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**The communication of heritage actors on the heritage identity of the urban Casbah:  
A comparative study of the Casbahs of Algiers and Bejaia**

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**Abstract:**

This research sheds light on the nature of communication between heritage actors concerning the heritage identity of the Casbahs of Bejaia and Algiers. The main objective is to understand the dynamics of communication among these actors and the extent of their contribution to raising awareness of the value and identity of urban heritage. Procedurally, the research is based on a set of scientific interviews with heritage actors from official supervising bodies in Algiers and Bejaia. The theoretical framework of this study is based on Jean Davallon's communicative approach, which aligns with the subject and its core concepts (communication, presentation, exploitation). This framework provided a fertile ground for understanding the theoretical conception of the topic and offered insights for the fieldwork by analyzing the communication practices of heritage actors in valuing the identity of the two Casbahs and exploring ways of utilizing them for cultural, social, and economic purposes.

**Keywords:** Communication of heritage actors; heritage governance; cultural tourism; Casbah; heritage identity.



## 1. Introduction

Heritage identity represents a fundamental pillar of a society's collective memory, expressing its historical and cultural belonging through archaeological and natural sites, customs, rituals, and traditional crafts. Enhancing this identity is not limited to preserving heritage elements but extends to exploiting them as sources of cultural, social, and even economic development (MacCannell, 1986).

This identity is a living construct built through intergenerational communication and is actualized through the roles of various heritage actors using mechanisms such as awareness-raising, heritage tourism, and community participation in protecting traditional practices. Heritage identity is not merely a "frozen past" but a dynamic process connecting authenticity (the past and history) with innovation (the future and development), serving as a bridge between heritage and contemporary identity (Mayouf & Bendebili, 2024).

From this perspective, the urban heritage of the Casbah is one of the most prominent heritage types in Algeria. It showcases the region's civilizational, architectural, and historical value and expresses the Algerian society's identity and authenticity across centuries. The architecture of the Casbah narrates a civilization blending simple engineering with Roman and Ottoman imprints (domes and arches) (Khelassi, 2007, pp. 101–104), and Andalusian features such as zellige and carved wood. Socially, the Casbah is tied to daily life, housing style, markets, and narrow alleyways reflecting family solidarity. Historically, the name Casbah has been linked to resistance, struggle, and defiance against enemies and colonization, symbolizing collective historical memory, pride, and belonging (Labadi & Mchata, 2025).

In this context, the role of heritage actors in public institutions supervising heritage is crucial to preservation, protection, and awareness. These institutions—such as the Ministries of Tourism and Culture—are official heritage authorities that enact laws, develop policies, and fund projects related to heritage sustainability. They also promote heritage through events, festivals, and support for academic research. Thus, the role of heritage actors and their institutions extends beyond preservation to include community awareness through activities aimed at fostering belonging and reinforcing social and cultural identity (Labadi, 2013).



Given the accumulated knowledge from studies on heritage identity, cultural heritage actors in general, and urban heritage in particular (Morel, 1993; Fsian, 2011; Adell, 2011; Perret & Gagnon, 2014; GALIPAUD, 2015; Navarro, 2016; Labadi & Mchata, 2025), there is a pressing need to revisit the topic from the perspective of heritage actors. This study attempts to bridge the knowledge gap concerning their role in promoting heritage identity.

This study examines two urban Casbahs: the Casbah of Algiers, known for its historical significance, diverse structures, and vast area—accounting for 60% of tourist visits annually according to the Algerian Ministry of Tourism (2023); and the Casbah of Bejaia, valued for its strategic location and emerging potential as a future tourist destination, and geographically more accessible for academic research.

This research draws its theoretical roots from Jean Davallon’s communicative approach, one of the most significant frameworks for studying heritage and its associated processes. Developed by Jean Davallon and Christian Carrier for the French Ministry of Culture and Communication in 1989, it analyzed how French cultural and historical landmarks are presented to the public (Davallon & Carrier, 1989). Davallon’s approach focuses on the role of communication in enhancing heritage and is based on three main elements: communication about heritage, presentation of heritage, and exploitation of heritage. Thus, this model promotes heritage by both identifying identity and authenticity and encouraging its use for tourism and economic development (Bendebili & Merah, 2016).

Empirically, the study adopts a qualitative methodological approach due to the specific nature of the topic and the tools required for data collection. The study involved semi-structured interviews with heritage actors from supervisory institutions and analyzed them according to Davallon’s three elements: heritage communication, heritage presentation, and heritage exploitation—aiming for outcomes that contribute to tourism or economic development (Davallon, 2006).

Based on the above, the main research question is:

**How do heritage actors carry out official communication in building the heritage identity of the Casbahs of Algiers and Bejaia?**



## 2. Study Concepts

### 2.1 Operational Definition of Heritage Actor Communication:

The sum of communicative activities and practices by heritage supervisory bodies—whether individuals or institutions, formal or informal. These activities aim to transfer and exchange information, coordinate heritage protection efforts, build partnerships and share expertise, raise public awareness about heritage, and ultimately serve, protect, sustain, and potentially exploit heritage for tourism and economic purposes.

### 2.2 Operational Definition of the Heritage Identity of the Casbah:

The set of tangible and intangible features characterizing the Casbah's urban fabric—architecture, layout, and social values—that together shape a sense of identity, historical continuity, and cultural representation for local residents and external users. This identity is expressed through daily practices, collective memory reinforcement, and the protection of urban and architectural elements. These practices also form the basis for identifying the cultural specificity of the community and safeguarding its identity from distortion or loss.

## 3. Literature Review and Theoretical Framework

In the Islamic West, the term "Casbah" was historically linked to the "heart" of cities or towns, and the name still exists today in Spain ("Casbah") and Portugal ("Cufa"), as well as many other geographical sites. The word entered French around 150 years ago as "Casbah" and is now an accepted term in French dictionaries.

Historically, it carried a strong military connotation, referring to fortified citadels that served as centers of power. The Casbah was essentially a fortress linked to city walls yet maintained independence. This design made it a refuge during sieges or the seat of governments during the medieval period (Williams, 2008, p. 212).

### Casbah of Bejaia

The Casbah of Bejaia, also known as the "citadel," is a strategic part of the city in eastern Algeria, known for its rich history, unique architecture, and its classification as national heritage. It is bordered by: to the south, Amrani Brothers Street; to the east, Aissat Idir Street; to the west, Mostafa Ben Boulaid Street; and to the north, Colonel Amirouche Street. It overlooks the port and covers about two hectares.



Historically, the first construction of the Casbah—then called the Citadel of Bejaia—dates back to the mid-12th century, specifically 1154, built by the Almohads and named the "City of Science." It underwent multiple phases of construction and expansion, including Roman, Almohad, Ottoman, and French periods, eventually taking its current French-inspired form (Salvador, 1999). It was listed as national heritage on November 17, 1930, in the Official Gazette No. 07 dated January 23, 1968.

### **Casbah of Algiers**

The Casbah of Algiers is considered one of the most beautiful architectural heritage sites in Algeria due to its buildings, decorations, and harmonious urban structure. It holds historical importance alongside its architectural value, as it witnessed military, political, and economic events. It is located in the heart of Algiers and overlooks the sea. It is bordered by: to the north, the Port of Algiers; to the east, Bab El Oued district; to the south, Didouche Mourad Street; and to the west, the municipality of Kouba.

The Casbah of Algiers was built in several stages: Roman, Almohad, Ottoman, and finally the French colonial period, during which large parts of it were destroyed. It was listed as a UNESCO World Heritage Site in 1992, prompting necessary restoration and conservation efforts (Khelassi, 2007).

## **4. Research Methodology**

### **4.1- Field Study**

The choice of the research methodology was based on the need to reach a comprehensive and in-depth understanding of the phenomenon under study. This field study adopted a qualitative approach, which allows for the collection and analysis of qualitative data that accurately and objectively reflect the experiences and opinions of participants. This was done by analyzing the role of heritage communication by actors in institutions responsible for heritage in introducing and enhancing the heritage identity of the Casbahs of Algiers and Bejaia.

Accordingly, the study required conducting a series of field interviews with a purposive sample, as the focus was on the role of heritage actors, particularly those affiliated with public institutions directly involved in heritage. The sample included six (6) heritage actors from the supervisory institutions in the wilayas of Algiers and Bejaia. Semi-structured interviews were



conducted with the following individuals: the Director of the Directorate of Tourism of the Wilaya of Bejaia, the Head of the Heritage Department at the Directorate of Culture of the Wilaya of Bejaia, the Director of the Directorate of Tourism of the Wilaya of Algiers, the Head of the Investment and Tourism Development Office at the Directorate of Tourism of the Wilaya of Algiers, the Head of the Heritage Department at the Directorate of Culture of the Wilaya of Algiers, and the Studies Officer at the National Tourism Office (ONT).

As previously mentioned, the interviews were analyzed thematically and focused on questions aligned with Jean Davallon’s theoretical communication framework, which includes the following axes: communication of the heritage identity of the Casbah (Algiers/Bejaia), presentation of the heritage identity of the Casbah (Algiers/Bejaia), and exploitation of the heritage identity of the Casbah (Algiers/Bejaia).

#### 4.2 Discussion of the Study Data

The field study consisted of conducting semi-structured interviews<sup>2</sup> with a group of actors from institutions responsible for the heritage of the Casbahs in the wilayas of Algiers and Bejaia. These interviews provided a set of data and insights related to the study topic. As previously stated, the analysis of this data was carried out using the three axes of Jean Davallon’s communication approach for heritage valorization: heritage communication, heritage presentation, and heritage exploitation (Davallon, 2006, p. 45).

**Table 1:** Presence of the heritage identity theme in the activities of institutional actors

	Directorate of Culture	Directorate of Tourism	ONT
	Algiers	Bejaia	Algiers
Heritage communication	+	+	+
Heritage presentation	+	+	+
Heritage exploitation	≈ 0	≈ 0	≈ 0

**Legend:** (+) Present (–) Not present (≈ 0) Slightly present or almost absent

**Source:** Prepared by the researchers, 2025

<sup>2</sup> Semi-structured interviews allow for flexibility in asking and formulating questions based on the context of the conversation. They are commonly used in qualitative research to explore participants' opinions in depth.



### 4.2.1 Communication of the Heritage Identity of the Casbah

The first component of Jean Davallon’s approach, "heritage communication," constitutes the initial stage in studying heritage. It involves creating a relationship between the public and the heritage being promoted to raise awareness (Davallon, 2006, p. 37). The interviews conducted with heritage communication actors in both the Casbahs of Algiers and Bejaia showed, as in Table 2, that actors from the supervisory institutions are engaged in heritage communication.

**Table 2:** Heritage communication data for public institutions supervising urban Casbah heritage

Institution	Heritage communication actions
Directorate of Culture, Algiers	Present through: organizing workshops and seminars, producing audio-visual content, of encouraging community participation, reviving heritage festivals and celebrations, providing necessary funding, encouraging public-private partnerships, and documenting heritage.
Directorate of Tourism, Algiers	Present with similar activities as above.
Directorate of Culture, Bejaia	Present through: community participation, reviving festivals, encouraging partnerships, and documenting heritage.
Directorate of Tourism, Bejaia	Almost absent, except for some activities by social partners.
ONT	Present through: organizing workshops and seminars, using digital tools, producing audio-visual content, establishing supportive policies, and documenting heritage.

*Source: Prepared by the researchers, 2025*

From the data presented, it appears that the official authorities responsible for the Casbahs primarily focus on promoting Casbah heritage by highlighting aspects of identity and history and everything related to belonging, which facilitates public attraction to the heritage.

The methods of promotion and communication of the Casbah’s heritage identity vary across a range of traditional and digital communication strategies. Traditional methods include brochures, posters, leaflets, postcards, promotional exhibitions, and so on. Digital efforts are



carried out via the official websites of supervisory institutions, their affiliated agencies, and the social/economic partners' pages.

The establishment of a National Day called “Casbah Day” on February 23 each year reflects the importance placed by official authorities on both Casbahs to build and develop their heritage and tourism identity. This decision seems to have developmental effectiveness both culturally and touristically.

In comparing the communication of the Casbah heritage identity between Algiers and Bejaia, we noticed a certain disparity. Communication for the Algiers Casbah outperforms that of Bejaia in many cases, for the following reasons:

- The heritage of the Algiers Casbah is more widely known than that of Bejaia.
- The Algiers Casbah covers a larger area and contains more heritage buildings than that of Bejaia.
- The Bejaia Casbah was closed for over three years for restoration, during which no promotional campaigns were conducted.

In conclusion, the institutions responsible for heritage, either independently or in coordination with social partners, send communication messages aimed at enhancing awareness and promoting the Casbah heritage to contribute to its preservation and exploitation in tourism and economic sectors.

#### **4.2.2. Presentation of the Heritage Identity of the Casbah**

The second stage in heritage communication, according to Jean Davallon, is "heritage presentation" (Davallon, 2006). This involves various techniques and mechanisms, such as museums, cultural festivals, exhibitions and shows, books and printed materials, documentaries, digital platforms, and educational workshops. These aim to foster belonging, education, awareness, identity preservation, tourism promotion, intercultural communication, and cultural diversity.

Based on interviews with heritage actors in Algiers and Bejaia, the following data was gathered:



**Table 3:** Presentation mechanisms of the Casbah’s heritage identity by public supervisory institutions

Institution	Presentation mechanisms
Directorate of Culture, Algiers	Architectural museums, miniature models, interactive exhibitions, brochures and digital publications, documentaries, cultural events, digital platforms and websites, scientific papers and studies, 3D simulation.
Directorate of Tourism, Algiers	Same as above, with the addition of virtual reality and enhanced tourism tours.
Directorate of Culture, Bejaia	Architectural museums, miniature models, interactive exhibitions, brochures and digital publications, cultural events, scientific papers and studies.
Directorate of Tourism, Bejaia	Rare tourism tours, interactive exhibitions, cultural events.
ONT	Organizes or co-organizes heritage presentations through: architectural museums, tourism tours, miniature models, virtual and augmented reality, interactive exhibitions, brochures and digital publications, documentaries, cultural events, digital platforms and websites, scientific papers and studies, 3D simulation.

*Source: Prepared by the researchers, 2025*

The data reveals that the Algiers Casbah receives significant attention from both the tourism and culture directorates. Their activities focus on promoting the Casbah’s heritage and historical background, as well as its architectural beauty, to instill a sense of belonging and attract tourism. These activities peak during Heritage Month (April 18–May 18) and especially on Casbah Day (February 23), which includes events involving civil society and social partners, centered around identity, preservation, and valorization.

These activities use diverse mechanisms—traditional, modern, and digital. Notably, participation in cultural events, interactive exhibitions, digital platforms, and websites, as well as emerging use of 3D simulations.

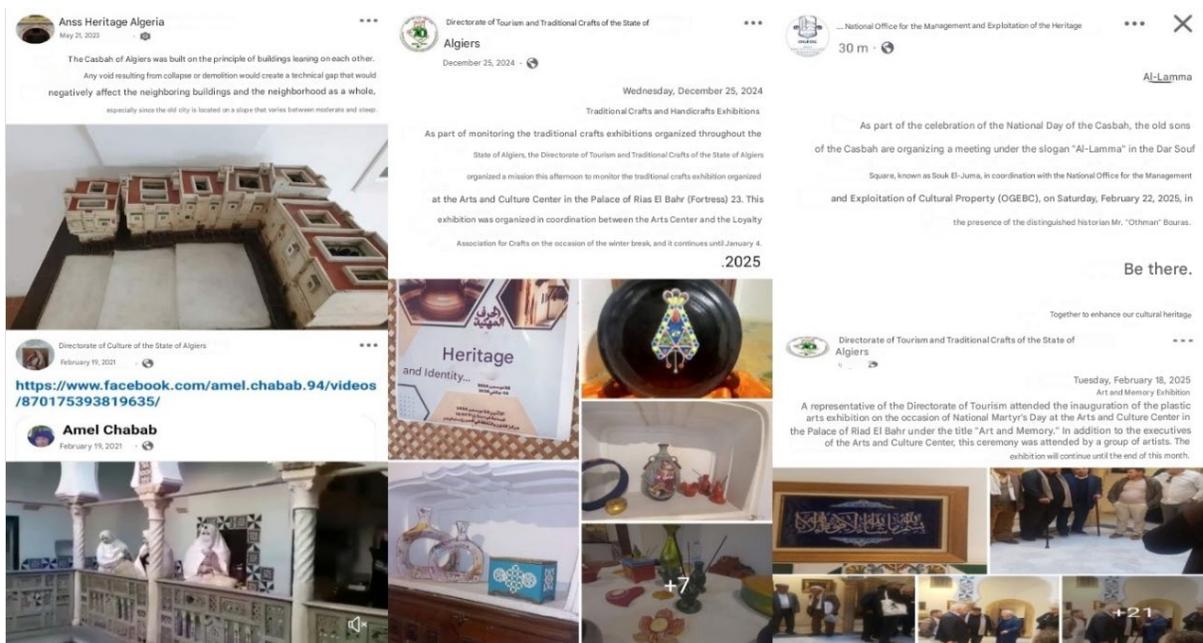


In contrast, activities in the Bejaia Casbah are fewer due to its closure for restoration for over three years. Nonetheless, this restoration effort is itself a form of heritage valorization aimed at safeguarding it for future generations and preparing it for touristic and economic use.

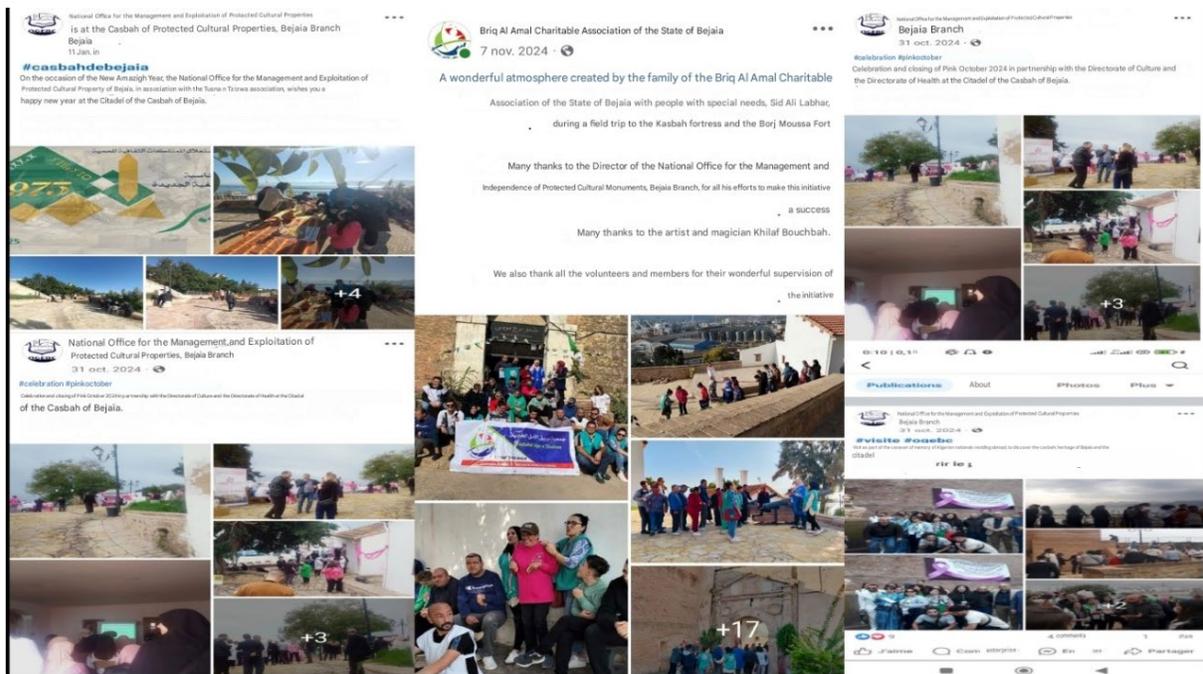
Still, both the culture and tourism directorates in Bejaia, especially the former, have organized or coordinated several activities such as awareness campaigns and theatrical performances on the Casbah’s history, cultural identity, and traditional customs. The tools used were mostly traditional—interactive exhibitions, brochures, cultural events, and some tourism tours. Most officials from Bejaia's public institutions, particularly the Directorate of Tourism, noted that their activities are coordinated with social partners.

As for the National Tourism Office (ONT), although its activities in this area are limited, it employs a wide range of traditional and modern tools, either independently or in partnership with supervisory institutions. The ONT emphasizes the diversification of presentation tools to reach the widest audience possible.

**Figures (1), (2)** below support the claim that the activities of the directorates and partners in both wilayas are frequently shared via websites or social media platforms to increase visibility and expand the target audience.



Source :Facebook ,2025



Source: Facebook, 2025

#### 4-2-3 Exploitation of the Heritage Identity of the Casbah

Following the first two stages of the communicative approach to heritage valorization—*communication* and *presentation* of the Casbah—comes the third stage: *exploitation of the Casbah*. This phase, which has rarely been directly addressed in previous studies on heritage identity, suggests a lack of actual exploitation in this domain that could otherwise contribute to tourism development. In this regard, we recorded a significant deficiency in the exploitation process of the Casbah of Algiers, apart from a few scattered activities organized either by local associations or the original inhabitants of the Casbah. These include small-scale services offered to visitors for a modest fee, such as traditional sittings with local food, allowing visitors to relive what they call “*Qadât Zmân*” (Gatherings of the Old Days).

Additionally, there are some houses within the Casbah that specialize in the production and sale of traditional clothing, promoting the cultural attire of the Casbah community. All of this is often accompanied by a tour guide who, during the visit, narrates historical and cultural stories about the heritage and civilization of the area, highlighting each corridor, house, or landmark of the Casbah through the various historical periods it has experienced.



As for the Casbah of Bejaia, exploitation appears to be virtually absent due to its prolonged closure, as previously mentioned. However, there are signs of intention to initiate exploitation following the Casbah’s reopening to visitors, allowing access to its views and ruins for a fee. It was also observed that some sections within the Casbah houses have been allocated for the display and sale of traditional products, including clothing and silver jewelry that reflect the identity and culture of the region.

In general, both Casbahs are moving toward the axis of *exploitation*, primarily through tourism promotion. As for marketing, it remains a future outlook, and thus, there is potential for these efforts to contribute to economic development.

**Fig 3:** An aspect of the exploitation of the Casbah of Algiers



**Fig 4:** An aspect of the exploitation of the Casbah of Bejaia

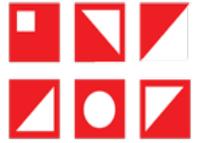


Source: Photograph by the researchers, 2025

## 5. Challenges and Debates

### 5.1 Between Preservation and Tourist Attraction

Preserving heritage identity is a major challenge as it faces a set of risks such as the deterioration of heritage, neglect, lack of appreciation, and insufficient funding. On the other hand, the issue of heritage identity—or heritage itself—can serve as a means to enhance the preservation of legacy and identity through tourism attraction, as it contributes to supporting



heritage tourism and thereby provides funding for projects dedicated to the preservation of this heritage.

In terms of preservation, it is necessary for the institutions responsible for this heritage to protect it and perform all roles and operations that ensure its continuity, including restoration, protection, and conservation. Primarily, it also involves raising awareness of its cultural and identity-related significance. This necessitates the allocation of financial coverage or funding for these various operations, as well as the enactment or updating of laws (Law 04-98 related to heritage protection has not yet been updated or reinforced) to protect heritage sites during tourism activities (Ayachi, 2024).

On the other hand, there is the challenge of “tourism attraction.” Here, it is imperative to find ways and means to achieve that, and to dedicate projects and programs to establish the Casbah as a key tourist destination. This also imposes the need to find communication techniques to promote the contributions of heritage actors in the field of heritage tourism in general, and Casbah tourism in particular. This naturally leads to the promotion of the Casbah’s heritage identity and generates revenue that contributes to funding operations involving heritage sites and economic development.

### **6. Study Findings:**

Based on the field study data and their analysis as previously stated—supported by the findings of prior studies and in accordance with Jean Davallon’s communicative theoretical approach—we can conclude the following:

- The topic of heritage identity is a renewed subject (as most previous studies, notably Morel, 1993, have agreed on its importance in research contexts), and it is a central theme in the responsibilities of heritage actors within heritage-preserving institutions.
- Heritage—particularly the Casbah heritage—receives considerable attention from institutional actors in institutions responsible for its preservation.
- Institutional actors in the field of heritage perform several operations such as promoting heritage identity, preservation, and marketing. This indeed contributes to enhancing awareness of the heritage identity of the Casbahs in both Algiers and Bejaia. However, this



role is insufficient to establish full awareness or to exploit heritage in tourism and the economy.

- Heritage actors rely on a variety of techniques—both traditional and modern (Navarro, 2016)—for promotion, valorization, and awareness. We found that institutions responsible for the Algiers Casbah rely more on digital media. For example, the Directorate of Tourism in Algiers uses a website to promote most heritage and tourist destinations in addition to an active Facebook page. In contrast, institutions responsible for the Bejaia Casbah rely largely on traditional techniques (publications, cultural events, theater), especially the Directorate of Tourism in Bejaia, which does not even have an active Facebook page.
- Most activities undertaken by directorates responsible for the Casbah heritage are seasonal or event-based, whether for national or religious holidays or in coordination with affiliated associations.

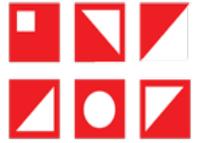
Based on these results, we conclude the following:

The communication of the Casbah's identity and heritage suffers from several shortcomings related to the absence of a concrete strategy (the same finding reached in the study by Bendebili & Merah, 2016). Most communication procedures aimed at promoting awareness of the Casbah's heritage identity are not based on well-studied or clear approaches.

Accordingly, the communication of the Casbah's heritage identity—especially in Bejaia—as a heritage site that reflects a cultural identity suffers from several difficulties and imbalances across all three stages (communication, display, and exploitation), which affects both awareness and identification efforts. It must also be emphasized that the communication around heritage identity is subject to a set of social, technological, ideological, and political constraints that heritage actors within responsible institutions cannot control.

We also noted the issue of institutional actors working individually and the absence of consultative communication between various institutions operating in the heritage field. This naturally leads to conflicting outcomes that serve a particular party rather than benefiting all heritage stakeholders.

As a final result, we can say that enhancing communication about the Casbah's heritage identity primarily depends on the level of knowledge and awareness institutional actors have of



it—the heritage identity of the Casbah—and their ability to convey it along with all its distinctive features, in addition to the ability to convincingly promote the justification for promoting the Casbah’s heritage identity. Thus, promoting the Casbah’s heritage identity and transforming it into a successful tourist destination could enable it to be exploited both in tourism and economically.

### **7. Conclusion:**

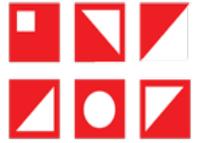
Amid the rapid transformations witnessed across various fields, especially tourism, heritage, and cultural identity, this study shows that the communication aiming to promote the heritage identity of the urban Casbah through heritage actors still suffers from major shortcomings in terms of strategies and mechanisms. The results demonstrated that the absence of clear and effective communication strategies has led to poor awareness and weak visibility of these sites and their cultural and civilizational value. The study also revealed insufficient reliance on digital media, which is a major obstacle to raising awareness and reaching a broader and more diverse audience. Strangely, this shortcoming is not due to a lack of financial resources but rather to a lack of awareness of the importance of using technology and modern media to communicate with the target audience. These obstacles leave negative impacts on efforts aimed at raising awareness, promoting, and publicizing the heritage identity of the urban Casbah.

Accordingly, and based on the results obtained, we find an urgent need to reconsider the strategies employed by heritage actors in public institutions aimed at promoting the heritage identity of the urban Casbah, while aligning with modern communication technologies. Heritage actors must also invest in digital media such as social platforms, virtual reality, and electronic platforms to reach the widest possible audience with the greatest possible engagement that could help audiences recognize their heritage identity and understand the cultural and economic importance of their heritage.



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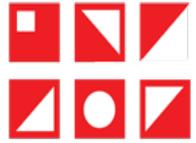
**9. Annexes List:**

**Annex (01):** Analytical network illustrating the dimensions and indicators of the heritage identity of the urban Casbah, and the relationship between heritage actors' communication on the heritage identity of the urban Casbah in the provinces of Algiers and Bejaia.

<b>Heritage Identity of the Urban Casbah</b>			
<b>Dimension</b>	<b>Indicators</b>	<b>Indicator Status</b>	
		Casbah of Bejaia	Casbah of Algiers
	Casbah classification	+	+
<b>Architectural Dimension</b>	Degree of preservation of the Casbah's authenticity	+	+
	Presence of traditional decorations	-	+
	Diversity of urban types	-	+
<b>Historical Dimension</b>	Existence of historical sources	+	+
	Association with historical figures	+	+
	Celebrations and activities	+	+
<b>Cultural Dimension</b>	Continuity of residents living inside the Casbah	-	+
	Continuity of traditional crafts	≈ 0	+
<b>Value-Based Dimension</b>	Presence of a sacred or religious place	+	+
	Frequency of using the Casbah as a symbol during events	+	+
	Sense of belonging among local residents	+	+

**Communication of Heritage Stakeholders about the Heritage Identity of the Urban Casbah**

<b>Dimensions</b>	<b>Indicators</b>	<b>Indicator Status</b>
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Communication of Heritage Stakeholders about the Heritage Identity of the Urban Casbah

Dimensions	Indicators	Indicator Status						
		Bejaia Tourism Directorate	Bejaia Culture Directorate	Algiers Tourism Directorate	Algiers Culture Directorate	ONT		
<b>Communication Dimension</b>	Presence of media campaigns	+	+	+	+	+		
	Existence of communication activities	+	+	+	+	+		
	Promotional communication for the site as a tourist destination	-	+	+	+	+		
<b>Awareness Dimension</b>	Availability of tourist guides	-	-	+	+	+		
	Introducing the heritage identity	+	+	+	+	+		
	Strengthening the heritage identity	≈ 0	+	+	+	+		
<b>Digital Dimension</b>	Platforms and websites	-	≈ 0	+	-	+		
	Documentation and display of digital heritage	-	-	+	+	+		
<b>Educational Dimension</b>	Educational guides and booklets	+	+	+	+	+		
	Educational workshops for heritage preservation	-	+	-	+	-		

**Legend:** (+) Present    (-) Not present    (≈ 0) Weakly present or nearly absent

**Source:** Prepared by the researchers, 2025