ITS INTANGIBLE CULTURAL HERITAGE**

With the adoption of the Convention for the Safeguarding of Intangible Cultural Heritage by UNESCO in 2003, the concept of heritage has expanded to include new objects and has seen a redistribution of roles among stakeholders, placing individual and collective practitioners at the centre of the framework. Additionally, institutions worldwide that are interested in heritage are making significant efforts to participate and contribute substantially to its preservation. Thus, through its various aspects, this informative and constructive field has become a fundamental issue in building local, regional, and national identities. The focus on immateriality allows societies to maintain their cultural continuums and ensure the distinction of their identities (Skounti and Tebbaa, 2011).

Indeed, immateriality represents the living and active part of heritage based on creations emanating from cultural communities, supported on orality and presented as expressions of their cultural and social identity. These forms include language, storytelling, proverbs, riddles, rites, culinary arts, artisanal know-how, singing, and popular music. These aspects primarily rely on memory and oral transmission from generation to generation.

In this section, we will endeavour to present proposals that we believe are necessary to improve local development through the preservation and enhancement of intangible cultural heritage.

### **6.1 The Importance of heritage**

In the following section, we will ask ourselves why we should be interested in heritage.

#### **➤ *A Cultural and social asset***

A people always need to refer to their history to ensure the continuity of an identity that evolves over time. Heritage is a collective asset that informs about the history of a people or a civilisation and is passed down from generation to generation. Heritage allows current generations to position themselves in time and to orient themselves among the changes in our society.

Heritage is also an essential element that allows a people to show their distinctiveness compared to other societies, to express their unique way of understanding the world, and their capacity for cultural creation.

Promoting heritage also contributes to a better mutual understanding between communities present in a territory, each carrying its own culture, which allows them to enhance a life together. Finally, it favours the maintenance of social balance, which implies recognition and respect for the differences and cultural identity of each people and its components. Therefore, heritage can become a cultural and social wealth associated with a territory whose identity it bears.

#### **➤ *Economic Value***

Heritage elements are primarily traditional solutions for living in an environment; they often remain an irreplaceable resource for enabling populations to live. The loss or abandonment of

heritage is a risk that cannot be underestimated. From a development perspective, it is clear that projects, even technically well-studied, which do not sufficiently integrate cultural aspects, local knowledge, and know-how, have little chance of success.

Beyond this observation, we see today that heritage can concretely be an instrument of economic and territorial development. This is achieved through its touristic promotion and as a vector for territorial valorisation.

The economic value of heritage can derive from different factors:

- ✓ Managing heritage involves the creation of other economic activities and constitutes, moreover, a source of necessary foreign exchange for investment.
- ✓ It generates employment in various sectors: jobs related to heritage rehabilitation or maintenance (local artisans and construction companies) or its exploitation (researchers, administrators, promotion and communication professionals, gardeners, and guards).
- ✓ It generates multiple sources of revenue: accommodation taxes, site entry fees, sales of guided tours, derivative products, documents and photos, transportation, artisanal products.
- ✓ **Attractive factor for investment**, facilitating openness to the outside world through various investments.
- ✓ The promotion of the cultural assets of a city or territory is an attractiveness factor not only for tourists but also for economic actors who, by establishing new activities (industries, development projects), will contribute to local development.

## 6.2 Valorisation of heritage

Heritage valorisation can be an element of territorial influence or a tool for local development and social cohesion through the various cultural riches highlighted and represented in an eco-museum. According to Greffe (2003) in his work “La Valorisation économique du patrimoine”, the notion of promotion is essential for individuals and households, public or private owners, businesses, local authorities, and states.

Thus, heritage valorisation appears as an important objective for contemporary societies. It allows individuals and households to meet few needs, whether artistic, aesthetic, cognitive, or even leisure. This is a consideration for both individuals and the central administration through its decentralised organs, as well as decentralised bodies, particularly local authorities such as municipalities, departmental councils, etc.

## 6.3 The Heritage valorisation process

Heritage valorisation involves leveraging its potential in terms of usage, communication, and appropriation by residents and tourists. It relates to a location’s ability to attract tourism or service companies whose employees and managers value an aesthetically or historically rich environment. Most importantly, it derives from the symbolic value associated with heritage, which encapsulates history and shared references, integrating into the national *psyche*.

The necessity of local heritage valorisation involves engaging local actors and civil society in efforts to stimulate and energise sustainable local economic, social, and environmental development. Raising awareness among all these stakeholders about the values of conservation,

protecting heritage, and reviving local know-how implies that this project is everyone's business.

### **6.3.1 Heritage animation**

Animation encompasses all actions aimed at attracting tourists.

#### **➤ Heritage interpretation**

Heritage interpretation includes the publication of leaflets and brochures, scheduling guided cultural tours, and employing tour guides. Therefore, it is not the current form or appearance of heritage that conveys its deep meaning. The form can only lead us to superficial aspects. By exploring the actual relationship between heritage and people, we can understand its true significance—the hidden meaning of heritage. Interpretation aims to reveal this to us.

Tilden (1957)<sup>87</sup> defined interpretation as, "An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information." According to him, he suggested six principles for a quality heritage interpretation: it should appeal to the visitor's experience, be based on information, be an art form, provoke rather than instruct, address the whole person rather than a single characteristic, and if aimed at children, it should be tailored differently than for adults.

Interpretation plays an important role in motivating tourists by making them interested in heritage. It is a technique that appeals to visitors' emotions and imagination, bridging the past and present and creating connections between tourists and heritage. Interpretation should be clear, simple, interactive, and encourage visitors to understand. Its purpose is pedagogical rather than scientific.

#### **➤ Heritage communication**

With globalisation and new information and communication technologies, heritage, like all tourism operators and actors, cannot remain apart from technological evolution. It has every right to use the Internet for promotion, CDs for preserving all existing heritage components, image projections, or automatic kiosks displaying information in various languages at sites or near monuments.

New technologies are of great importance. Thus, computing proves to be at the service of heritage: modernity serving antiquity. The problem, however, remains the high cost of installing computer equipment at sites and museums, which often cannot afford it within their budget constraints.

Websites exist that maintain and preserve documented intangible heritage globally.

### **6.3.2 Heritage promotion**

Heritage promotion involves creating heritage networks through promotional actions or well-organised tours. Establishing heritage networks can enhance heritage promotion.

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<sup>87</sup> <https://bouldercountyopenspace.org/naturalhistory/pdf/interpretation-principles.pdf>

Itineraries are visit plans that guide visitors through a city or region. They allow visitors to discover historical sites and explore all, or at least the most well-known, cultural attractions. These itineraries provide a broader view of the heritage than just a few limited visits.

#### **6.4 Valorisation and preservation of intangible cultural heritage**

Like culture in general, intangible heritage constantly evolves and is enriched by each new generation. Many expressions and manifestations of intangible cultural heritage are threatened by globalisation and standardisation, as well as by a lack of support, appreciation, and understanding. If the development of intangible cultural heritage is not encouraged, there is a risk of being lost forever or relegated to a practice of the past. Preserving this heritage and transmitting it to future generations strengthens and keeps it alive while allowing it to evolve and adapt.

Valorisation and preservation of intangible cultural heritage require different measures from those used for conserving monuments, sites, and natural spaces. Intangible cultural heritage preservation involves the transfer of “knowledge, skills, and meaning”. In other words, it emphasises the processes involved in the transmission or communication from generation to generation rather than the production of its manifestations like music or performances (Becha and Yezli, 2014).

To preserve intangible cultural heritage, measures different from those taken for monuments, sites, and natural spaces are necessary. To remain alive, intangible heritage must retain its relevance to culture and be regularly practiced and learned within communities and from one generation to the next. Communities and groups practicing these traditions and customs worldwide have their own systems for transmitting knowledge and skills, typically relying on oral transmission rather than written texts. Therefore, safeguarding activities must always involve the communities, groups, and, where applicable, individuals who hold such heritage.

Safeguarding intangible cultural heritage emphasises the processes involved in its transmission or communication from generation to generation rather than the production of its tangible manifestations, such as a dance performance, a song, a musical instrument, or a craftwork.

Safeguarding intangible cultural heritage means ensuring it continues to play an active role in the lives of current generations and is passed on to future generations. Preservation measures aim to ensure its viability, continuous recreation, and transmission. Possible initiatives for safeguarding intangible cultural heritage include identifying and documenting this heritage, research, preservation, promotion, Valorisation, or transmission, primarily through formal and non-formal education, as well as revitalising its various aspects.

Safeguarding intangible cultural heritage is also an important source of economic development. The objective should be to enhance the functions of intangible cultural heritage in society and promote its integration into economic planning policies.

Among the possible initiatives to safeguard intangible cultural heritage, we will mention:

- ✓ **Importance of researching, documenting, and identifying intangible cultural heritage**

It is crucial to document, preserve, and make accessible intangible heritage and historical records for its community and beyond via museums and cultural heritage institutions. Bandjoun

is rich and diverse in their intangible cultural heritage, including expressions, rituals, and skills that help to identify specific communities. The UNESCO Convention (2003) emphasises the importance of safeguarding intangible cultural heritage such as daily rituals and traditions, which include performing arts, social rituals, knowledge and practices about nature and the universe, traditional craftsmanship, and oral traditions, as well as oral history.

#### ✓ **Highlighting, communication and promotion**

With globalisation and the evolution of ICT, digital marketing has become an indispensable tool for business strategies. Heritage, in both its material and intangible dimensions, cannot remain apart from technological advancements. In this context, using the internet is an excellent tool for promoting intangible cultural heritage (ICH), as it allows the communication of image projections or automatic posts displaying information about the ICH in question.

In this digital era, documenting intangible heritage can be efficiently achieved using multimedia technologies, helping preserve undocumented intangible heritage, mainly expressions, social rituals, daily rituals, performing arts, oral traditions, knowledge, and practices. Dewhurst and Kornbluh (n.d) have clearly expressed this, stating that field workers can use simple digital equipment to capture voices or daily life rituals. They also mentioned that archivists, scholars, and community members can collaborate via the internet to list and contextualise these records and potentially make them available online.

#### ✓ **Transmission**

It is essential to ensure that intangible cultural heritage is transmitted to future generations, primarily through formal and non-formal education and revitalising its various aspects.

Heritage preservation offers the opportunity to safeguard material and abstract assets and ensure their longevity and transmission to future generations. Safeguarding intangible cultural heritage is also a significant source of economic development. The objective should be to enhance the functions of intangible cultural heritage in society and promote its integration into economic planning policies.

### **6.5 Patrimonialisation: a tool for enhancing intangible cultural heritage**

“Patrimonialisation can be defined as the transition from a potential heritage to a recognised collective asset, characterised by its economic, social, environmental, and cultural dimensions. These several dimensions, which hold varying degrees of importance depending on the type of recognised heritage, endow this heritage with value, justifying its conservation for transmission to future generations by the concerned community. It is a process of recognising this set of assets as collective goods” (Vernière, 2011).

This process attributes value to the heritage, prompting the community to conserve and enhance it for subsequent transmission to future generations. According to the author, studying patrimonialisation processes highlights the importance of the types of actors involved, such as local initiatives, which often play a crucial role in recognising a set of local assets as heritage. Associations often take on the restoration of modest local heritage, the protection and maintenance of natural spaces, archaeological research, or the preservation of traditions and memories of the past.

## 6.6 Challenges and recommendations: the role of indigenous languages and knowledge in the Koung-Khi division

**Indigenous languages and knowledge, and know-how (linked to the creation of craft objects) have a significant inclusive social impact on the local community in the Koung-Khi division.**

**Preserving cultural identity:** Indigenous languages and traditional knowledge are pivotal in preserving the cultural identity of the Koung-Khi division. These elements are the living expressions of a community's history and values. By maintaining their unique languages and practices, the people of Koung-Khi sustain a strong connection to their ancestral heritage, which is essential for cultural continuity.

**Promoting social cohesion:** The use of indigenous languages and the transmission of traditional know-how in creating craft objects foster a sense of community and belonging. These practices bring people together, creating a shared cultural space where community members can engage, collaborate, and support one another. This collective engagement strengthens social bonds and promotes unity.

**Economic empowerment:** Craftsmanship rooted in traditional knowledge offers economic opportunities for local artisans. By creating and selling craft objects, these artisans can generate income, which contributes to the local economy. This economic empowerment is especially important in rural and underserved areas, providing livelihoods and promoting financial independence.

**Educational value:** Indigenous knowledge and languages are rich educational resources. They offer insights into sustainable practices, local ecology, and traditional craftsmanship techniques. Educating younger generations about these practices not only preserves them but also instils a sense of pride and identity in the youth, ensuring the continuity of cultural heritage.

**Cultural tourism:** The unique cultural attributes of the Koung-Khi division, including its indigenous languages and traditional crafts, can attract cultural tourism. Visitors interested in authentic cultural experiences provide economic benefits to the community. Cultural tourism also fosters intercultural exchange and raises awareness about the importance of preserving indigenous heritage.

**Inclusive social impact:** The inclusive social impact of preserving indigenous languages and traditional knowledge is multifaceted. It ensures that all community members, regardless of age or background, have a role in maintaining their cultural heritage. This inclusivity promotes social equality and empowers marginalised groups by recognising and valuing their contributions to the community's cultural landscape.

Despite the importance of indigenous languages and knowledge, they face several challenges, including globalisation, urbanisation, and loss of traditional lifestyles. To address these challenges, the following recommendations are proposed:

**Policy support and advocacy:** Policies should develop policies that support the preservation and promotion of indigenous languages and knowledge. This includes legal recognition and funding for cultural preservation initiatives.

**Community empowerment:** Empowering indigenous communities to lead preservation efforts is crucial. Providing resources and platforms for community-driven projects can enhance the effectiveness and sustainability of these initiatives.

**Collaborative research and documentation:** Partnerships between researchers, local communities, and NGOs can facilitate the documentation and study of indigenous knowledge systems. Collaborative research should respect and protect the intellectual property rights of indigenous peoples.

**Education and awareness campaigns:** Raising awareness about the value of indigenous languages and knowledge can gather broader support for preservation efforts. Educational campaigns can highlight the contributions of these knowledge systems to global sustainability and cultural diversity.

### 6.7 Creative tourism

Creative tourism, which emphasises immersive and participatory travel experiences, has emerged as a potent driver for tourist development. By engaging tourists in local culture, traditions, and creative practices, creative tourism not only enriches the visitor experience but also fosters sustainable and inclusive economic growth in host communities.

For this reason, Poussin (2008) encourages developing countries to implement tourism plans that consider these local objectives. He argues that this type of tourism provides an opportunity for community professionals to enhance their skills, create jobs, and offer a local solution to poverty. Thus, creative tourism allows the local population to engage in the preservation and transmission of its culture, addressing the social aspect of development, while generating wealth to ensure the economic development of the community. Consequently, this type of tourism can help stimulate local economic, social, and cultural development (Richards, 2008).

Moreover, as briefly mentioned above, creative tourism contributes to the personal development of tourists (Binkhorst, 2005; Richards and Wilson, 2006; Richards, 2011) and meets the demand of some consumers for more engaging, authentic, and unique experiences.

Finally, one of the unique aspects of creative tourism is its ability to highlight the intangible elements of culture. These elements are classified under the category of “creative software” by Richards and Wilson (2007). The ambiance, fashion, quality of life, perceived diversity, and “vitality” are the elements listed by the authors. The diagram below shows the evolution from tangible tourism resources to intangible ones.

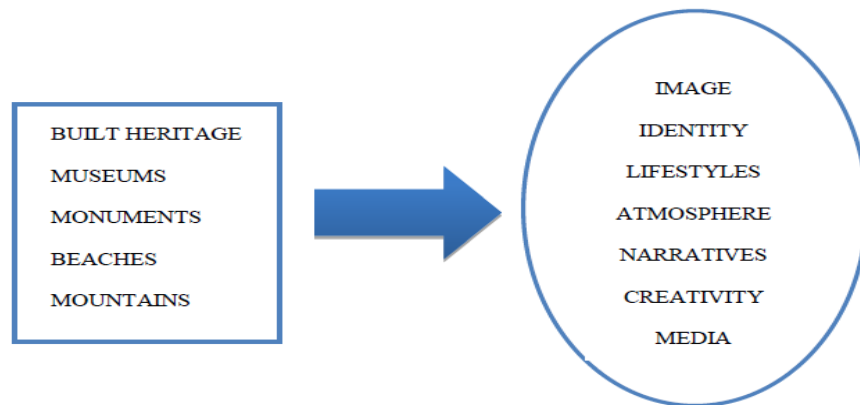


Figure 15: The shift from tangible to intangible resources in tourism<sup>88</sup>.Source: Richards, G. (2008). « Creative tourism and local development », in *Creative Tourism – A global conversation. How to provide unique creative experiences for travelers worldwide*, Wurzbürger, Rebecca (dir.), Santa Fe, New Mexico, USA, Sun Stone Press, p.81.

### ***6.7.1 Shift from tangible to intangible tourism resources***

The increasing importance of experiences as part of the tourism product is also marked by a growing deployment of intangible cultural resources in the tourism product. Increasingly tourism depends on intangible elements such as the image or atmosphere of places. The media is also increasingly important for distributing and forming such images. Narratives are also more important, since they allow to create ‘stories’ about people and places which make specific destinations attractive. For example, the Dutch city of Den Bosch, birthplace of the medieval surrealist Hieronymus Bosch, has no tangible evidence of its links with the painter. His works are spread around museums in Europe, America and Asia, but nothing remains in the city itself. So, when Den Bosch decided to capitalise on its famous son, it had to do so by using intangible resources: ‘heaven and hell’ boat trips along the underground river in the medieval heart of the city, accompanied by a storytelling guide and interrupted by an impromptu theatre performance; an interactive Hieronymus Bosch experience telling the story of his life and projections of Bosch-like scenes onto the facades of buildings. Creativity is needed to deploy intangible resources and turn these into experience and products for tourists (Richards, 2009).

### ***6.7.2 The Phenomenon of “McGuggenheimization”***

Cultural tourism was initially seen by many destinations as a solution to low-quality mass tourism (Richards, 2010). However, due to its large-scale development, cultural tourism has become ubiquitous and has adopted the characteristics of conventional tourism (Richards, 2008). This is why Richards (2010) asserts that cultural tourism is a victim of its own success. As an illustration, the author mentions the famous historic centres that fall victim to the vicious cycle of the globalisation of cultural tourism. These places attract many tourists, which ultimately degrades the quality of the experience and drives away the “serious” cultural tourists,

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<sup>88</sup> [https://www.researchgate.net/profile/Greg-Richards-2/publication/254786284\\_Creative\\_tourism\\_and\\_local\\_development/links/5bb49fdc45851574f7f7bb7e/Creative-tourism-and-local-development](https://www.researchgate.net/profile/Greg-Richards-2/publication/254786284_Creative_tourism_and_local_development/links/5bb49fdc45851574f7f7bb7e/Creative-tourism-and-local-development)

as Richards calls them. The author also highlights the irony of destinations that have all adopted the same strategies despite their initial goal of showcasing their unique character. Such strategies make these places appear similar in the eyes of tourists. This phenomenon is termed “the serial reproduction of culture” by Richards and Wilson (2006).

Richards (2010) points out that today “most major cities offer the famous bus tours of all the must-see sites, with neatly arranged groups of tourists inside and outside the bus, all taking photos of the same landscapes”. There is clearly an effect of standardisation in the offerings. This effect has also been illustrated by the term *McGuggenheimization* (Honigsbaum, 2001). More precisely, this term refers to all the cities around the globe that wish to acquire museums in the image of the Guggenheim, with some even constructing them. One of the most famous cases is the Spanish city of Bilbao, which thought it was establishing a certain cultural distinction by purchasing such a prestigious museum with original architecture. However, this distinction was only temporary. Berlin and Venice now have their own Guggenheim museums, and the one in Abu Dhabi is currently under construction. Other projects were planned and even started but were eventually cancelled, such as in the Mexican city of Guadalajara. Such situations diminish the initially sought-after effect of distinction. This phenomenon of the globalisation of cultural tourism offerings has been given different names. Ritzer (1993) speaks of the “*McDonaldization*” of consumer culture, whose consequences make the objective of differentiation increasingly difficult for cities. He explains, for example, that each summer the same types of cultural offerings can be found at multiple festivals across Europe. Tourists only must choose where to consume this culture.

In addition, another vicious effect is captured by the term “*McCulturization*” (Ritzer, 1993): as cultural tourists become more experienced, sophisticated, and better able to structure their own tourist experiences, the product offered by cultural tourism becomes increasingly standardised, rigid, and less interesting. Tourists are now seeking more active and engaging experiences (Richards, 2008).

There are some reasons for supposing that creative tourism offers an alternative to the serial reproduction culture while also fitting in with the consumer for self-development and ‘authentic’ experiences. Leaving creative space for the consumer to be creative avoids the *McGuggenheimisation* of cultural experiences, while the emphasis on intangible resources reduces production costs and increases flexibility for the destination.

Creative tourism is becoming more important because:

- ✓ Cultural tourism is becoming mass tourism.
- ✓ Cultural tourists are becoming more experienced and demanding more engaging experiences.
- ✓ Destinations are looking for alternatives to traditional tourism products.

Creativity is important in tourism because:

- ✓ It creates ‘atmosphere’.
- ✓ It feeds on people’s need for self-development.
- ✓ It creates a direct link between the culture of the tourist and the host population.
- ✓ It avoids problems of heritage burnout and serial reproduction.

Although creativity is being recognised by many destinations as being important to their tourism activity, creative tourism does not just happen – it must be actively created through interaction between tourists and the places they visit. One of the most important elements of the definition of creative tourism is that the experiences developed should be characteristic of the place in which they happen. To develop such experiences, communities need to make creative use of a wide variety of creative assets (inherited, created and creative assets) to provide creative experiences for tourists. The crucial thing is to develop a specific reason for tourists to engage in creative activities in your destination.

This requirement implies that destination managers need to become more creative. They need to stop thinking about their role as simply supplying tourist products, services or experiences, and to start thinking about their role as enablers of tourist creativity. They need to find ways to actively involve tourists as the co-creators of the experiences which their community offers (Binkhorst 2007).

### ***6.7.3 Shift from high culture to everyday culture***

The growing importance of intangible culture also means that the type of cultural content is changing. In the past, cultural tourism was dominated by high culture – the museums, art galleries and monuments which constitute the ‘must-see’ sites for many destinations. Increasingly these mass cultural sites are places to be avoided for the discerning tourist, who prefers to seek out small-scale, out of the way places which other (cultural) tourists have not yet found. The local bar or café, the intimate restaurant serving local food eaten by local people; the market selling fresh regional produce - these are the types of places where tourists hope to encounter ‘authentic’ culture. High culture may attract mass cultural tourism, but everyday culture is increasingly the refuge of the knowledgeable cultural tourist and the creative tourist.

## **6.8 Opportunities for creative tourism**

In conclusion, it seems that creative tourism can offer many advantages to destinations wishing to develop new forms of tourism activity. Arguably, it has several important advantages over many more conventional forms of tourism, including cultural tourism:

- ✓ Creativity can provide a source of tourism activity, as well as an attractive backdrop for general tourism activity.
- ✓ Creative development of tourism can help sustain the atmosphere of the destination.
- ✓ Creative tourism can become a means of business development for crafts producers and other small creative enterprises.
- ✓ Enables local people to use their own creativity (and puts them in control of the process).
- ✓ It is a renewable resource.

We look forward seeing how destinations around the world innovate and develop on the basic creative tourism concept to produce new forms and models of culturally-sensitive, sustainable tourism in the future.

One approach recommended by the Scarabée (2016) Agency is the experiential approach, a niche that allows for innovation and creativity. The essence of the places, their uniqueness, should be highlighted. It's important to remember that being a daily actor in heritage management requires being reactive and imaginative.

➤ ***New Visitor Expectations***

Tourism remains a dynamic sector, but competition between destinations is increasingly felt. Consumer expectations have also evolved. Visitors no longer wish to be passive when discovering places; they want to be active participants in their visit (consumer-actors). For them, vacations represent a break from daily life, a time for rejuvenation (The Three R's). They no longer want to simply consume these vacations; they want to live them. The search for experience takes precedence, along with the desire for exchange and contact. Visitors seek authentic offers and are sensitive to the quality of the welcome.

➤ ***The Digital Revolution***

The digital revolution, which began 15 years ago, continues to change behaviours. These changes must be understood by tourism stakeholders. The contributions of technology are increasingly present in heritage Valorisation. The digital revolution has created new tools that can enhance heritage promotion efforts.

## **6.9 Impact of tourism on society**

Tourism has both positive and negative effect, on one side it is a well-known economy enhancer, on the other side it has a profound impact on residents' life, like the touristification and ventilation of city centres, leading to speculation over those areas because of higher tourists willingness to spend with respect to residents and exponential growth of short-term rental solutions like Airbnb listings (González-Pérez, 2020; Oskam *et al.*, 2018). In developing countries, tourism can represent a great source of income, able to improve socio-economics indicator and quality of life if well managed. Pasaribu *et al.* (2019) found in Samosir Regency, Indonesia, positive correlation between tourism development and many indicators, the main ones being per capita income, poverty reduction, improvement in education and public health levels (Pasaribu *et al.*, 2019). Another research that took place in Ly Son Island, Vietnam, found out that many people are not satisfied by the level of tourism of the country, evidencing perceived negative impacts on economics, on the culture of the society and on the environment (Truong *et al.*, 2020). In this case, the authors underline that investments and decisions mostly came from abroad, while in cultural tourism, the local population is more involved in shaping and making decisions about the touristic attractions.

## **6.10 Impact of cultural tourism on society**

Culture, tourism and society are strongly related: a cohesive and peaceful society can enhance tourism, as well as tourism can bring individuals and human communities into contact; both contribute to local cultural development and, thereby, an improvement of the quality of life (Amin, 2020). As Mike Robinson and David Picard demonstrate, tourism also can assist the world's inhabitants to live better together and therefore it contributes to the development of a more peaceful and cohesive society (Robinson and Picard, 2006).

Supporting these reasons, we bring as an example the impact of cultural tourism on Indonesian society: Wu *et al.* study revealed that people living around the Suku Temple were impacted economically, socially, and culturally. Besides the economic impact, people experienced a social impact too (Wu *et al.*, 2020). This means changes in society's mind-set, knowledge, and increased tolerance. Consequently, it was observed a cultural impact: an increase in people's awareness to cooperate in preserving local culture and historical heritage.

The second example of a cultural heritage working for the community is the Historical Stonework Centre in Brusno Stare in the Roztocze Area (SE Poland), where nowadays the attractiveness of this unique heritage site acts as a mechanism for tourists to get knowledge about other local cultural traditions, like craftsmanship and the handmade products (Brzezińska-Wójcik and Skowronek, 2020).

The reasoning expressed above leads us to formulate the following hypotheses: *“Cultural tourism is a mean local communities can use to improve their quality of life”*.

### **6.11 Challenges and recommendations: Creative Tourism as a catalyst for inclusive economic development in local communities**

#### **Creative tourism has a positive influence on the inclusive economic development on the local community in Koung-Khi division?**

Creative tourism has emerged as a potent driver of inclusive economic development within local communities. By emphasising active engagement and authentic cultural experiences, creative tourism provides a multifaceted approach that benefits both visitors and residents alike, fostering economic growth and social cohesion.

##### **➤ Economic diversification and empowerment**

Creative tourism significantly diversifies the economic base of local communities. Traditional tourism models often concentrate benefits within a narrow segment of the population, typically those involved in hospitality and service industries. In contrast, creative tourism distributes economic benefits more widely by involving local artisans, performers, and small business owners. This inclusive model ensures that a broader swath of the community can participate in and profit from tourism activities. For instance, local craftspeople selling handmade goods or artists offering workshops can directly tap into the tourism market, thereby increasing their income and economic stability.

##### **➤ Job creation and entrepreneurship**

Creative tourism fosters entrepreneurship and job creation. By encouraging tourists to engage with local culture through activities such as pottery making, cooking classes, or traditional music lessons, new business opportunities arise. Local entrepreneurs can develop and offer these experiences, creating a variety of jobs that are sustainable and culturally enriching. This not only reduces unemployment but also promotes innovation within the community as new business ideas are continually explored and implemented.

##### **➤ Preservation and valorisation of cultural heritage**

One of the most significant impacts of creative tourism on local economic development is its

role in preserving and valorising cultural heritage. By attracting tourists interested in unique cultural experiences, local traditions and practices are maintained and even revitalised. This preservation has economic benefits; cultural heritage becomes an asset that can be leveraged for tourism, ensuring that traditional knowledge and skills are passed down through generations and remain vibrant parts of the local economy.

➤ **Community Engagement and Social Inclusion**

Creative tourism also promotes social inclusion and community engagement. It often involves marginalised groups, giving them a platform to share their cultural heritage and ensuring that their contributions are recognised and valued. This inclusive approach strengthens community bonds and fosters a sense of pride and ownership among residents. When communities see tangible economic benefits from tourism, such as improved infrastructure and increased investment in local projects, they are more likely to support and participate in tourism initiatives.

➤ **Sustainable Economic Growth**

Creative tourism aligns well with sustainable economic growth principles. Many creative tourism activities are low-impact and sustainable, emphasising the use of local materials and resources. This sustainability is crucial for ensuring that tourism does not deplete or damage the community's natural and cultural assets. By promoting eco-friendly practices and responsible tourism, communities can protect their environment while still reaping economic benefits.

➤ **Enhancing the Visitor Experience**

For tourists, creative tourism offers a richer, more meaningful travel experience. Instead of passive observation, visitors actively participate in the cultural life of the community, leading to deeper connections and a greater appreciation for the destination. This enhanced visitor experience can lead to longer stays and higher spending, further boosting the local economy.

Intangible cultural heritage (ICH), creative tourism, and inclusive local development are intricately connected, each reinforcing and enhancing the other to create a holistic and sustainable growth model for communities. The preservation and promotion of ICH not only safeguard cultural identity but also serve as a foundation for innovative tourism initiatives that drive economic inclusivity and social cohesion.

Creative tourism leverages the unique cultural expressions, traditions, and knowledge of communities, offering visitors immersive and participatory experiences. This form of tourism is particularly effective in promoting ICH, as it allows tourists to engage deeply with the cultural practices and lifestyles of the local population. Through activities such as traditional crafts workshops, culinary classes, and cultural festivals, creative tourism creates authentic and memorable experiences that enhance cultural appreciation and understanding.

The economic benefits of creative tourism are substantial. By attracting tourists interested in cultural immersion, local economies can flourish. This influx of visitors generates income for local artisans, performers, and businesses, creating employment opportunities and stimulating economic growth. Importantly, these benefits are often more evenly distributed within the community, as creative tourism typically involves small-scale, community-led enterprises that ensure broader participation and benefit-sharing.

Moreover, the promotion of ICH through creative tourism fosters social inclusion and cohesion. By actively involving local communities in the planning and implementation of tourism

activities, residents gain a sense of ownership and pride in their cultural heritage. This participatory approach not only empowers marginalised groups but also strengthens community bonds and collective identity. The inclusive nature of creative tourism ensures that the voices and contributions of all community members are valued, fostering an environment of mutual respect and collaboration.

Environmental sustainability is another critical aspect of the synergy between ICH, creative tourism, and local development. Traditional knowledge and practices often encompass sustainable resource management techniques that have been refined over generations. By incorporating these practices into tourism activities, communities can promote environmentally friendly tourism that respects and preserves natural resources. This sustainable approach aligns with global environmental goals and ensures the long-term viability of both the cultural and natural heritage of the community.

In conclusion, the integration of intangible cultural heritage, creative tourism, and inclusive local development offers a powerful and sustainable framework for community growth. By leveraging the unique cultural assets of communities, fostering inclusive economic opportunities, and promoting environmental sustainability, this approach not only preserves cultural diversity but also enhances the well-being and resilience of local populations. To fully realise the potential of this synergy, it is essential for stakeholders, including policymakers, community leaders, and the tourism industry, to collaborate in creating supportive policies and initiatives that protect and promote ICH while fostering inclusive and sustainable development.

## **General conclusion**

In conclusion, this dissertation has explored the significant role that intangible cultural heritage (ICH) plays in fostering local development in the Koung-Khi department, demonstrating its potential as a driver for the region's socio-economic progress. The modern understanding of cultural heritage now includes both tangible elements (monuments, art, etc.) and intangible components (traditions, music, folklore, culinary arts), reflecting the evolving nature of what societies value as heritage over time. This shift has given rise to the concept of the cultural heritage economy, a field that researchers and economists like Greffe (2011) and Benhamou (2012) have studied to understand how heritage can be preserved, managed, and utilised for economic and social benefit.

The process of turning cultural expressions into heritage, known as patrimonialisation, involves recognising the value of these cultural assets and preserving them for future generations. ICH not only preserves human history but also serves as a bridge between cultures, fostering understanding and familiarity between different communities, including tourists and locals. Economically, ICH generates income through tourism and supports other economic activities, contributing to foreign exchange earnings and investment in local economies. In this context, ICH becomes integral to local development and a powerful source of territorial dynamism.

UNESCO defines ICH as the collective practices, knowledge, skills, and expressions passed down through communities, often manifesting as oral traditions, performances, rituals, and traditional craftsmanship (D'Orville, 2005). However, the survival of ICH is increasingly threatened by globalisation, governmental shortcomings, and neglect (Arai, 2005), making its preservation more urgent than ever. ICH holds immense value not only for the communities that create and sustain it but also for the broader international community, as its loss diminishes cultural diversity globally.

ICH is distinct from tangible heritage in its dynamic and evolving nature, adapting continually to the changing social and historical contexts of its creators. However, this adaptability also makes it vulnerable to being overshadowed by dominant cultural models, threatening the unique identities of communities. In the face of globalisation, the protection and transmission of ICH are essential for preserving cultural identity and diversity.

Safeguarding ICH requires more than just documenting cultural practices; it involves ensuring that ICH remains integrated into the lives of its bearers, allowing it to be transmitted in its original context to future generations. ICH is not a static exhibit but a living, evolving aspect of cultural identity that needs to be actively nurtured.

ICH also plays a critical role in inclusive local development, offering numerous opportunities for communities to thrive economically, socially, and culturally. Recognising and promoting traditional knowledge, arts, and practices empower communities, allowing them to leverage their heritage for economic gain. Creative tourism, in particular, offers visitors authentic cultural experiences, directly benefiting local artisans, performers, and small businesses. This economic activity fosters innovation, entrepreneurship, and community empowerment.

Moreover, ICH fosters social inclusion and environmental sustainability. By embedding traditional knowledge into development strategies, communities can promote biodiversity and align with global sustainability goals. ICH also enhances intergenerational knowledge transfer, ensuring that younger generations understand and appreciate their cultural heritage, enriching the educational experience and promoting cultural continuity.

Creative tourism is a key element in harnessing the potential of ICH for local development. It encourages cultural exchange, generates income for local communities, and fosters job creation. Unlike mass tourism, which often results in economic leakage, creative tourism benefits local economies directly and sustainably, preserving cultural heritage while fostering innovation and inclusivity.

Territorial development relies heavily on the active involvement of local communities and effective governance. Each region's specific cultural heritage serves as a valuable resource, enhancing the identity of the area and its inhabitants. This cultural enrichment, in turn, strengthens social cohesion and fosters a sense of belonging, reinforcing the identity of the region and contributing to sustainable local development.

Ultimately, intangible cultural heritage is a vital asset for local development. Its preservation ensures that it continues to play an active role in the lives of current and future generations, while also promoting socio-economic growth. However, the globalisation of education and the dominance of scientific knowledge present challenges to incorporating ICH into educational systems, particularly in regions like Koung-Khi. To fully realise the potential of ICH for development, policymakers, community leaders, and stakeholders must collaborate to create frameworks that support and promote this invaluable resource, ensuring that it continues to enrich cultural diversity and contribute to a more inclusive, sustainable future for all.

The tourist sites mentioned earlier—Bandjoun's traditional chiefdom, museums, and cultural fairs—serve as hubs for cultural tourism, where visitors engage with local heritage and crafts, learn about traditional practices, and experience unique cultural expressions. This tourism model not only supports the preservation of intangible heritage but also acts as a channel for economic growth by attracting international and domestic visitors. The festivals, dances, and other cultural expressions showcased during fairs create an immersive experience, allowing tourists to participate in the living traditions of the Koung-Khi community. These engagements facilitate cross-cultural dialogue, offering both tourists and locals a deeper understanding of each other's cultures.

With the rise of digital technologies, heritage preservation and promotion, like all other sectors, must evolve. The use of digital platforms to document, archive, and share heritage can broaden the reach of cultural experiences, ensuring that they are not only preserved for future generations but also accessible to a global audience. Technologies such as virtual reality (VR) and augmented reality (AR) can offer immersive experiences of heritage sites, while social media and online platforms provide spaces for communities to engage with their cultural heritage in new and dynamic ways. These digital tools also enable local artisans, performers, and cultural institutions to market their work, thus enhancing their economic opportunities.

At the heart of the dissertation is the understanding that intangible cultural heritage is not only a reservoir of cultural knowledge but also a valuable resource for local development. ICH teaches history, promotes intercultural exchange, and stimulates economic activity, acting as an engine for the territorial dynamics of the Koung-Khi department. By safeguarding and promoting their heritage, local communities can empower themselves, fostering social cohesion and inclusive growth.

The role of ICH in local development extends to environmental sustainability as well. Many traditional practices are closely tied to sustainable resource management, offering insights that can align with modern development strategies. Furthermore, incorporating traditional knowledge into education systems ensures that younger generations appreciate their heritage

and understand its relevance to contemporary life.

In conclusion, intangible cultural heritage is vital to the socio-economic development of the Koung-Khi department. It serves as a tool for cultural enrichment, economic growth, and social cohesion, bridging the gap between tradition and modernity. To fully harness the potential of ICH, policymakers and local stakeholders must embrace digital innovations and collaborative strategies. By preserving and promoting their rich cultural assets, the Koung-Khi community can continue to build a sustainable and inclusive future, where cultural heritage and local development go hand in hand.

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