

Dirassat & Abhath
The Arabic Journal of Human
and Social Sciences



مجلة دراسات وأبحاث
المجلة العربية في العلوم الإنسانية
والاجتماعية

EISSN: 2253-0363
ISSN : 1112-9751

Promoting the Tangible and Intangible Heritage of the Relizane Region through Mobile Films: A Critical Reading of Content and Objectives

ترقية التراث المادي واللامادي لمنطقة غليزان من خلال أفلام الهاتف المحمول: قراءة نقدية في
المحتوى والأهداف

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تاريخ النشر: 2026/10/15

تاريخ القبول: 2026/09/05

تاريخ الاستلام: 2026/06/20

Abstract:

This study examines the promotion of the tangible and intangible heritage of the Relizane region through mobile films, considering them as a digital medium for bringing local memory closer to the public and contributing to the construction of identity and historical awareness. The study focuses on the Relizane region because of its diverse historical and heritage assets. It also emphasizes that mobile films can play an important role in documenting and promoting heritage, given their ease of production and rapid dissemination through digital platforms. The study highlights the conditions required for a successful heritage film, namely one that connects place to its historical context and interprets its social meanings. It also seeks to propose practical models for short films on the Kalaa of Beni Rached, Mazouna, and other elements of local heritage. The study concludes that mobile films can serve awareness-raising, pedagogical, educational, and touristic objectives, provided that they are produced with a responsible scholarly vision that helps preserve the heritage of the Relizane region and reconnects generations with their local memory.

Keywords: Relizane; mobile films; tangible heritage; intangible heritage; local memory.

المخلص:

تعالج هذه الدراسة موضوع الترويج لتراث منطقة غليزان المادي واللامادي عبر أفلام الموبايل، بوصفها وسيطاً رقمياً لتقريب الذاكرة المحلية من الجمهور، والإسهام في بناء الهوية والوعي التاريخي. وقد ركزت الدراسة على منطقة غليزان لما تمتلكه من رصيد تاريخي وتراثي متنوع. كما تؤكد أن أفلام الموبايل يمكن أن تؤدي دوراً مهماً في توثيق التراث والتعريف به، نظراً لسهولة إنتاجها وسرعة انتشارها عبر المنصات الرقمية، مع التركيز على شروط الفيلم التراثي الناجح؛ فهو الفيلم الذي يربط المكان بسياقه التاريخي، ويفسر دلالاته الاجتماعية. كما حاولت الدراسة اقتراح نماذج تطبيقية لأفلام قصيرة حول قلعة بني راشد ومازونة، وغيرهما من عناصر التراث المحلي. وتخلص الدراسة إلى أن أفلام الموبايل يمكن أن تخدم أهدافاً توعوية وتربوية وتعليمية وسياحية، إذا أنجزت برؤية علمية مسؤولة، بما يحفظ تراث منطقة غليزان ويربط الأجيال بذاكرتها المحلية.

الكلمات المفتاحية: غليزان؛ أفلام الموبايل؛ التراث المادي؛ التراث اللامادي؛ الذاكرة المحلية.

1. INTRODUCTION

Heritage is no longer viewed merely as material remains preserved in museums or as monuments isolated from their social environment. Rather, it has become a living field for the production of memory, the construction of identity, the promotion of cultural tourism, and the reconnection of younger generations with their local history. In this context, the wilaya of Relizane emerges as a region rich in both tangible and intangible heritage. It contains archaeological and historical sites such as the old city of Mazouna, the Kalaa of Beni Rached, the cave of Al-Rataymiya, and the palace of Kawa, in addition to social and cultural practices associated with *wa'dāt*

(popular religious and communal gatherings), traditional crafts, *melhoun* poetry, popular memory, rural lifestyles, and artisanal traditions.

The map of Algerian cultural heritage indicates that the Kalaa of Beni Rached consists of old quarters and archaeological landmarks, including Ras al-Qal'a Mosque, Al-Soukh Mosque, the prayer area for religious festivals, mausoleums, and the Ottoman cemetery. The old city of Mazouna, for its part, is distinguished by an Islamic-Ottoman urban fabric comprising historical quarters and landmarks such as the jurisprudential school, the Ottoman court, the market, public baths, public squares, old neighbourhoods, and the Tamda pool.

However, this rich heritage alone is not sufficient to ensure its presence in public awareness. It requires modern media capable of transferring it from the limited space of local memory to the broader sphere of digital circulation. Hence the importance of mobile films, as a new form of cultural documentation and promotion. This medium is based on technical simplicity, rapid dissemination, proximity to young people, and the ability to transform the smartphone from a tool of entertainment into a means of knowledge production and heritage advocacy.

This study adopts a descriptive-analytical method, through the description of local heritage elements in Relizane and the analysis of the possibilities of presenting them through mobile films. It also relies on a critical approach to digital heritage content, as well as on UNESCO and ICOMOS principles concerning preservation, interpretation, and respect for the community that carries the heritage.

Research Problem

This paper proceeds from the following central research problem:

How can mobile films be employed to promote the tangible and intangible heritage of the Relizane region without falling into superficiality, folklorization, or the touristic distortion of local memory?

This main question gives rise to a set of related questions: What type of heritage content is suitable for mobile films? What are the scientific, aesthetic, and ethical conditions for producing a short film on heritage? How can this visual form serve the objectives of preservation, awareness-raising, and local development? And where do its limits and risks lie?

First: The Conceptual Framework of the Study

In the context of this study, **mobile films** are defined as short films produced using a smartphone and based on an idea, a scenario, and knowledge-oriented content designed to serve documentation, awareness-raising, or cultural promotion through digital platforms.

Tangible heritage refers to the totality of architectural, archaeological, and historical evidence that can be observed and examined, such as fortresses, mosques, *zawiyas*, old markets, cemeteries, manuscripts, tools, palaces, and archaeological sites. This definition is grounded in the general conception of cultural heritage as encompassing properties, monuments, and sites of historical, artistic, or archaeological value—elements that are observable, examinable, and subject to material preservation¹.

In the case of Relizane, the Kalaa of Beni Rached may be classified as part of tangible heritage. The map of Algerian cultural heritage states that it is located in the south-western part of the wilaya of Relizane, in the district of Yellel, within the municipality of El Kalaa. It lies approximately 37 kilometres from the provincial capital and covers an estimated area of 37 hectares. The Kalaa consists of four old quarters: Al-Karkouri Quarter, Ras al-Qal'a Quarter, Al-Soukh Quarter, and Dar al-Sheikh Quarter. It also includes several archaeological landmarks, among them Ras al-Qal'a Mosque, Al-Soukh Mosque, the prayer area for religious festivals, mausoleums, and an Ottoman cemetery². The old city of Mazouna also falls within this category of heritage. It is located to the north-east of the provincial capital, approximately 70 kilometres away. Its history dates back to the Ottoman period and even earlier. Mazouna was designated as the capital of the Western Beylik within the framework of the Ottoman administrative division, and a number of beys successively governed it. This historical role endowed the city with urban, historical, and political significance within the local memory of western Algeria³. Al-Rataymiya Cave is considered one of the important archaeological testimonies in Relizane. The official source describes it as a large chamber containing archaeological evidence represented by skeletal remains of animals, including bovids and horses, in addition to lithic industries such as arrowheads, drills,

spears, and scrapers. It is also noted that some of these finds are preserved at the Ahmed Zabana National Museum in Oran⁴. As for Kawa Palace, it is classified among the archaeological monuments of Roman origin in the Ammi Moussa region. It is located 7 kilometres east of the municipality of El Ouldja, in the district of Ammi Moussa, and dates back to the third and fourth centuries AD. It served as a military Ka within the Roman defensive line known as the *Limes*. The site consists of circular outer walls, an entrance with a decorated semicircular arch, and a hall surrounded by Corinthian and Ionic columns⁵. Mina Bridge may also be included within the local tangible heritage. The map of Algerian cultural heritage describes it as the remains of a water conduit, covering an area of approximately 16 square metres. At its centre is an arch that allows the waters of Oued Mina to pass through. It is built of small stones bonded with mortar and is located in the municipality of Relizane, on the right-hand side of National Road No. 04 in the direction of Oran⁶.

As for **intangible heritage**, the 2003 UNESCO Convention defines it as the set of “practices, representations, expressions, knowledge and skills,” as well as the instruments, objects, artefacts, and cultural spaces associated with them, which communities, groups, and in some cases individuals, recognize as part of their cultural heritage⁷. According to UNESCO, intangible heritage includes oral traditions and expressions, including language as a vehicle of intangible cultural heritage; performing arts; social practices, rituals, and festive events; knowledge and practices concerning nature and the universe; and the skills associated with traditional craftsmanship⁸. In the case of Relizane, this intangible heritage is embodied in a range of living cultural practices and expressions, most notably popular *wa’dāt*, such as the *wa’da* of Sidi M’hamed Ben Aouda, the *wa’da* of Sidi Khattab, and the *wa’da* of Sidi Bou Abdallah, in addition to *melhoun* poetry, folktales, and oral narratives.

Equestrian performance, locally known as *fantasia*, also stands out as a strongly present element in these occasions, particularly during the autumn seasons. Indeed, the *wa’da* of Sidi M’hamed Ben Aouda, held on 6 October 2015⁹, witnessed the participation of around eight hundred horsemen from various regions of the country. Alongside these practices, traditional crafts such as the carpet of the Beni Rached Kalaa, weaving, and pottery are also part of this heritage, together with rural and agricultural knowledge associated with local ways of life in the Relizane region. In this regard, UNESCO emphasizes that the safeguarding of intangible cultural heritage does not mean freezing it or reducing it to a static image of the past. Rather, it entails ensuring its continuity and transmission across generations, as a living heritage that is constantly renewed and adapted to its environmental and historical context, while contributing to the strengthening of a sense of identity, continuity, and respect for cultural diversity¹⁰. As for mobile films, they may be understood as short films that are often shot using a smartphone. They fall within the broader digital transformations that have expanded the possibilities of audiovisual production, making filming, editing, and publishing accessible beyond traditional cinematic structures. Studies on mobile cinema and smartphone filmmaking indicate that the phone is no longer merely a communication device; rather, it has become a medium for visual production, artistic experimentation, and the making of documentary and short films¹¹. These films may be produced using simple means; however, this does not imply the absence of an artistic or scientific vision. The value of a film is not determined by the camera alone, but rather by the idea, the angle of treatment, the authenticity of the testimony, the quality of the narrative, respect for the subject matter, and the effective use of image and sound. Specialized studies on digital storytelling emphasize that the power of digital media does not lie in technology

alone, but in its ability to construct a meaningful story that brings together image, sound, movement, testimony, and audience interaction¹².

In the field of heritage, the importance of mobile films becomes particularly evident, as they make it possible to document living practices, performances, oral testimonies, crafts, customs, traditions, and rituals within their natural and social contexts. Studies on film and heritage documentation have shown that the filmic medium is capable of presenting intangible heritage in a vivid and dynamic manner, since it brings together movement, sound, place, performance, and oral memory within a single narrative structure. This makes it more capable than written text alone of conveying the living and changing character of intangible cultural heritage¹³. The use of film in presenting intangible heritage is also consistent with UNESCO's approach, which views safeguarding as a process that includes identification, documentation, research, preservation, protection, promotion, transmission through formal and non-formal education, and the revitalization of the various aspects of this heritage. Accordingly, when produced with a conscious and responsible vision, the mobile film can move beyond being merely transient digital content and become a cultural tool for documentation, awareness-raising, heritage education, and the reconnection of the local community with its memory¹⁴.

Second: Mobile Films and the Promotion of the Heritage of the Relizane Region

The importance of mobile films stems from their nature as a widely accessible participatory digital medium. They do not always require extensive cinematic equipment, and they can be used by young people, students, associations, teachers, tourist guides, and artisans to produce short and impactful content. This is particularly significant given that smartphone filmmaking has evolved over the past decade from a marginal and experimental

practice into a more democratic form of filmmaking, enabling a new generation of content creators to access the tools and techniques of audiovisual production¹⁵. Digital platforms such as Facebook, YouTube, Instagram, and TikTok have also made short films more capable of reaching audiences than lectures or printed brochures. This is because digital storytelling in the field of cultural and heritage tourism has a significant capacity to engage audiences, particularly young people, through social media¹⁶. This importance is consistent with UNESCO's observation that digital technologies have transformed ways of accessing and enjoying culture, while expanding the possibilities of documentation, promotion, and preservation in the field of cultural heritage¹⁷.

However, the real value of mobile films in the field of heritage does not lie in dissemination alone, but in their ability to reconstruct the relationship between people and their place. Architectural and spatial heritage should not be understood merely as silent material remains, but rather as a bearer of memory, identity, and collective consciousness¹⁸. Thus, when a young person from Relizane films an old quarter in the Kasbah of Mazouna, for example—as in the model of the Nour El-Amal Association: Old Mazouna*—or listens to an elder recounting the memory of the Kalaa of Beni Rached and Sheikh Boumaaza, or documents a craft threatened with disappearance, he is not merely producing visual content; rather, he is participating in a cultural act that resists oblivion. This is because documentation, according to the approach of safeguarding intangible cultural heritage, is considered one of the essential measures for ensuring the sustainability, transmission, and promotion of heritage. Moreover, the digital documentation of heritage has become an urgent necessity in the face of the risks of disappearance, deterioration, and destruction¹⁹, as it preserves the historical memory of the local space and makes it transmissible across generations²⁰. UNESCO also currently

emphasizes the impact of digital technology on transforming ways of accessing, enjoying, and protecting culture. It further considers that digital innovations can offer new solutions to the challenges facing heritage, such as environmental changes, unsustainable development, and unregulated tourism²¹.

Third: Proposed Models for Mobile Films on the Heritage of Relizane

The practical approach to employing mobile films in the service of heritage requires moving from theoretical grounding to the proposal of field-based models that can realistically be produced. These models are not presented as completed films, but rather as practical conceptions that illustrate how elements of Relizane's local heritage can be transformed into short audiovisual content combining image, historical information, oral testimony, and aesthetic sensibility. In selecting these models, attention has been given to highlighting the diversity of Relizane's heritage, ranging from archaeological monuments and old cities to prehistoric sites, social practices, and traditional crafts.

1- A short film entitled "The Kalaa of Beni Rached: The Memory of Stone and Human Beings": could begin with a wide shot of the Kalaa in the early morning, capturing the anticipation of sunrise. It could then move through the old alleyways, the mosques, the mausoleums, and finally the Ottoman cemetery. However, a well-constructed treatment should not be limited to filming the stones themselves; rather, it should allow the place to speak through the testimony of one of the inhabitants of the region or a local researcher, such as Cheikh Boumaaza, the owner of the historical museum in El Kalaa*. For example, the narrator might say: "This Kalaa is not a set of silent walls, but rather a city that historically performed political, religious, and social functions during the Ottoman period." This may then be followed by concise information on its location, its quarters, and its historical function²². However, some heritage videos suffer from

a reductive tendency that may be described as the "silent touristic image," presenting attractive shots without explanation. What is required is a shift from mere filming to interpretation: Why is this mosque important? What is the significance of the Ottoman cemetery? What does the old quarter represent? How did people live here? The film should therefore strike a balance between visual aesthetics and historical accuracy. This is precisely what heritage interpretation charters emphasize, particularly the 2008 ICOMOS Charter, which maintains that the interpretation and presentation of heritage sites should be based on facilitating understanding, relying on trustworthy sources, respecting context and authenticity, and involving the local community in the construction of heritage meaning²³.

2- A Film Entitled: "Mazouna: City of Knowledge, Jurisprudence, and Memory"

At the outset, it should be noted that, within the limits of the available digital sources, there does not appear to be a documented and independent mobile film devoted specifically to the city of Mazouna. This, however, does not rule out the existence of a number of digital audiovisual materials that have addressed the city from historical and heritage-related perspectives. These include reports entitled "Mazouna: City of Knowledge and Scholars" and "A Documentary Report on the Jurisprudential School of Mazouna," produced by the Audiovisual Unit of the University of Relizane, in addition to videos by the Nour El-Amal Association – Old Mazouna, which make use of digital platforms, particularly Facebook, to introduce the city and its heritage.

These materials may be considered analyzable models within the broader topic of the digital promotion of Mazouna's heritage, while maintaining a necessary methodological distinction between the television report, the documentary film, and the short mobile film²⁴. The map of Algerian cultural heritage also confirms that the old

city of Mazouna contains an Ottoman urban fabric composed of five old quarters and includes landmarks such as the mosque, the jurisprudential school, the Ottoman court, the market, Touta Square, mausoleums, public baths, and the outer walls²⁵. Accordingly, the film could focus on these elements while integrating testimonies concerning the scholars of Mazouna, manuscripts, traditional education, and the city's relationship with the memory of western Algeria²⁶. The ideal model here would be a film of no more than three minutes, yet one that answers three essential questions: What are we seeing? Why is it important? And how can we preserve and safeguard it, particularly the manuscript heritage preserved by the families of El-Henni and El-Katrusi?

The film would begin with an image of the place, then provide the necessary information, and finally conclude with a calm appeal for protection: "Old cities are not preserved by stones alone, but also by the memory of their inhabitants and the awareness of their descendants." ²⁷

3- A film entitled "Al-Rataymiya Cave: Relizane in Prehistory"

Al-Rataymiya Cave offers highly valuable material for an educational and touristic mobile film, as it takes the viewer from the Ottoman and Islamic heritage into the depths of prehistory. The map of Algerian cultural heritage indicates that the cave dates back to the Middle Stone Age, approximately between 130,000 and 25,000 years BC, and is considered a distinctive archaeological site of the Mousterian civilization. It is located to the west of the centre of Oued Rhiau, on the upper rocky heights, and contains several rectangular chambers²⁸. Some of these chambers remain in their original state, while others have been covered by accumulated soil. According to the French geologist Marius Dalloni, the cave is considered the only archaeological site in Algeria belonging to the Mousterian civilization. The excavations he conducted revealed the remains of Quaternary vertebrate animals and flint artefacts, whose

workmanship is similar to that of the classical stations found at Lanizan²⁹.

Accordingly, filming this site within a mobile film should be carried out with great caution and with both scientific and ethical responsibility. Remains must not be touched, stones must not be moved, and archaeological soil must not be disturbed. Likewise, the film should avoid encouraging random visits or revealing precise details that could expose the site to vandalism or looting. Here, the ethical dimension of heritage-oriented mobile films becomes evident: not everything that can be filmed should necessarily be published in the same manner, and not every archaeological site is suitable for open promotion without safeguards³⁰. The film must therefore strike a balance between introducing the cave and highlighting its scientific value, on the one hand, and protecting it from irresponsible use, on the other³¹.

In this sense, the film "Al-Rataymiya Cave: Relizane in Prehistory" could become an effective educational and touristic tool. It would not merely impress the viewer with images of the site, but would also encourage an understanding of the depth of local history and an awareness that the heritage of Relizane does not begin only with the Ottoman or Islamic periods, but extends back to remote ages in the history of humanity in North Africa.

4. A Film Entitled: "The Wa'da: The Memory of the Community, Not Merely a Celebration"

Within the field of intangible heritage, *wa'dāt* and popular visits can be documented as social practices that bring together memory, solidarity, communal meals, traditional music, sometimes equestrian performance, and visits to saints' shrines. UNESCO includes social practices, rituals, and festive events among the domains of intangible cultural heritage³². Other studies further suggest that the popular *wa'da* in Algeria combines belief and practice, and performs religious, social, and cultural functions through visits to saints' shrines, the feeding of visitors, and

the organization of festive manifestations in which popular memory intersects with forms of local solidarity³³. Recent studies on the rituals of *ziyāra* and *wa'da* also show that visits to saints, the *ḥaḍra*, collective gatherings, and spectacular performances associated with horsemanship or *fantasia* constitute components of this form of intangible heritage in several Algerian regions³⁴.

From this perspective, a critical treatment of the *wa'da* in mobile films requires moving beyond its depiction as a folkloric spectacle based on scenes of food, crowds, horsemanship, and music, toward an interpretive approach that reveals its social and symbolic meaning within the community. The *wa'da* falls within the social practices, rituals, and festive events that UNESCO identifies as one of the domains of intangible cultural heritage. This makes it a living practice connected to the community that bears it, rather than merely a festive scene suitable for filming and visual consumption³⁵. In this context, feeding visitors is not merely a dietary custom, but rather an expression of generosity, blessing, belonging, and the renewal of bonds between families and communities. Likewise, the visit to the saint's shrine should not be reduced to its popular religious dimension alone; it also represents a moment for evoking local memory and reconnecting the present with a symbolic chain of figures, sacred places, shrines, and inherited narratives concerning saintly charisma, jihad, blessing, and belonging, as in the case of the *wa'da* of Sidi M'hamed Ben Aouda.

Abdelkader Fitas has shown that the popular *wa'da* in Algeria combines belief and practice, and performs religious, social, and cultural functions through its association with saints, collective rituals, and forms of local solidarity³⁶. The film should also highlight the organizational and social dimensions of the *wa'da* by tracing the participation of families in the preparations, the distribution of roles and tasks, the slaughtering of animals, the cooking, and the

reception of guests coming from distant places. This would reveal that the communal meal represents a symbolic economy based on giving, sharing, solidarity, and the renewal of kinship and neighbourhood relations. Recent studies on the rituals of *ziyāra* and *wa'da*, including the study of the rituals of *ziyāra* and *wa'da* at Ras El Hamra in Annaba, indicate that these practices are connected to shrines and local memory, and that ritual, social, and touristic dimensions intersect within them. This makes them a fertile field for anthropological understanding, rather than for superficial filming alone³⁷. However, such documentation must be carried out within an ethical framework based on respect for the privacy of participants, especially women, children, and the elderly, and on obtaining consent before filming. Intangible heritage is not material freely available to the camera; rather, it is a symbolic property of its bearers. UNESCO's ethical principles for the safeguarding of intangible cultural heritage emphasize that the communities, groups, and individuals who bear this heritage have a primary role in its safeguarding, and that any use, documentation, or promotion of it should respect their moral and material rights, as well as their free, prior, and informed consent³⁸.

It should be noted here that, within the limits of the available open digital sources, the *wa'da* of Sidi M'hamed Ben Aouda does not appear to have been treated in a documented and independent mobile film under a clearly identified title.

Its digital presence, however, is evident through journalistic videos and short clips that have focused on *fantasia*, popular attendance, and the festive character of the event.

This *wa'da* nevertheless provides suitable material for a short heritage film that would highlight its social, spiritual, and memorial dimensions by moving beyond the outward scenes of celebration toward capturing the deeper cultural elements that give it meaning within the community. This

could include documenting the recitation of *melhoun* poetry inside the tent, recording sessions of Qur'anic recitation in the local style, or highlighting moments of *dhikr*, hospitality, and interaction among visitors, horsemen, and the inhabitants of the region. In this way, the film would move from being merely a fleeting visual coverage to becoming a cultural reading that presents the *wa'da* as part of the local intangible heritage of Relizane, as a living practice that brings together popular memory, local religiosity, social solidarity, and oral artistic expression.

Accordingly, the film "The Wa'da: The Memory of the Community, Not Merely a Celebration" could serve as an effective tool for promoting intangible heritage, particularly on the condition that it moves from the logic of spectacle to the logic of understanding. The true value of the film does not lie solely in the beauty of its scenes, but in its ability to interpret the meaning of the *wa'da*, to highlight its social and symbolic functions, to protect its image from folkloric reduction or superficial digital use, and to correct misconceptions. This is consistent with studies of digital storytelling in cultural heritage, which emphasize that multimedia derives its value not only from its technical dimension, but also from its ability to construct a meaningful narrative that engages audiences in understanding and interpreting heritage³⁹.

5. A Film Entitled: "A Forgotten Craft in Relizane"

A mobile film can constitute an important entry point for documenting some of the traditional crafts found in the Kalaa of Beni Rached and in the rural areas of the Relizane region, such as weaving, carpet-making, pottery, *dūm* palm crafts, leather products, traditional tailoring, the preparation of popular foods, and the making of old agricultural tools. These crafts fall within the domain of skills associated with traditional craftsmanship, one of the domains of intangible cultural heritage as defined by UNESCO. UNESCO emphasizes that safeguarding a craft does not mean preserving the product alone, but

also protecting the knowledge and skills that enable artisans to produce it and transmit it to future generations⁴⁰. However, a successful treatment of this type of film should not approach the craft merely as a material product, but rather as inherited knowledge, social memory, and a human experience embodied by the male or female artisan. Among the proposed models in this context is a film entitled "**The Carpet of El Kalaa: The Thread of Memory**," centred on the carpet of the Kalaa of Beni Rached—not only as a traditional artisanal product, but also as an inherited female memory. Studies on the carpet of the Kalaa of Beni Rached have shown that El Kalaa represented an important craft centre during the modern period, and that the carpet was among its most prominent artisanal products, enjoying both local and regional renown⁴¹.

The region became renowned for producing high-quality wool, and both men and women took part in washing it in large quantities in the riverbeds, after which it was dried on mountain slopes, on rooftops, and along the roadsides. Part of it was woven locally, while another part was sold to different regions of the country⁴². According to the examples preserved in the National Museum of Antiquities, the carpet of El Kalaa is distinguished by its rectangular form, with dimensions measuring approximately 5.4 metres by 1.50 metres in length, while its width is about 60 centimetres. Among its most prominent decorative features is the frequent use of *mihrab*-like motifs arranged symmetrically along the principal axis, in addition to the use of multiple colours, including light blue, orange, pale yellow, dark red, and white.⁴³. A study of the geometric motifs executed on the Beni Rached carpet further indicates that this carpet is closely associated with geometric ornamentation and traditional weaving, and that it represents one of the manifestations of the region's artisanal memory⁴⁴.

The film may, for example, be built around the figure of a female artisan such as

"Tazia Sadouk", the lady of the Beni Rached carpet, who is among the most prominent women to have preserved the weaving tradition of the carpet of the Kalaa of Beni Rached and contributed to its promotion. She may recount her relationship with the loom, the thread, the wool, and the geometric motifs, while addressing questions such as: Who taught her this craft? What do the shapes and symbols used in the carpet mean? How was the craft connected to the mother, the grandmother, and the household? Why has carpet-making declined? And how can it be rescued from disappearance?

The film may also turn to traditional women's weaving by portraying a weaving session inside one of the houses of the old Kalaa, where the craft appears not merely as the production of a cover or a rug, but as a relationship linking the woman, the home, the family economy, and inherited skill. In this type of film, the weaving hand becomes the bearer of a family and social memory, while the loom becomes a symbolic space through which expertise is transmitted from one generation to another. This approach intersects with UNESCO's conception of traditional craftsmanship as a living heritage grounded in skills and technical knowledge transmitted within communities, rather than in the manufactured objects alone⁴⁵.

Another possible model may focus on the making of pottery, *dūm* palm crafts, or leather products. The Directorate of Tourism and Traditional Crafts of the wilaya of Relizane includes these products among the list of local crafts and traditional industries, which makes it possible to adopt them as concrete models for documentary mobile films on crafts in the Wilaya⁴⁶. The film could follow the stages of production, beginning with the selection of the raw material—such as choosing the clay for pottery—then kneading it, shaping it, drying it, firing it, and finally showing its use in everyday life. The value of this model lies in the way it links the craft to its social and environmental context: the earthenware vessel is not merely a household utensil, but

also a witness to a traditional way of life and to the relationship between human beings and water, food, storage, and the rural household.

As for the rural areas of the Relizane region, old agricultural tools may be documented in a film entitled "Tools of the Land: The Memory of the Relizane Farmer." Its central idea would revolve around an elderly farmer explaining the function of tools such as the wooden plough, the sickle, the sieve, the hand mill, harvesting implements, and grain-storage devices. Here again, the film would not be limited to presenting the tools themselves, but would also raise questions about how they were used, who made them, how they were linked to the agricultural cycle, and why they disappeared or declined with the introduction of modern machinery. In this way, craft heritage becomes an entry point for understanding the rural agrarian memory of the region, as part of the traditional knowledge associated with local ways of life and production⁴⁷. The effectiveness of this model lies in its ability to transform heritage from an abstract concept into a human face. The craft is not presented as a silent object, but through its bearer, who explains, remembers, corrects, and gives words their local meaning. It is therefore necessary to avoid treating the artisan merely as an object of filming or as an aesthetic background for the film. Rather, it is preferable to involve him or her in the construction of the narrative: choosing the terminology, defining the stages of the work, explaining the meanings associated with the craft, and indicating what may or may not be filmed. This is consistent with UNESCO's ethical principles for the safeguarding of intangible cultural heritage, which emphasize the central role of the communities and individuals who bear heritage in determining how it should be documented, presented, and safeguarded⁴⁸. In this way, the mobile film can transform a forgotten craft into a human story that begins with the hand that creates and ends with a broader question about the fate of such traditional knowledge

in an age of economic and digital transformations.

Fourth: A Critical Reading of the Content of Mobile Films

The content of heritage-historical mobile films should be subject to a set of criteria:

1. Knowledge Accuracy

It is not sufficient for a film to be visually attractive if it presents inaccurate information. It is therefore necessary to refer to reliable sources, such as the Directorate of Culture, the cultural heritage map⁴⁹, academic studies, testimonies of researchers, and oral narratives after critically examining and verifying them.

2. Connection to the Local Community

UNESCO's approach to intangible heritage emphasizes that the communities bearing the heritage are the ones that recognize it and give it meaning⁵⁰. Therefore, a film should not come from outside the community in order to redefine its heritage in a top-down or consumptive manner.

Accordingly, a successful heritage-oriented mobile film is not one that films the community from the outside, but one that gives its members a place within the narrative: they narrate, correct, explain terminology, and determine what may or may not be filmed. The local community is not a visual background for the film; rather, it is the source of meaning, the owner of memory, and the bearer of knowledge.

From this perspective, connection to the local community becomes a fundamental critical criterion in evaluating heritage-oriented mobile films, because it distinguishes between a film that contributes to the safeguarding of heritage and one that merely consumes it visually.

3. Avoiding Folklorization

Folklorization refers to the reduction of heritage to clothing, a dance, a dish, or an attractive shot, while stripping it of its historical and social context. This is the case, for example, with the *wa'da*: it is not merely food and spectacle. Likewise, a craft

is not merely a beautiful shot of a hand, and the Kalaa is not simply a decorative backdrop for filming. Rather, all these elements have functions and meanings.

For this reason, the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites emphasizes that the presentation of a heritage site should connect it to its social, cultural, and historical context, and should help the public understand its value, rather than reducing it to a visual display detached from its meaning⁵¹.

4. Narrative Quality

A film does not derive its value from the beauty of the image alone, but from its ability to construct a knowledge-based story that leads the viewer from questioning to understanding, and from viewing to interpretation. Studies on digital storytelling in cultural heritage emphasize that multimedia is not effective merely because it combines image, sound, and movement, but when these elements are employed within a narrative structure capable of engaging the audience in understanding heritage and appreciating its meaning⁵².

A successful heritage film therefore requires an opening that attracts attention, a middle section that explains, and a conclusion that leaves an impact. For example, a film on Mazouna could begin with the question: "Why was it called the city of knowledge and scholars?" It would then present three scenes: the school, the manuscripts, and the testimony of one of the inhabitants. Finally, it could conclude with the statement: "Mazouna does not merely need people to visit it; it needs people to read it." Such a conclusion links viewing to the act of knowledge and calls for understanding the city rather than merely consuming its image.

5. Visual Ethics

The sanctity of shrines, cemeteries, old houses, rituals, and faces must be respected. Children, women, the elderly, or private rituals should not be filmed without permission. It is also necessary to avoid using music or commentary that mocks

popular practices or turns them into exoticized material.

The ICOMOS document on the interpretation and presentation of cultural heritage sites sets out important principles that can be drawn upon in mobile films, including facilitating understanding and access, relying on credible sources of information, respecting context, preserving authenticity, ensuring sustainability and inclusiveness, and conducting continuous research and evaluation⁵³.

Fifth: The Objectives of Promotion through Mobile Films

Promotion should not be understood here in its narrow advertising sense, but rather as a cultural process with multiple objectives:

1. Awareness-Raising Objective

This consists in introducing the inhabitants of the Relizane region, especially young people, to their local heritage, since many people in the region are more familiar with national heritage in general than with the heritage of their own towns and villages. This objective is consistent with UNESCO's approach, which emphasizes that the safeguarding of intangible cultural heritage includes identifying it, promoting it, and transmitting it, particularly through formal and non-formal education⁵⁴. ICOMOS charters also emphasize that the interpretation and presentation of heritage should contribute to raising public awareness of the value of cultural sites and enable audiences to understand and appreciate them⁵⁵. Accordingly, mobile films on Mazouna, the Kalaa of Beni Rached, Al-Rataymiya Cave, *wa'dāt*, and traditional crafts can play an important awareness-raising role in reconnecting young people with their local memory, especially when they are built upon accurate information, engaging narration, and respect for the community that bears the heritage.

2. Educational Objective

This consists in integrating mobile films into university and school activities, particularly during practical sessions, by assigning students or pupils to produce short

films on archaeological sites, traditional crafts, popular memory, and social rituals in the Relizane region. In this way, the history or tourism lesson is transformed from a static text into a field-based practice.

This approach is consistent with the concept of safeguarding in the 2003 UNESCO Convention, which considers the transmission and promotion of heritage through formal and non-formal education to be among the most important mechanisms for ensuring its sustainability. Accordingly, mobile films can enable students to become partners in the production of heritage knowledge, rather than mere recipients of it, while also linking academic training to the local environment.

3. Tourism Objective

This consists in presenting a responsible image of the Relizane region as a cultural destination, rather than merely a geographic transit area. Mobile films can highlight the diversity of the region's historical heritage, ranging from prehistoric sites such as Al-Rataymiya Cave, to Islamic and Ottoman urban centres such as old Mazouna and the Kalaa of Beni Rached, and extending to modern and contemporary memory associated with crafts, markets, *wa'dāt*, and popular memory. In this way, the touristic image is transformed from superficial promotion into a cultural narrative that connects the place to its history, its inhabitants, and its social functions. This objective is consistent with UNESCO's approach, which emphasizes that safeguarding heritage includes its promotion, valorization, and transmission, as well as with ICOMOS principles, which require that the presentation of heritage sites contribute to understanding their historical and cultural value, rather than merely consuming them visually⁵⁶.

4. Documentation Objective

This consists in creating a local visual archive, since many narrators, artisans, and bearers of memory pass away without their testimonies being recorded. Such films can therefore preserve subtle details that books and written works often cannot convey, such

as tone of voice, gestures, and movement⁵⁷. Mobile films can thus form the nucleus of a "digital memory of Relizane" by collecting, organizing, archiving, and making visual material available to researchers and the wider public. The literature on oral history emphasizes that a recorded testimony does not derive its scholarly value from the act of recording alone, but also from the way the interview is prepared, its context is established, its metadata is documented, and it is preserved within an organized and usable archive. Accordingly, the use of mobile films in documenting local memory should not be spontaneous or circumstantial, but rather a conscious documentation practice that contributes to protecting collective memory from loss and gives the local community the opportunity to participate in producing its own historical and cultural narrative.

5. Developmental Objective

When heritage is presented in an intelligent and responsible manner, it can encourage organized and guided visits, the launch of craft workshops, the production of digital brochures, the proposal of local tourist routes, and the support of associative initiatives connected to the promotion of place and community service. Around such initiatives, small-scale economic dynamics may emerge. Filming the artisan in his or her workshop, the narrator within his or her local environment, or the historical monument within its urban setting can create a direct link between heritage knowledge and the rights of its bearers.

If properly framed and organized, this process can create employment opportunities, support small enterprises, and promote a positive image of the Relizane region as a space rich in memory and capable of generating a small-scale, sustainable cultural economy.

Accordingly, mobile films can perform a dual function: on the one hand, they serve as a promotional medium that increases the visibility of local heritage; on the other, they act as a tool for stimulating small projects around it, such as school and

university visits, cultural tours, craft exhibitions, digital guides, and associative cultural promotion pages. However, the success of this path remains dependent on coordination among associations, artisans, municipalities, cultural institutions, and researchers, so that initiatives do not remain isolated or seasonal, but rather become an organized and continuous form of local developmental action⁵⁸.

Sixth: Proposals for a Practical Model for Producing a Heritage-Oriented Mobile Film

A five-stage model may be proposed:

1. Careful Selection of the Topic

The choice of topic should not be spontaneous, but rather based on clear criteria, including historical value and symbolism, connection to local memory, suitability for audiovisual documentation, and the possibility of accessing its bearers or its original setting.

In practical terms, it is necessary to prepare a preliminary information sheet on the topic before filming. This should include the name of the heritage element, its location, its type, its history, the persons associated with it, the reason for selecting it, the key shots required, and the proposed interview questions.

This information sheet is a necessary step in transforming the film from a passing recording into a visual document that can be preserved and indexed within a local digital archive. This is especially important since the literature on audiovisual archiving emphasizes the need to link filmed material to precise descriptive metadata that preserves its context and facilitates its retrieval and later use⁵⁹.

2. Collecting the Scholarly Material

Collecting the scholarly material is a necessary step to ensure the accuracy of the content and to avoid an impressionistic or superficial treatment. This material refers to everything that helps in understanding the heritage element within its historical, social, and cultural context, such as written sources, archival documents, previous studies, old photographs, interviews with narrators,

artisans, and local inhabitants, as well as local testimonies that often preserve details not found in books or official documents⁶⁰. Combining the document, the image, the testimony, and field observation makes it possible to produce a more balanced short film, one that brings together scholarly knowledge and local sensibility⁶¹.

Accordingly, the interview with the artisan, the narrator, the elder, or the woman who preserves the memory of a local ritual should be prepared in advance through clear questions. It should also be accompanied by precise data, such as the name, age, profession, place and date of recording, subject of the testimony, and the conditions governing its later use⁶². In this way, the stage of collecting scholarly material becomes the knowledge base of the film, lends it scholarly credibility, and facilitates its later integration into a local digital archive devoted to the memory of the Relizane region.

3. Writing a Short Scenario

The scenario should not exceed one page. In a heritage-oriented mobile film, the scenario is not intended to be a lengthy literary text, but rather a practical document that defines the central idea, the sequence of shots, the key questions, the voice-over segments, and the approximate duration of each part. Such planning helps avoid improvisation. The scenario should be based on three interconnected elements: the questions, the voice-over, and the visual sequence. The voice-over should provide the viewer with essential information without excessive length or repetition⁶³.

3. Filming with Respect for the Place

Filming should be carried out with respect for the place, using steady shots, clear sound, natural lighting, and without excessive use of effects, music, or rapid transitions. Overuse of technical treatment may turn heritage material into a consumable display and cause it to lose part of its authenticity. A successful heritage film is not based primarily on technical spectacle, but rather on the clarity of its narrative,

respect for context, and the highlighting of the relationship between human beings, place, and memory. This is consistent with the ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites, which stresses the need to respect the authenticity of heritage sites and their cultural values when presenting them to the public⁶⁴. This should be done on the condition that the film combines technical simplicity, scholarly accuracy, and respect for collective memory.

4. Publication Accompanied by Context

The value of a heritage film does not end with its technical completion; rather, it is fulfilled when the film is published together with a clear scholarly and ethical context. Publication on digital platforms should include an accurate title that indicates the subject of the film and its location, a brief description explaining the significance of the heritage element being filmed, a mention of the sources relied upon, and the names of participants, narrators, or artisans after obtaining their consent. In this way, the film is transformed from a passing visual material into a digital document that can be understood, used, and referred to within an organized local memory⁶⁵. Publication should also include a clear notice urging the public to respect heritage sites, to refrain from damaging them, writing on their walls, removing parts of them, or treating them as open spaces for irresponsible consumption. Charters on cultural tourism emphasize that making heritage accessible to the public must be accompanied by awareness-raising about its value and the need to preserve it.

Communication with visitors should therefore explain the importance of the site and its need for protection, rather than merely seeking to attract tourists to it⁶⁶. From an ethical perspective, attention should also be paid to the rights of the participants in the film, particularly narrators, artisans, and bearers of memory. No statement, testimony, or personal image should be published without first clarifying the purpose of the recording and the manner in

which it will be used, while respecting the speaker's wish either to have his or her name mentioned or withheld. The principles of oral history emphasize that making interviews or testimonies available to the public requires the explicit consent of narrators, together with a clear explanation of the conditions governing preservation, publication, and subsequent use⁶⁷.

As an applied example, a short heritage-oriented mobile film may be produced on the Kalaa of Beni Rached, with a duration not exceeding five minutes, allowing the monument to be presented in a concise yet focused manner within its historical, architectural, and heritage context. The film could begin with a wide shot of the Kalaa, showing its location and spatial extent, accompanied by a brief voice-over: "In the south-western part of Relizane, the Kalaa of Beni Rached stands as a witness to a profound architectural and historical memory. "The camera would then move to shots of the alleyways, walls, doors, and certain architectural details, with commentary linking the place to its local context: "Here, it is not only the stone that speaks, but also the names of the quarters, the mosques, the shrines (Ibrahim al-Tazi), the Ottoman cemetery, and the paths of the inhabitants who shaped the memory of the place."

After that, the film could include a short testimony by one of the residents or by someone interested in local heritage, explaining that the Kalaa was not merely a collection of old buildings, but rather a space of life, dwelling, worship, craft, and collective memory. The film may also incorporate brief references to the need to document the site, organize visits to it, and promote it digitally, so that its presence does

not remain confined to local memory alone. The film could conclude with a calm panoramic shot and an awareness-raising message: "The protection of heritage begins with knowing it, respecting it, and refraining from damaging it."

Conclusion

Promoting the heritage of the Relizane region through mobile films is not a form of technical luxury, but rather a cultural necessity at a time when memory is threatened by oblivion, sites are threatened by neglect and vandalism, and intangible practices are threatened by interruption between generations. However, such promotion cannot be successful merely by filming monuments and publishing them; it requires a critical awareness that respects history, human beings, place, and the community that bears the heritage. This study concludes that mobile films can become an effective tool for safeguarding the heritage of the Relizane region if they adhere to four conditions: scholarly accuracy, aesthetic sensibility, documentation ethics, and local participation. A good heritage film is not content with saying, "Look at this place," but rather leads the viewer to ask: "What does this place mean? Who preserved it? And how can we protect it? "Accordingly, the future of heritage promotion in the Relizane region should move toward the creation of local digital projects, such as an annual competition for mobile films on heritage, a digital archive of elderly people's testimonies, a visual map of archaeological sites, and training workshops for young people in responsible heritage filming. In this way, the smartphone becomes a means of producing a new awareness, not merely a passing tool for recording images.

² - Algerian Cultural Heritage Map, **The Old City of Kalaa the Beni Rached**, Wilaya of Relizane, Directorate of Culture, Ministry of Culture and Arts, Algeria. The page mentions the location of the fortress, its area, its four quarters, and its archaeological landmarks,

¹ -: UNESCO, **Convention Concerning the Protection of the World Cultural and Natural Heritage**, adopted by the General Conference at its 17th session, Paris, 16 November 1972, Article 1.

Future,” IMOVICCON Conference Proceeding, vol. 2, no. 1, 2021, pp. 7–14, DOI: 10.37312/imoviccon.v2i1.38.

¹² Anna Podara, Dimitrios Giomelakis, Constantinos Nicolaou, Maria Matsiola and Rigas Kotsakis, “Digital Storytelling in Cultural Heritage: Audience Engagement in the Interactive Documentary New Life,” Sustainability, vol. 13, no. 3, 2021, article 1193, pp. 1–22, DOI: 10.3390/su13031193.

¹³ Nadja Valentinčič Furlan, ed., Documenting and Presenting Intangible Cultural Heritage on Film / Dokumentiranje in predstavljanje nesnovne kulturne dediščine s filmom, Ljubljana: Slovene Ethnographic Museum / Slovenski etnografski muzej, 2015, 108 pp., ISBN: 978-961-6388-60-3.

¹⁴ UNESCO, Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by the General Conference of UNESCO at its 32nd session, Paris, 17 October 2003, Article 2, paragraph 3.

¹⁵ -Max Schleser, “Mobile Moving Image Culture & Smartphone Filmmaking”, IMOVICCON Conference Proceedings, 2021.

¹⁶ - Kittichai Kasemsarn, “Digital Storytelling in Cultural and Heritage Tourism: A Review of Social Media Integration and Youth Engagement Frameworks”, *Heritage*, vol. 8, no. 6, 2025.

¹⁷ UNESCO, “Culture and Digital Technologies,” UNESCO official website, accessed 31 May 2026.

¹⁸ - النجار، سونيا. «التراث المعماري والعمراني: الذاكرة والوعي والهوية». مجلة أفكار، وزارة الثقافة الأردنية، العدد 391، آب/أغسطس 2021، ص ص. 81–91.

* The **Nour El-Amel Association – Old Mazouna** is a local association actor of a cultural and social nature in the city of Mazouna. It works to introduce the old city and promote its historical and civilizational significance. The association has made use of digital media, particularly photographs and short videos, to highlight the landmarks of Mazouna and its architectural and scholarly memory. It also plays a field role in heritage mediation by organizing cultural visits for pupils and visitors, with the aim of introducing the old school of Mazouna, the Ottoman arches, Martyrs’ Square, and other historical testimonies.

See:

Nour El-Amel Association – Old Mazouna, official Facebook page. The association defines itself as “an association of a cultural and social

including Ras al-Qal‘a Mosque, Al-Soukh Mosque, the Eid prayer ground, the mausoleums, and the Ottoman cemetery. Accessed: 31 May 2026.

³ -Algerian Cultural Heritage Map, **The Old City of Mazouna**, Wilaya of Relizane, Directorate of Culture, Ministry of Culture and Arts, Algeria. The page indicates the city’s location north-east of the provincial capital, approximately 70 km away, and its association with the Ottoman period and the Western Beylik. Accessed: 31 May 2026.

⁴ -Algerian Cultural Heritage Map, **Al-Rataymiya Cave**, Wilaya of Relizane, Directorate of Culture, Ministry of Culture and Arts, Algeria. The page includes a description of the cave and of the skeletal remains and lithic industries it contains, as well as its location in the douar of Al-Rataymiya, municipality of Oued Rhiou. Accessed: 31 May 2026.

⁵ -Algerian Cultural Heritage Map, **Kawa Palace**, Wilaya of Relizane, Directorate of Culture, Ministry of Culture and Arts, Algeria. The page describes the monument as a Roman palace/fortress dating back to the third and fourth centuries AD in the Ammi Moussa region, and mentions its architectural elements and defensive function within the *Limes*. Accessed: 31 May 2026.

⁶ - Algerian Cultural Heritage Map, **Mina Bridge**, Wilaya of Relizane, Directorate of Culture, Ministry of Culture and Arts, Algeria. The page states that the bridge consists of the remains of a water-conveyance channel, built of stone and mortar, and located in the municipality of Relizane near National Road No. 04. Accessed: 31 May 2026.

⁷ UNESCO, **Convention for the Safeguarding of the Intangible Cultural Heritage**, Paris, 17 October 2003, Article 2

⁸ UNESCO, **Intangible Heritage Domains in the 2003 Convention**, official website of the Convention for the Safeguarding of the Intangible Cultural Heritage.

⁹ -Dzair News, “**Relizane: Wa‘dat Sidi M’hamed Ben Aouda 2015**,” video report, published on YouTube, 2015. Accessed: 13 June 2026.

¹⁰ - UNESCO, **Intangible Cultural Heritage**, official UNESCO webpage.

¹¹ Max Schleser, “Mobile Moving Image Culture & Smartphone Filmmaking: Past, Present &

municipality of El Kalaa. It is approximately 37 km from the provincial capital and covers an area of 37 hectares. It consists of four old quarters: Al-Karkouri Quarter, Ras al-Qal'a Quarter, Al-Soukh Quarter, and Dar al-Sheikh Quarter. It also includes several archaeological landmarks, including Ras al-Qal'a Mosque, Al-Soukh Mosque, the Eid prayer ground, the mausoleums, and the Ottoman cemetery.

²³ - ICOMOS, Charte ICOMOS pour l'interprétation et la présentation des sites culturels patrimoniaux, adoptée par la 16e Assemblée générale de l'ICOMOS, Québec, Canada, 4 octobre 2008, principes 1-7.

²⁴ - بلهوارى، فاطمة، إسهام علماء مازونة في تثبيت المذهب المالكي، أعمال الملتقى الدولي مدرسة مازونة الفقهية الجزائرية، يومي 27 و 28 ماي 2014، منشورات وزارة الشؤون الدينية والأوقاف الجزائر، قسنطينة، 2015، ص 62.

²⁵ -Ministry of Culture and Arts, "The Old City of Mazouna," Algerian Cultural Heritage Map, Directorate of Culture of the Wilaya of Relizane. Accessed: 31 May 2026.

²⁶ محمد الأمين بلغيث، "مدرسة مازونة الفقهية وآثارها خلال القرن التاسع الهجري/الخامس عشر الميلادي: قراءة تاريخية"، مجلة البحوث العلمية والدراسات الإسلامية، جامعة الجزائر 1، مج. 1، ع. 1، 2004، ص ص. 116-132.

²⁷ - UNESCO, Recommendation on the Historic Urban Landscape, Paris, 10 November 2011, 36 C/Resolution 41; Anna Podara et al., "Digital Storytelling in Cultural Heritage: Audience Engagement in the Interactive Documentary New Life," Sustainability, vol. 13, no. 3, 2021, article 1193, pp. 1-22, DOI: 10.3390/su13031193.

²⁸ - لحسن، محمد، المنشآت الرومانية في سهلي شلف ومينا، المظاهر والتداعيات على الونشريس والسرسو، ط1، دار بن حمدة، الشلف، 2021، ص 84.

²⁹-Marius Dalloni, "La station moustérienne de Retaimia près d'Inkermann (Algérie)," communication n° 38, Actes du IIe Congrès panafricain de préhistoire, Alger, 1952, pp. 419-427

³⁰ - ICOMOS, The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, adopted by the 16th General Assembly of ICOMOS, Québec, Canada, 4 October 2008, Principles 1, 4 and 5.

³¹- UNESCO World Heritage Centre, Guide 8: Managing Visitor Behaviour, World Heritage Sustainable Tourism Toolkit, 2013, pp. 1-3.

nature concerned with introducing and promoting the city of Mazouna, and highlighting its place among civilizations." Accessed: 31 May 2026.

¹⁹ - United Nations Educational, Scientific and Cultural Organization (UNESCO), **Convention for the Safeguarding of the Intangible Cultural Heritage**, adopted by the General Conference of UNESCO at its thirty-second session, Paris, 17 October 2003, Article 2, paragraph 3.

²⁰ -Algerian Ministry of Culture and Arts, "Launch of Digital Documentation Operations at the Archaeological Site of Timgad as a Step toward Strengthening the Protection of Algerian World Heritage," official website of the Ministry of Culture and Arts, 24 March 2025. Accessed: 31 May 2026.

²¹ UNESCO, "Culture and Digital Technologies," United Nations Educational, Scientific and Cultural Organization, official website, accessed 31 May 2026.

* : Cheikh **Boualem Maaza** is considered one of the local actors involved in preserving the memory of the Kalaa of Beni Rached. He established two modest local museums within the fortress, in which he collected objects, documents, and tools related to the history of the region and its social memory. The first museum includes manuscripts, artefacts, utensils, and old weapons dating back approximately five centuries, while the second contains traditional clothing and tools used in weaving the famous carpet of El Kalaa. This initiative thus constitutes a local space for preserving memory and introducing the historical and craft heritage of the Kalaa.

See:

-El Massa newspaper, "Relizane: The Fortress of Beni Rached... A Historical Landmark in Need of Rehabilitation," 10 May 2015.

-Echorouk News TV, "Relizane: The Museum of Maaza Boualem... A Window onto Civilizations," video report, YouTube.

²² -Ministry of Culture and Arts, "The Old City of the Kalaa of Beni Rached," Algerian Cultural Heritage Map, Directorate of Culture of the Wilaya of Relizane. Accessed: 31 May 2026. This treatment is based on official data indicating that the Kalaa of Beni Rached is located in the south-western part of the Wilaya of Relizane, in the district of Yellel,

- ⁴² -مرابط، ليلي، نفس المرجع، ص. 211.
- ⁴³ - نفس المرجع، ص 214.
- ⁴⁴ فاطمة جلجال، "الزخارف الهندسية المنفذة على زربية بني راشد"، مجلة قبس للدراسات الإنسانية والاجتماعية، جامعة الشهيد حمه لخضر - الوادي، مج. 7، ع. 1، عدد خاص حول قلعة بني راشد والمدن المجاورة لها، 14 فيفري 2023، ص. 115-132.
- ⁴⁵ UNESCO, "Intangible Heritage Domains in the 2003 Convention," Intangible Cultural Heritage, official website of the Convention for the Safeguarding of the Intangible Cultural Heritage, accessed 31 May 2026.
- ⁴⁶ -Directorate of Tourism and Traditional Crafts of the Wilaya of Relizane, "**Traditional Crafts**," official website of the Directorate. Accessed: 1 June 2026.
- ⁴⁷ UNESCO, "Traditional Craftsmanship," *Intangible Cultural Heritage*, official website of the Convention for the Safeguarding of the Intangible Cultural Heritage, accessed 1 June 2026.
- ⁴⁸ UNESCO. "Ethics and Intangible Cultural Heritage." Intangible Cultural Heritage. Official website of the Convention for the Safeguarding of the Intangible Cultural Heritage. Accessed 1 June 2026.
- ⁴⁹ -Algerian Ministry of Culture and Arts, **Algerian Cultural Heritage Map**, official digital platform. Accessed: 1 June 2026; Algerian Ministry of Culture and Arts, "**This Is the Archaeological Map of Algeria**," official website of the Ministry, 19 January 2021.
- ⁵⁰ UNESCO, Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by the General Conference of UNESCO at its 32nd session, Paris, 17 October 2003, Article 2, paragraph 1.
- ⁵¹ ICOMOS. The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites. Adopted by the 16th General Assembly of ICOMOS, Québec, Canada, 4 October 2008.
- ⁵² Anna Podara, Dimitrios Giomelakis, Constantinos Nicolaou, Maria Matsiola and Rigas Kotsakis, "Digital Storytelling in Cultural Heritage: Audience Engagement in the Interactive Documentary *New Life*," *Sustainability*, vol. 13, no. 3, 2021, article 1193, pp. 1–22, DOI: 10.3390/su13031193.
- ⁵³ - ICOMOS, The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, adopted by the 16th General
- ³² - بوشمة الهادي، "الوعدة: التمثيل والممارسة، دراسة أنثروبولوجية بمنطقة أولاد نهار"، *إنسانيات*، ع. 39-40، 2008، ص. 83-101.
- ³³ عبد القادر فيطس، "ظاهرة الوعدة الشعبية في الجزائر بين الاعتقاد والممارسة"، مجلة الثقافة الشعبية، الثقافة الشعبية للدراسات والبحوث والنشر، البحرين، مج. 5، ع. 17، 30 أبريل/نيسان 2012، ص. 112-117.
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