Video blogs and their role in establishing and re-contextualizing Algerian cultural heritage

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Abstract

Video blogs (vlogs) have emerged as an effective digital medium that significantly contributes to the documentation and safeguarding of cultural heritage. By presenting both tangible and intangible heritage content through a contemporary audiovisual format, vlogs merge artistic appeal with high technical precision. This medium enables the portrayal of cultural and touristic experiences in an interactive manner that balances spontaneity with structured storytelling. As such, it enhances public understanding of local cultural practices and increases the attractiveness of heritage destinations. Vlogs are particularly distinguished by their capacity to convey cultural messages in a simplified, yet impactful way, rendering the content more accessible and relatable to diverse audience. This, in turn, supports the sustainability of heritage and protects it from erosion or assimilation into dominant global cultures. This article aims to highlight the pivotal role of video blogs in the digital revitalization of cultural heritage and in re-establishing its relevance in contemporary contexts.

Keywords: Visual Blogs, technological digitization, cultural heritage, global culture.

المدونات المرئية ودورها في إرساء الموروثات الثقافية الجزائرية وسيقنتها من جديد

ملخص

تعد المدونات المرئية (الفيديو الفلوغ)، وسيلة رقمية فعالة تسهم بفعالية في توثيق الموروث الثقافي وصونه، من خلال تقديم المحتوى التراثي –المادي واللامادي– بأسلوب بصري سمعي حديث، يمزج بين الجاذبية الفنية والدقة التقنية العالية. إذ تتيح هذه المدونات عرض التجارب السياحية والثقافية بطريقة تفاعلية، تجمع بين التلقائية والتنظيم، ما يعزز من فهم الجمهور للممارسات الثقافية المحلية ويزيد من جاذبية الوجهات السياحية، ويمكن تمييزها في قدرتها على إيصال الرسائل الثقافية بأسلوب مبسط وفعال، يجعل من المحتوى المقدم أكثر قربًا إلى المتلقي، وبالتالي يسهم في استدامة التراث وحمايته من الاندثار أو الذوبان في الثقافات الأخرى. ويسعى هذا المقال إلى إبراز الدور المحوري للمدونات المرئية في كيفية سيقنة الموروث الثقافي وإرساء بواعثه من جديد.

الكلمات المفاتيح: مدونات مرئية، سيقنة تكنولوجية، موروث ثقافي، ثقافة كونية.

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Introduction and Problematic:

It is no longer concealed from any researcher or scientific observer the current state of cultural heritage as shaped through visual blogging which has become a recognized component of the modern intellectual framework. This is particularly evident with its notable growth and the proliferation of studies addressing its various dimensions, all while employing new mechanisms to foster a more pluralistic understanding. A genuine comprehension of cultural heritage—through its diverse manifestations and contextual variations—has become an essential and indispensable prerequisite for any attempt to formulate a realistic approach to contemporary Arab realities. At the same time, it is equally crucial to grasp the overarching system that governs the formation of the heritage we have inherited, the form in which it has reached us, and the reflections it offers and receives.

The phenomenon of cultural heritage has been situated at the heart of the visual blogging system—collected, archived, and disseminated in a discursive manner that has rendered it a distinct feature of contemporary renaissance realities. Positioned between its purely epistemological nature and its status as a historical element embedded within the framework of our referential knowledge, cultural heritage does not serve as a substitute for the past itself. Rather, it effectively reconstructs that past in a way that responds to contemporary cognitive needs, psychological motivations, and ideological inclinations. At the same time, it reflects the influence of fabricated truths shaped to serve social forces, which lie at the core of this dynamic system.

Cultural heritage manifests in multiple forms and stands as one of the foundational pillars of our Arab heritage, as it most authentically reflects the dynamics of society. It represents a civilizational revolution that embodies the values, ideas, beliefs, customs, and traditions of peoples. It is an ethnic extension in its details and intricacies, thereby, forming the distinctive trait that sets one nation apart from another. Cultural heritage, therefore, serves as the primary witness to the intellectual, historical, scientific, and even spiritual activities that occurred during a particular period in history. Given that cultural heritage, in its broadest sense, represents the identity of a nation, it is imperative to preserve its authenticity and protect it. This underscores the pressing need to highlight its importance as one of the essential components for revealing the civilizational and cultural depth, as well as the unique tourism appeal of any nation.

This conceptualization of cultural heritage has been formulated based on the diversity of blog content and its meticulous organization of both tangible and intangible heritage elements, especially within the visual approach that most countries now prioritize. They are making concerted efforts to leverage this approach as a means to stimulate the tourism industry, which has become one of the crucial economic resources and a winning strategic asset in the current economic context.

Algeria, is one of the countries that due to its geographical location and wealth in natural resources, has long been a crossroad of diverse and overlapping civilizations. This has endowed it with a rich and varied cultural heritage, some of which is unique in its nature and is distinguished by its authenticity. This cultural heritage has become well-known and widely recognized, particularly due to the digital context brought about by the recent rise of visual blogging.

As Algerian cultural heritage within visual blogging has become a symbol of national identity and a key element of our reference memory, it serves as a fundamental connection in our collective imagination, carrying our principles and values. From this perspective, the scientific responsibility emerges to preserve and protect it for future generations, especially in the light of the digital transformation, technological advancements, urban expansion, and globalization, which have directly impacted cultural values and national identity. Furthermore, the rise of new racial distinctions, digital regionalism, and recurring cyber-attacks by certain intruders in the technological space—whether spontaneous or intentional, such as the term **"Qahwain"**—along with crimes committed against cultural heritage, such as

the theft and misattribution of cultural properties (like the case of the Algerian caftan), or the distortion of traditions and customs have made the concept of technological digitization, linked to the social environment and driven by the idea of visual blogging, emerge once again. This concept aims at reinforcing the true belonging to this heritage and at enhancing the social structure's diversity as an essential cultural value for preserving the authentic cultural legacy.

Based on the foregoing, and on an effort to achieve the objectives of this study, it was necessary to raise the following main research questions:

How do visual blogs contribute to the re-contextualization and re-establishment of Algerian cultural heritage?

From this main research question, two sub-questions have emerged:

- **What roles do visual blogs play in documenting cultural heritage?**
- **What are the technical features that contribute to the sequencing of cultural heritage through visual blogs?**

1- The First Premise: Cultural Heritage in the Light of Emerging Trends in Visual Blogging as a Documentary Practice:

Throughout the chronology of communication, each historical era has witnessed the emergence of a dominant communicative medium that has shaped its concerns and defined its priorities—particularly within the trajectory of human thought which has continuously produced the language and meanings of civilization. This progression has given rise to modern concepts and terminologies that have imposed themselves upon contemporary life. These developments are often described as the ideology of the new millennium, an ideology that subtly carries within it the cultural invasion paradigm—aimed at erasing cultural identity, dismantling moral values, and stripping diverse popular heritage of its authenticity. In its place, it seeks to impose the notion of a globalized culture that is constructed through a set of ideas and values disseminated by media and communication channels, and propagated across various digital platforms and communicative technologies[(1)]. Anthropologists define culture as "that complex whole which encompasses knowledge, belief, art, morals, law, custom, and all other capabilities acquired by humans." In the contemporary context, this definition has expanded to include the influences of technological revolutions and various digital media platforms which have given rise to a culture that transcends geographical and physical boundaries. As a result, this emerging phenomenon has come to be known as global or universal culture[(2)]. Accordingly, several key characteristics can be identified in relation to this phenomenon, which may be represented as follows:

- The global culture consists of both overt and covert patterns of behavior that are acquired and transmitted through symbols, in addition to the notable achievements of human groups. It encompasses manufactured objects and is fundamentally composed of traditional ideas and the values associated with them. Cultural systems consider both the result of behavior and, simultaneously, the necessary conditions for such behavior.
- Global culture is a systematic and methodical collection, bringing together means and materials of consumption along with societal laws within social groups. It functions as a normative vessel and a discriminatory device in international marketing, particularly in the field of tourism marketing.
- Global culture is a behavioral pattern, serving as an expressive representation of acquired behaviors. Its elements are shared and transmitted among members of the international community.
- Global culture has situational meaning: it is a human invention in its broadest sense. It is based on the principle of opposing nature, as it combines all that is acquired and interconnected.

The issue of cultural heritage in the context of confronting global culture is one of the fundamental concerns raised by Arab countries, which have recently sought to stimulate the tourism industry in order to reinvest it in achieving modernization and breaking free from

backwardness. Therefore, the optimal approach to restoring and consolidating cultural heritage amidst these reproductions is to focus on the process of visual content digitization and its establishment by linking the past with the present, while looking toward the future through the lens of contemporary authenticity. This approach should positively present the cultural heritage as both a material and spiritual entity, facing various major challenges, and work toward integrating both old and new cultural mechanisms to keep pace with the developments of the times and address the threat of identity loss. Thus, cultural heritage is a broad term, and it is difficult to define all its dimensions, components, and elements because it encompasses everything humanity has preserved in both material and spiritual forms, both visible and existentially perceptible. It can be described as the intellectual and social legacy of our ancestors(3). It represents the cultural, social, and material reserves, both written and oral, including both official and popular, linguistic and non-linguistic elements, passed down to us from both the distant and recent pas(4). It has thus become intrinsically linked to our psychological essence and deeply embedded within our lived memory—manifesting clearly in our behaviors, actions, expressions, and modes of thinking. Regardless of any attempt to sever ties with it or to declare its theoretical or emotional demise, its patterns, structures, and higher forms remain preserved in our collective consciousness and firmly rooted in the cultural imagination(5). Thanks to the emergence of visual blogging—commonly known as documentary or daily videos—which has become one of the modern digital tools widely used, particularly with the growing accessibility of the internet and the proliferation of virtual platforms, visual blogs have become an effective means of documenting cultural heritage. They serve to record a comprehensive array of customs, traditions, and folk arts that embody the cultural identity of societies. In this context, Mohamed Shoman defines visual blogging as a new communicative medium that combines text, image, and sound to present them simultaneously to the recipient, in addition to enabling real-time and direct interaction(6). Some scholars define visual blogging as “a collection of diverse documentary videos that assist individuals in identifying what exists, what could be, how it is experienced, what should be done, and how all of this can be achieved”. This occurs through visual content that embodies foundational elements of cultural heritage and is infused with a deeply rooted national spirit that reflects the essence of the community and distinguishes it from others. Such content highlights the core markers known as socio-cultural values, which evoke pride and reinforce a culture of resistance and transformation in response to the dominance of globalized culture. This requires the training of social influencers active in the field of cultural heritage and obliging them to create balanced and thoughtful content that allows them to gain insights into other cultures, provided that it does not weaken the authenticity of the original content, nor undermine its historical roots, nor distort the original cultural identity. This must be done within a framework of balance between preserving the past, engaging with the present, and being mindful of the future through the optimal use of visual blogging and its features, including the presentation style, the appeal of connections, and the aesthetics of the featured personalities in the process of reinforcing cultural and heritage identity*. The challenge of cultural heritage remains a continuous struggle between continuity and renewal, with the human being as the mental core, always being the essence or foundation of this dilemma(7).This is what visual blogs have focused on and worked toward, creating spaces and various fields for the influencer or blogger to resort to when selecting a scenario or story that aligns with the artistic framework of their promotional or documentary videos for cultural heritage. This can be done through:

- Life experiences.
- Folk literature.
- Through previous research and books.
- Visits to museums and cultural and artistic facilities.
- Gathering public opinions through questions and answers.
- Adapting popular heritage to meet contemporary requirements.

▪ The term "Bougala" is derived from the Amazigh word "Abougal," which refers to a pottery vessel used for drinking and storing milk. The connection between "Abougal" and the popular *Muwashah* (traditional song) is linked to its use during reading sessions. In these sessions, unmarried women would place some of their jewelry inside the vessel, which would then be covered with a piece of silk cloth. Following this, the *Muwashah* would be read aloud[(8)].Thus, we can infer that the Bougala is a type of spoken word performed by attendees at gatherings, intended to express future expectations in a rhythmic form of speech. Its delivery resembles the style of a *Qawwal* (traditional singer) in storytelling or theater. This is precisely what visual blogs have focused on in their efforts to revive this tradition once again.

▪ Folklore Narratives: A folktale is defined as a story characterized by a dramatic plot woven from imagination or derived from the cultural fabric of a specific society. It encompasses numerous multidimensional and purposeful aspects. This is affirmed by researcher Walid Nasif, who describes the folktale as "a medium for transmitting knowledge, issues, or a culture specific to a people within a defined social environment." Such tales exert a lasting influence on the human mind across successive eras and generations; due to the visions and dimensions they embody—reflecting the spirit of the era in which they originated[(9)].

▪ Entries on Popular Proverbs: Popular proverbs are eloquent, well-constructed expressions that have emerged from lived experiences, stories, or events—whether real or imagined—and have been transmitted orally across generations to convey meaning in specific contexts. They are succinct, rhetorically rich statements, widely used across different social classes[(10)]. These proverbs reflect the psychological, aesthetic, and intellectual characteristics of the Arab environment of their time. Remarkably, they continue to resonate in our contemporary era, carrying with them wisdom, moral lessons, and experiential insight[(11)].

▪ Entries on Celebrations: Celebrations constitute an integral part of cultural heritage. They encompass a set of social practices shared by members of a given community during specific and often official seasons. These customs are typically deeply intertwined with long-standing beliefs held by those who observe them. In essence, celebrations represent an independent form of folklore, embodying unique cultural expressions rooted in tradition[(12)].

▪ Musical Entries: Algerian music exists in various styles and rhythms, each differing from one another. Every musical genre is associated with a specific social group (intellectuals, non-intellectuals, men, women, children, etc.), and is used according to its function in occasions related to personal or social life. These classifications, based on social groups and occasions, allow us to clearly define the list of rhythms, which, in turn, vary in melody, rhythm, and form depending on each style[(13)]. Urban music rhythms, for instance, are numerous, and among them we can mention:

– Traditional Music and Its Derived Branches Traditional music and its derived branches include various styles such as the Hawzi, Chaâbi, Aroubi, Zajal, Mahjouz, Samaâ, and Fqiirat, each with its distinct variations. These musical forms encompass various subgenres, such as Qadriyat, Zandali, Zorna, Madh, Sung Responses, and others. Each of these reflects the rich diversity and cultural significance of Algerian music, with their unique rhythms, melodies, and lyrical forms serving different social and ceremonial functions.

▪ **Entries on Dance** forms such as *Hawzi*, *Chaâbi*, *Naily*, *Chawi*, *Kabyle*, *Sahrawi*, and *Tahwal* are integral parts of Algerian cultural expression. Visual documentation has played a crucial role in redefining these dance forms and striving to preserve them, driven by the concern of losing them in the vast expanse of global culture. These dances, each with its unique rhythm and movement, represent a vital link to the cultural heritage and identity of the region.

▪ **Entries on Traditional Clothing:** The term *costume* originates from the Italian word *costume*, which means tradition, while the word *clothing* comes from the Latin *habitūs*, meaning appearance. These two terms highlight the ability of clothing culture to encapsulate the lifestyles of human societies and influence them. From this perspective, clothing does not

merely serve as a passive medium between individuals and their environment. Traditional Algerian garments remain deeply rooted in the rituals and customs practiced by both urban and rural populations across the country. Today, these traditional outfits play an essential role in defining cultural identity[14], such as the *mellaya*, *alifa anabiya* (or *chouchna*), *dalla*, *qartas anabi*, *chadda tlemcenia*, and others.

- Videos related to food and its varieties.
- Videos related to quotations from riddles.
- Videos related to traditional crafts, upholstery, carving, pottery, sculpture, decoration, ceramics, weaving, and furniture.

Visual blogs **(Vlogs)** are considered one of the most prominent tools of contemporary digital communication. They have contributed significantly to documenting and transmitting cultural heritage to a wide audience. This can be attributed to the diversity of their formats, methods, and modern, engaging styles, which have made them an effective means of revitalizing and preserving Algerian cultural heritage.

2- The Second Premise: The Artistic Features of Visual Blogs in Documenting and Framing Cultural Heritage:

Visual blogs have demonstrated their power and influence over other media outlets, establishing their position through their exhibitionist features that appeal both the intellect and emotions. They offer aesthetic elements such as lighting, fixed and dynamic decorations, ultimately creating documentary videos with functional, artistic, and cultural dimensions. These videos serve to segment and frame cultural heritage, presenting it in all its social representations and true meanings, showcasing cultural identity and living expressive forms inherited from our ancestors. These forms, passed down through generations, include oral traditions such as boukala (proverbs), wisdom, performative arts like dance and fantasia, social practices such as the sabboua (a celebration of a newborn baby) or tamiema (amulets), celebratory events, along with accompanying musical rhythms, chants, costumes, and other regional forms that distinguish one area from another. Additionally, practices related to nature and to the universe, which represent specific rituals for certain peoples, as well as skills in traditional craft production, are included. These skills also vary according to subcultures. All of these elements fall under what is referred to as the contemporary visual documentation of traditional heritage[15]. The fusion with artistic and graphic design elements and the manipulation of graphic layouts have made these videos more effective and impactful due to the artistic and cinematic aesthetics that captivate the viewer's sight.

- **Sound Effects:** Tone of voice, manner of dialogue, selection of appropriate musical background, and voice-over—its nature and type.
- **Visual Arts:** In video content, shapes and forms acquire a particular texture—one that may be visually tangible, perceived by the eye as real. The design element of form here conveys the spatial area occupied by these shapes, either positively or negatively. It also reflects the distribution of heritage-related themes within harmonized spaces which must incorporate a stylistic blend of dark and light tones, arranged using complementary colors to achieve appropriate lighting for the presentation of the corresponding heritage type. This is because the value of any material element is determined by the light reflected from it, and color is a physiological effect resulting from the stimulus that impacts the retina[16].
- **Light Values:** Light values, whether dim or bright, are closely linked to color. There are several methods through which organized light values can be controlled, as psychological theory posits a strong relationship between color and light in shaping heritage representations and presenting them as an authentic framework[17].
- **Balance or Equilibrium:** It is one of the essential elements that must be present in any decorative and promotional artwork. It allows for the careful distribution of elements, units, colors, and the harmony of their relationships with one another and with the surrounding spaces[18].

- **Rhythm:** It refers to time intervals that the eye experiences as it moves from one element to another in order to maintain the aesthetic expression in perceptions and emotions, and to convey meanings and feelings through a sensory and perceptual composition. This helps avoid the overlap in the transitional process of cultural events[19].
- **Harmony:** Harmony refers to the idea that the subject evokes a specific thought in the viewer. Its parts must be proportionate and cohesive with one another (similar to the harmony of musical notes in melodies or the harmony of colors in a spectrum). The parts of the subject should not suggest different psychological emotions[20].
- **Unity:** Unity represents a fundamental principle in the compositional rules of artistic work, and its meaning varies depending on the intended purpose. At times, it refers to the unity of the subject matter, while at other times; it signifies the coherence and interconnection of the visual design elements with one another. It is, in essence, the most essential principle in the practice of visual documentation [21].
- **Dominance:** Also referred to as the focal point or the principal segment in the visual design process of videos. It involves the prioritization of what viewers see first. It captures their attention and draws their gaze with distinction toward specific elements of the subject, guiding the eye toward the depth of the presented visual content[22] .

All these features and functional characteristics of visual blogs have made them an integrated combination of design, filming, editing, and publishing—enabling them to frame (or "segment") cultural heritage and transform it into a living memory absorbed in a non-conscious and subliminal manner, whether related to customs and traditions or to heritage spaces. At this point, it is essential to reflect on the concept of **technological framing (or "sequencing")**, which is among the new and contemporary concepts addressed in our research paper. It constitutes a subject of exclusive discussion in Anglo-Saxon and Francophone academic spheres, emerging from studies and inquiries into social relations within digital environments. This has compelled scholars in this field to analyze the processes that structure usage practices, emphasizing the meanings, representations, and values embedded in them—elements that have come to dominate the social environment as a result of technological interactions and practices across various domains. This emerging line of research is firmly committed to challenging the purely technical perspective, particularly in the absence of social context. As Chambat has noted, the notion of "use" cannot be reduced to mere face-to-face interaction with technology. When situated within a social context, technology becomes detached from the physical domain in which it was originally produced and is stripped of its purely technical attributes. It, thereby, transcends its status as a mere technical device, becoming a subject of discourse across diverse social spaces.[23] Similarly, Pierrault observed that the social use of technology evolves over time: the less it clashes with the prevailing social structures, customs, and traditions, the more likely it is to achieve rapid and innovative diffusion—both in its forms and content.[24]In the same vein, Malein and Toussaint were among the first to highlight that the emergence of new practices is often rooted in the past, embedded within enduring cultural traditions and customs transmitted across generations long after their initial appearance. Therefore, technological devices can neither evolve nor achieve widespread adoption unless they are integrated into users' practices and perceptions of contemporary social forms[25]. Technological obsolescence, when detached from the social environment and human contexts, becomes akin to ancient remnants with no lasting impact. In other words, it loses its function without acquiring a new one, thereby forfeiting its rightful role in expressing and influencing the present. It inevitably becomes a relic of the past. Therefore, the patterns of technological obsolescence can be identified based on research orientations through four key elements:

1- Linguistic Context: The linguistic context is closely linked to visual media and cultural heritage, particularly in light of technological mediation (or "technologization"), which has reshaped patterns of expression and cultural representation. When elements of cultural heritage are presented through visual media, the words used cannot be understood in isolation

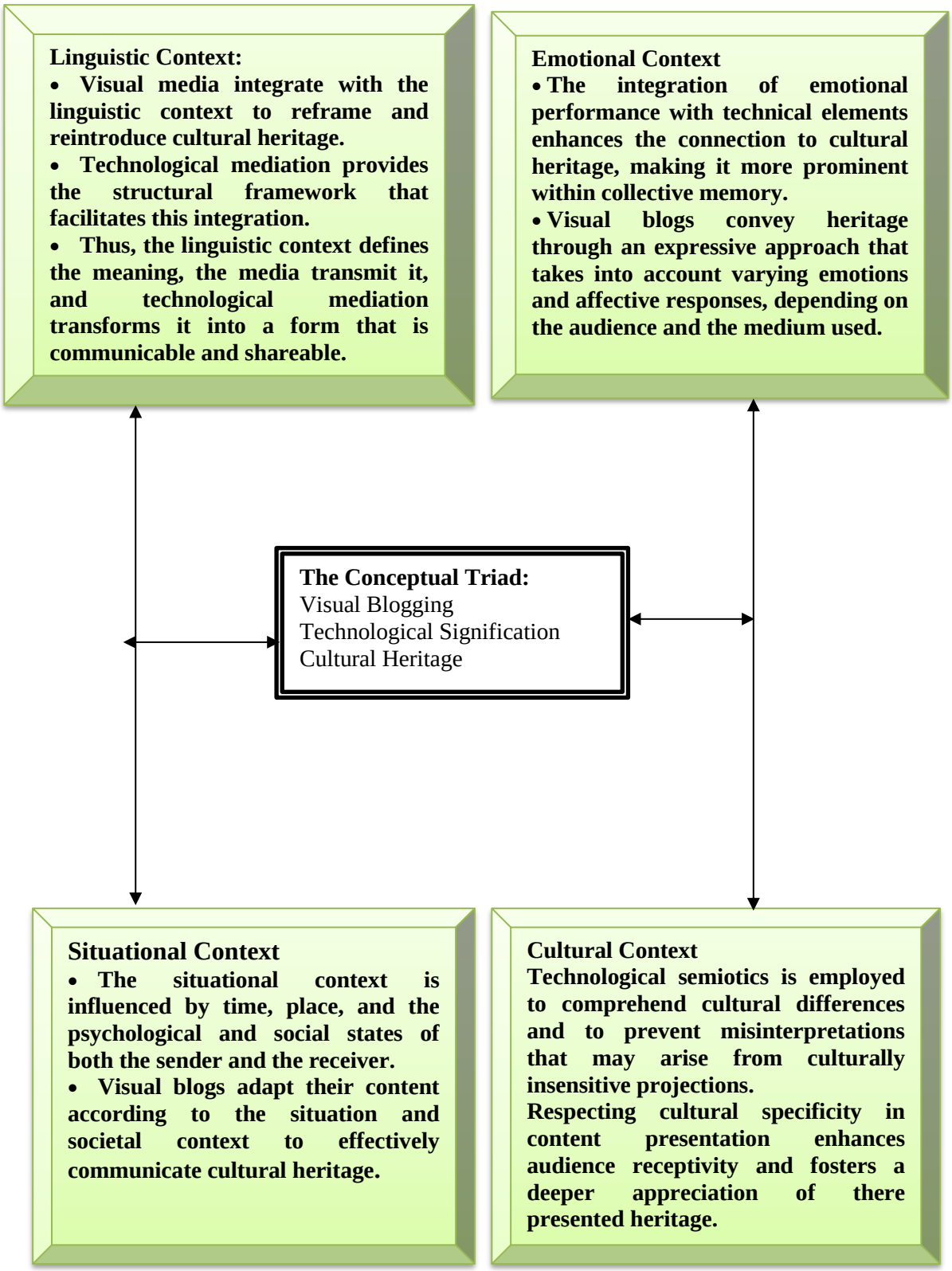
from the accompanying images and scenes; rather, their meaning is constructed within an integrated linguistic and visual system, granting them a specific significance that varies depending on the digital context in which they appear. Within this framework, the linguistic context becomes a means for the reproduction of cultural symbols, as discursive structures shift in response to digital environments, and the relationship between the spoken and the visual is reformulated according to conditions of coherence and correspondence. Through this interaction between language and image, the importance of linguistic context emerges in determining the authenticity of content, revealing whether it genuinely reflects cultural heritage or reproduces it in a distorted or emptied form. Furthermore, the context can serve as a tool for discerning subtle cultural meanings, especially in an era of multilingual and cross-cultural content. This makes technological mediation a complex process that requires acute linguistic and cultural awareness to ensure the preservation of heritage identity and to prevent it from falling into patterns of stereotyping or abstraction.

2- Emotional Context: The emotional context stems from the use of a word in both its general meanings and its specific affective connotations. For instance, the word *"raw'a"* (meaning "splendor" or "wonder") may be used to express admiration while a synonymous term such as ***"taqa3ar"**** (often translated as "affectedness" or "pretentiousness") may carry different emotional weights depending on its usage. Although the two terms might be considered semantically related, their connotations shift significantly across contexts, as each speaker brings with them intellectual and emotional affiliations that shape their interpretation and use of language. Each audience, shaped by its regional and cultural background, tends to develop emotional inclinations toward specific words—even when these words share common or overlapping meanings. For example, the term *"tqaa3ar"** in coastal regions may be perceived positively, expressing admiration and a sense of aesthetic appreciation, whereas in inland regions, it might be deemed offensive, connoting impropriety or immodesty. This illustrates how lexical usage invariably reflects variation: the former carries a positive stylistic value, while the latter evokes a negative perception. Consequently, the emotional impact of each expression differs in intensity. Applied to the same example, the first emotional reaction facilitates open and receptive engagement with the content, whereas the second triggers a more intense, possibly hostile, emotional response. Moreover, vocal performance plays a crucial role in charging words with emotional and expressive meanings. A word may be pronounced in such a way that it vividly embodies its intended meaning, rendering accompanying gestures unnecessary for conveying its full expressive power.

3- Situational Context: By its nature, situational context is the outcome of temporal and spatial relationships, external influences, and psychological and social factors. Its effectiveness, therefore, depends on the careful selection of content, the alignment of that content with an appropriate message, and the use of the most suitable medium to achieve the desired impact.

4- Cultural Context: Cultural context plays a pivotal role in the processes of communication, promotion, and interpretation, as it facilitates the smooth transmission of messages without provoking undue sensitivity—provided that the sender is well-acquainted with the values, customs, and cultural beliefs of the target audience. Such awareness enables the communicator to avoid statements or behaviors that may be misinterpreted or deemed inappropriate, thereby enhancing the effectiveness and receptivity of the message.

Technological mediation, when it successfully integrates the four contexts—linguistic, emotional, situational, and cultural—in a comprehensive, harmonious, coherent, and balanced manner, becomes increasingly capable of presenting cultural heritage in innovative ways that highlight cultural diversity. This, in turn, contributes to fostering deeper understanding and positive engagement with digital content. The following diagram encapsulates this dynamic by illustrating the conceptual triad linking visual media, technological mediation, and cultural heritage.



Source: Prepared by the researchers.

Conclusion:

In conclusion, we affirm that the dissemination of cultural heritage through visual blogging, in the context of contemporary modernity, renders our societies both fragmented and interactive—capable of re-presenting the past within the framework of the present. This process, however, entails a responsibility that lies in the regulation of content creation and the reorganization of the current disorder surrounding influencers. The aim is to establish a shared

cultural crucible in which Algerians—both as individuals and as communities—can engage and integrate, overcoming exclusionary passivity through a call for openness to the other. Cultural heritage, after all, is our civilizational inheritance-manifested in language, literature, knowledge, art, philosophy, religion, politics, and social life.

Endnotes:

***Qahwain:** The term refers to civilians residing far from tourist areas, and it also symbolizes backwardness and a lack of modernization.

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***"taqa3ur":**It is a word commonly used in eastern Algeria, and it expresses the peak of amazement or utmost admiration for something.

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Appendices:

Appendix No. 02: An Illustrative Image Showing That the "Anabi Wrap" Belongs Exclusively to the City of Annaba.

Appendix No. 01: An Illustrative Image of the Distortion of the annabi Cultural Heritage Regarding Customs and Traditions Related to the Forehead.

Appendix No. 04: An Illustrative Image Documenting the Authentic Wearing Style and Its Exclusive Affiliation with the City of Annaba.

Appendix No. 03: An Illustrative Image Showing the Distortion of the Traditional Annabi Atti.

Appendix No. 06: Illustrative Image Showing the Proper Way to Represent and Wear Cultural Heritage.

Appendix No. 05: Illustrative Image Showing the Proper Way to Represent and Wear Cultural Heritage.

Appendix No. 07: Illustrative Image Depicting the Digitization and Preservation of Cultural Heritage and the Prevention of Its Distortion.