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Cultural Tourism, Cultural Development and Poverty Reduction in Africa
(Kulturális turizmus, kulturális fejlesztés és a szegénység csökkentése Afrikában)

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CULTURAL TOURISM, CULTURAL DEVELOPMENT AND POVERTY REDUCTION IN AFRICA

The introduction of a Model
based on experience from Senegal and Congo

Master's Thesis

by Ildikó Hermina Szilasi
Cultural Heritage Management
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2013

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INTRODUCTION

The Thesis aims to introduce, explain and analyze a particular tourism Model with an interdisciplinary approach and the incorporation of the following various fields of experience and skills. The Model was created by the author who practices it in Congo and

Senegal since summer, 2012 in the frame of utazzafrikaba.hu (www.utazzafrikaba.hu)

Field of study and experience	Skills
Cultural Anthropology and African Studies	- holistic approach - understanding of different societies and cultures in Africa - extended field experience in Africa
Humanitarian Assistance and International Development	- comparative knowledge on Models, theories and criticism of Humanitarian Assistance and International Development - own Model based on experience - ability of mutual understanding and Emphasis
Economy	- business, marketing and communication skills
Cultural Heritage Management	- understanding of the importance of Cultural Heritage, with specific regard to Intangible Cultural Heritage in Africa

This unique mixture of skills and know-how is based on previous studies of the author. She gained University degrees in Economy (Communication and Marketing), Cultural Anthropology, and African Studies. She worked on African related issues since a decade and vis-

ited and worked in 23 African countries since 2004. In the Democratic Republic of Congo, she stayed for 2, 5 years. During her fieldworks in Africa, she worked on Humanitarian Assistance and International Development projects and carried out anthropological researches.

The introduced tourism Model relies on the following key elements. Each of them will be explained in details in the following chapters. In this specific Model, participants:

- Would like to get to places that would be impossible or very costly to reach by them. Tours of the proposed Model targets undiscovered, non-popular tourist destinations. Rituals, feasts, communities and activities that are impossible to approach without insight knowledge and good relations with leaders of the local communities.

- Are sensible to cultural tourism with specific regard to Intangible Cultural Heritage. In the Model, Intangible Heritage Cultural assets are linked to tourism.

- Like the approach of cultural tourism linked with cultural development initiatives. Each tour targets a special program linked to Intangible Cultural Heritage and directly or indirectly contribute to a cultural project for development.

- Are not afraid to jump into a different culture and be a real part of it, not just see it from the outside. Participants take part, try and experience the everyday duties of locals including activities related to Intangible Cultural Heritage such as mask fabrication, traditional methods of making food or traditional medicines etc.

- Prefer to be travellers, not tourists. Although the tour elements are carefully designed and planned, travellers are aware that due to infrastructure difficulties, the climate and some unforeseen happenings, the itinerary of the tour and programs might change. Travellers are flexible with these changes and prioritize experience, adventure and learning new skills than having comfortable accommodation or tasty food.

- Intrigued by all the adventures, challenges, explorations and lessons that the journey has to offer. A cultural tour to such a “different”

culture might teach new things, and show new values and thoughts to participants that will affect their way of thinking.

- Would like to get to know Africa better, and by doing so learn more about themselves as well. African societies stick more to traditional values such as solidarity or respect of the other elders. African people in general are very sensitive to spirituality and can teach Western participants new philosophies about life, attitude towards problems, or sicknesses for example.

- Are pleased with the idea that while travelling and enriching their experiences, they also bring work opportunities to locals and their extended families including women and marginalized groups

CULTURAL DEVELOPMENT AND TOURISM IN AFRICA

Tourism in Africa – a brief introduction

Many developing countries in Africa consider tourism as an important and integral part of their economic development strategies (Sinclair, 1998). The consequences and benefits could be seen on both the macro and micro level. “At the first level, tourism is expected to foster economic growth through foreign exchange earnings and an increase in state revenue and, at a second level, an improvement in the people's well-being in the areas of job creation, revenue/income distribution and balanced regional development”¹.

Tourism in Africa stands with a 5% share of global tourism, but promises dynamic increase in this sector in the following decades. Its growth is 2% per year therefore it grows faster than anywhere else in the world. The sector employs 7, 7 million people on the continent². Due to the UN World Tourism Organization (UNWTO), there were 37 million tourist arrivals in 2003, 52 million in 2012 which will increase to 134 million visitors by 2020³. Although the industry is growing, the number of arrivals is still insignificant compared to the 980 million tourist arrivals globally. Tourism – where practiced- is seen as a significant factor in African countries economy. 50% of the Gross Domestic Product is created by the tourism sector in Seychelles, 16% in Gambia, 30% in Cape Verde Islands. The World Bank reports that tourism accounts for 8.9 per cent of East Africa's GDP, 7.2 per cent of North Africa's, 5.6 of West Africa's and 3.9 per cent of Southern Africa's. In Central Africa, tourism contributes just 1 per cent so it still has a very low share.⁴ The African continent has a lot to offer in terms

¹<http://fama2.us.es:8080/turismo/turismonet1/economia%20del%20turismo/turismo%20zonal/africa/DELOPING%20TOURISM%20IN%20AFRICA.PDF>

² <http://www.un.org/africarenewal/magazine/august-2012/tourism-africa-slowly-coming-age>

³ Speech of Taleb Rifai, UNWTO Secretary-General, UNWTO, 31 January 2013, Investour Opening Ceremony, Madrid, Spain.

⁴ <http://www.un.org/africarenewal/magazine/august-2012/tourism-africa-slowly-coming-age>

of tourism, but it needs to develop its roads and touristic infrastructure. The most discussed point for development is safety issues, stability, governance and promotion. In-continent flights network and visa facilities remain another challenge to face.

In the Congo, tourism industry is still in its infancy. Although rich in natural and cultural attractions, National Parks, mountains, rivers and waterfalls, the Democratic Republic of Congo is generally considered as a “no travel zone”. Besides its diverse landscape, abundant wildlife, and the Earth’s second biggest rainforest after the Amazonas, cultural diversity offers a great scale of attractions in the country. Instability, bad governance, corruption and continuous armed conflict in the Eastern Congo makes it very difficult to build tourism. There are a few tour operators only in the world who offer tours to this waste country which is 25 times bigger than Hungary and has a population of 70 million people. The Belgian owned Go Congo⁵ offers boat trips on the Congo River from Kisangani to Mbandaka and back. Asteria Expeditions⁶ is also managed by a Belgian lady. It organizes cultural explorations to several Provinces in the country such as Bandundu, Katanga and Bas-Congo. Foundation for Africa⁷ in the frame of it’s Humanitarian Tourism initiative also makes tours in the DRC. Undiscovered Destinations⁸ focus more on Kinshasa and the Eastern part of the Congo approaching the region from Burundi and Rwanda.

In Senegal, tourism industry is more developed and rapidly growing. As a peaceful, safe and easy-to travel country with good infrastructure and a significant French Diaspora, Senegal is suggested for those who first experience the African continent. The slogan of the country, ‘Teranga’ means Hospitality in Wolof language which is considered true. Travellers meet charming, opened and kind people during their travel. Known for its mild climate, attractive beaches and great fishing, Senegal has long been highly regarded by European tourists, mostly French and Belgians. Tourists from the United States of America are increasing in numbers, drawn in particular by the historic slave trading post of Goree Island. In 2008, Senegal’s foreign tourist visitors had reached one million, attracted to luxury beach re-

⁵ www.gocongo.com

⁶ www.congoexpeditions.com

⁷ www.afrikaert.hu

⁸ <http://www.undiscovered-destinations.com/>

sorts, natural and historic sites. The return rate for visitors stood at around 30% in 2008.⁹

Cultural development related to tourism

There is a continuous debate and changing paradigms in the field of international development and humanitarian assistance since the II World War. “Developed” countries tried several methods and tools to eliminate poverty in the so-called Developing countries, where most of the countries in Africa stand. Humanitarian Assistance Programmes, International Development Strategies, Agencies and Policies, Local and Inter-continental Non-Governmental Development Organisations (NGDO-s) form a significant, complex and powerful global network. After decades of supporting developing countries with classical International Development tools and Humanitarian Assistance Programmes, there is a great scepticism regarding the effectiveness of them. New sub-themes arise in the international development debate. Programs that could be implemented with the maximum involvement of locals, and the less dependency remain the targets of these new initiatives. From lessons learnt in development debates, a new sub-area, Cultural Development is getting more importance. The significance and understanding of Cultural Development could be seen from two angles.

From a theoretical point of view, it is agreed that “Placing culture at the heart of development policy constitutes an essential investment in the world's future and a pre- condition to successful globalization processes that take into account the principles of cultural diversity.”¹⁰ Therefore culture is considered as an important factor in development planning and it is high-time for decision makers to take this fact seriously and factor it into their decision-making process. UNESCO further states „as demonstrated by the failure of certain projects underway since the 1970s, development is not synonymous with economic growth alone. It is a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.”¹¹

⁹ Senegal's fading tourism dreams. Julian Bedford, BBC World Service. 13 March 2009.

¹⁰ <http://www.unesco.org/new/en/culture/themes/culture-and-development/>

¹¹ <http://www.unesco.org/new/en/culture/themes/culture-and-development/>

From a practical point of view, Cultural Development or Cultural Projects for Development are seen as a development tool, where the various cultural assets directly contribute to the economic development of the community. Under the Development and Cooperation body of the European Union (EUROPAID), culture is defined and distinguished as a specific area. Grants and projects are funded to “Strengthen capacities of cultural actors for the development of a dynamic cultural sector contributing to economic growth and sustainable development.”¹² Cultural heritage, customs, cultural tourism and creative industry are seen as products and services that could be turned to economic profit in a real way. Religious rituals, initiation, traditional methods of living can attract visitors and can generate income for the local communities. It is important to be conscious about the shortcomings of this practice at the same time. UNESCO defines cultural tourism “a discerning type of tourism that takes account of other people’s cultures”, and further adds that “it is a well-known fact that tourism can be a deadly foe as much as a firm friend in the matter of development”¹³. As it will be showed in the SWOT analysis later, development projects and cultural tourism could be only managed successfully in line with careful planning and professional management as it can affect cultures both positively and negatively.

A very important element of the proposed Model is the interconnection of cultural tourism and cultural projects for development. It is achieved by the creation of a tour program that focuses on culture and involves various program elements related to Intangible Cultural Heritage. There is a specific core cultural program or cultural development project in each Tour that are supported during the travel.

Pro-Poor Tourism

Pro-poor tourism (PPT) is an approach that seeks to utilize tourism as strategic tool to alleviate poverty among the marginalized communities. This definition comes from the African Pro-Poor Tourism Development Centre in Kenya, whose aim is “to make tourism work

¹² <http://ec.europa.eu/europeaid/what/culture/>

¹³ http://portal.unesco.org/culture/en/ev.php-URL_ID=36700&URL_DO=DO_TOPIC&URL_SECTION=201.html

for the poor in Africa”. PPT is an overall approach to tourism development and management aiming at unlocking opportunities for the poor to obtain benefits from tourism. Marginalized communities should take a bigger share in Africa’s tourism sector because:

- tourism is a massive and growing industry already affecting millions of the poor, so a marginal improvement could generate substantial benefits;
- tourism is a very diverse industry which increases the scope for wide participation (e.g. informal sector);
- in tourism, the customer comes to the product, offering opportunities to make additional sales;
- tourism is more labour-intensive than many other sectors, such as manufacturing, and employs a higher proportion of women;
- touristic products can be built on natural and cultural resources which are often some of the few assets that the poor have.¹⁴

Does tourism really benefit the Third World?

Besides the various positive impacts of tourism in the world, there is a continuous debate about the negative impacts of the industry on local cultures. A very strong critic on tourism in the ‘third world’ in particular comes from scholar, writer and teacher Anita Pleumarom, coordinator of the Bangkok – Based Tourism Investigations and Monitoring Team. She studies and classifies the negative consequences of tourism from all aspects. The proposed Model deals with many of them and offers solutions for the negative impacts that are taken into account by her. She starts her criticism stating that “tourism discourses are full of high-sounding rhetoric, liberally peppered with such terms as ‘poverty reduction’, ‘sustainability’, ‘fair trade’, ‘participation’, ‘good governance’, ‘corporate social responsibility’, and ‘peace-building’. Moreover, concepts of ‘new tourisms’, such as community-based ecotourism, are projected as ways forward to reform mass tourism, which is increasingly dreaded because of its negative impacts.” She further finds that “Most travellers would not want to wake up to the fact that they are just feeding a multi- billion-dollar industry and contributing to unsustainable patterns of consumption and production. And there is little

¹⁴ http://www.propoortourism-kenya.org/what_is_propoortourism.html

awareness that as always, it is the poor who have to pay for the social and environmental costs of excessive tourism”¹⁵. In the following chart, many of her major reasons are collected and responded by the proposed Model.

Pleumarom's critics	Respond of the Model
- as ecosystems and natural resources are more likely to be protected by tourism, the more the environment is destroyed due to the construction of tourism facilities	- eco-friendly tourism facilities are favoured - awareness raising about the sustainable protection and use of the environment is incorporated in the program
- tourism is seen as a force for peace and understanding, but in fact there is an ongoing war in tourism-sector	- no issue yet, tourism sector is in its infancy in the chosen destinations
- human-right abusing dictatorships, such as Burma use tourism to change their bad image	- the “real life” of locals are showed to tourists during the tours including the bad and the good sides of life - media communication introduces objectively the visited countries
- unfair economic liberalization deepens the gap among poor and rich	- small and medium scale or family businesses are chosen as services and partners during tours (guest houses, restaurants, guides, tour operators)
- creates unhealthy mass concentration of people and mass activities	- number of participants in the group is low

¹⁵ Pleumarom, Anita: *The World Resurgence* 207/208, Nov–Dec 2007. Does tourism benefit the third world?

- tourism turns everything – even the sacred – into commodities	<ul style="list-style-type: none"> - travellers participate and learn about local culture to a limited extent. Sacred knowledge and objects remains hidden - local artists are encouraged to produce artefacts that does not touch the sacred domain - rituals, even it is performed in the frame of a festival or a tourist program are encouraged to be continued in their traditional function and environment
- positive statistics in tourism justify expensive infrastructure development that primarily benefit the rich	<ul style="list-style-type: none"> - tourist infrastructure development do not require big capital, local and community initiatives are favoured - lodges with traditional huts made from local materials are favoured
- local residents do not have a fair share partly because investors are foreigners	- partners are locals and business owned by locals
- tourism is a dependant, high-risk and vulnerable industry	- could not be responded, very true in the Congo
- tourism-related jobs are uncertain, seasonal and part-time	- could not be responded
- Women in tourism are found to have the most dehumanizing and the worst-paid jobs	<ul style="list-style-type: none"> - Women gets the same amount of salary as men - women are valued contributors to the proposed Model - women are trained for guiding and to offer quality services (alimentation, accommodation)

<p>- tourism boosts the sex industry wherever it takes root, and can increase the number of HIV/AIDS cases</p>	<p>- participants of tours are controlled, program elements does not allow participants to organize their own programs</p> <p>- participants receive information and awareness raising on appropriate attitudes and health risks including sexually transmitted diseases which are of great importance especially in Africa</p>
<p>- The erosion of culture and traditional values is visible in all tourist destinations driven by over-commercialization.</p>	<p>- in the appropriately managed Model, traditions are re-valued, the importance of the safeguarding of traditions is seen as a priority</p> <p>- locals understand and find important the continuity of local traditions can maintain tourists interest</p>
<p>- Tourism – including 'eco-tourism' – also exploits indigenous and local communities and their cultures, turning them into mere exhibits for tourists' entertainment</p>	<p>- Local cultures and people are seen and threatened just like any other human being, during the tour the 'normality' of their cultural traditions in the local context is explained in details</p> <p>- Lectures and knowledge exchange to facilitate cultural understanding is considered as an important</p>
<p>- tourism contributed to urbanization processes and traffic therefore to air pollution</p>	<p>- rural areas and rural traditions are preferred in the Model</p>

INTANGIBLE CULTURAL HERITAGE AND TOURISM

Africa is richer in intangible cultural heritage than other types of cultural heritage. Although it has world heritage sites and National Parks inscribed to the UNESCO World Heritage List, it has more to offer in terms of intangible cultural heritage. Africa is rapidly changing. Globalization reaches every corner of it. There is a mass migration from rural to urban regions. Villages, customs, traditions disappear. The gap between the desires and cosmology of generations are bigger than ever before. This is the reason UNESCO sees Africa as a sector with priority in its work to safeguard intangible and tangible cultural heritage. UNESCO pays “particular attention to the promotion of languages and multilingualism in Africa. In the field of cultural and creative industries, policy advice and capacity-building are strengthened to foster the emergence of local, viable markets and to enhance access to international networks, notably in the museum, music, craft and textile industry sectors.”¹⁶

Intangible cultural heritage is embodied in those practices, expressions, knowledge, and skills, as well as in associated objects and cultural spaces, that communities and individuals recognise as part of their cultural heritage. Transmitted through generations and constantly recreated, it provides humanity with a sense of identity and continuity.¹⁷

Tourism development and intangible cultural heritage could be related in six areas:

- o – handicrafts and the visual arts
- o – gastronomy
- o – social practices
- o – rituals and festive events
- o – music and the performing arts
- o – oral traditions and expressions, and
- o – Knowledge and practices concerning nature and the universe.

¹⁶ <http://www.unesco.org/new/en/africa/priority-africa/culture/>

¹⁷ *Tourism and Intangible Cultural Heritage*, UNWTO, 2012, pp 10.

Intangible cultural heritage can be shaped to touristic products in various ways in all of the previous mentioned areas. For example, raffia cloths making in Central Congo is an ancient form of textile making. Cloths are made from the fibre of the raffia palm tree and used as ceremonial skirts and decoration. It is a similar method as the Bark Cloth Making Practice in Uganda inscribed to UNESCO's list for Intangible Cultural Heritage¹⁸. In tourism, tourists can visit an art atelier, can observe the method of raffia bark cloth production and learn about the symbolism of the various geometric patterns.

As a social practice, Milonga (palaver) is a traditional justice system among the Bambala People, in Bandundu Territory. All disputes are made in public in the form of a social ritual where the judges are the elders of the community. In tourism, Milonga could be seen as an interesting social attraction, where tourists can learn about the traditional justice system of locals and understand community sanction and the strength of the traditional social order which is strong in the DRC up to now.

The use of intangible heritage for tourism purposes can provide new employment, help alleviate poverty, and nurture a sense of pride amongst community members. Tourism can also support the preservation of intangible cultural heritage, as the revenue it generates could be channelled back for safeguarding purposes. At the same time, it can lead to the commoditization of culture and changes of local culture. In case, for example, local people understand that the Milonga ritual entertains tourists, and they can earn money from it, they will try to organize Milonga-s in a non-authentic context. It might be modified, simplified and shortened, and exposed by non-authentic participants. (For example, judges will be young people or women etc.) The Milonga will become a piece of social theatre, it will lose value. Therefore, a social practice should be only used in tourism only if carefully planned.

The preservation of intangible cultural heritage in Africa through tourism can only be effective if stakeholders from the sector of tourism and cultural heritage understand each other's methods, principles and approaches and work together. Therefore, a cooperation and knowledge exchange need to be established among them. At the same time, knowledge exchange must be done planned among tourists and

¹⁸ http://www.unesco.org/culture/intangible-heritage/40afr_uk.htm

locals to avoid misunderstandings and the creation of stereotypes. Cultural acts should be so different from the original culture of the tourists, that they might require detailed explanation. At the same time, it is extremely important and always useful in Africa to underline the diversity of culture on the continent. Africa is so rich in customs that it varies from sub-region to sub-region. It is hardly possible to find something that could be considered as universal, not even within the border of a single country.

African tourism production linked to intangible cultural heritage holds an enormous potential, but strengths and weaknesses must be taken into account.

Areas	Strengths	Weaknesses
Handicrafts and visual arts	<ul style="list-style-type: none"> - 'easy to find' resource, various forms exist Africa-wide - offers active participation of tourists - could be easily designed as a program, do not require investment or capital - can ensure space for cultural exchange by adding educational elements (explanation of symbols, history of methods etc.) - can help to explore more about the philosophy, cosmology and religion of locals - women's role important in the sector - people with mental or physical problems could be easily involved - helps to safeguard creative traditions - Examples: beads production in Ghana; bogolan production in Mali; raffia cloth production in Congo etc. 	<ul style="list-style-type: none"> - lack of consciousness and educational elements - could lead to the commoditization and popularization of "sacred" or occasional art - could harm the natural environment (increased use of traditional plants due to increased demand) - takes time away from participants from doing agriculture that might be a risk if the cultural production is not as profitable as expected and they remain without food

Gastronomy	<ul style="list-style-type: none"> -creates employment opportunities primarily for women - helps to safeguard traditional cooking methods and recipes of 'the ancestors' - could create a real space for cultural exchange and participation 	<ul style="list-style-type: none"> - 'exotic' plates (snake, crocodile, turtle, bush-meat) leads to increased hunting and killing of endangered species -could influence health negatively - cooks, participants must receive education on health and safety rules -due to lack of electricity, food storage remains extremely costly or problematic
Social practices	<ul style="list-style-type: none"> - support the safeguarding of traditional justice and power systems in contrary of the overwhelming state structures and power - keep alive collective rules, orders that helps to maintain harmony in the community - help to pass from generation to generation the ancestral knowledge ensuring their continuity - show good example to youth and problem-solving skills Example: Milonga justice system, Bandundu, Congo 	<ul style="list-style-type: none"> - by being designed and showcased for tourism purposes, acts and practices can lose power within the community - practices could be modified to increase interest or to meet tourists expectations
Rituals and festive events	<ul style="list-style-type: none"> - entertain people easily - masquerades involving music, masks and dance are very spectacular - involvement of young boys and men, as most rituals relates to initiation ceremonies of men 	<ul style="list-style-type: none"> - function changes, from a sacred context to a showcase - difficult to organize, require the presence of lot of people (drummers, dancers) one time, one place - requires repetition and preparation - most secretive moments of rituals will remain hidden

Oral traditions	- oral traditions telling normally takes place around a fire during nights, therefore it is easy to create an exciting, romantic, 'African scene' in the wild or bush	- myths, legends and folk tales are generally long so they must be shortened for tourism purposes and lose some important elements
Knowledge and practices concerning nature and the universe	- teach new ideas and approaches for tourists	- can be very different therefore if not well explained, can lead to miss understanding and can create cultural gaps between locals and tourists

Tools for the promotion of ICH related to tourism:

- o – training and capacity-building initiatives to assist destinations in promoting ICH at travel fairs
 - o – destination marketing at fairs
 - o – policy-making tools such as creation of Tourism Strategic Plan which includes an Action Plan for the development of products based on intangible cultural heritage, or an Intangible Heritage Development Plan, or the Development Plan of Tourism Products and Cultural and Heritage Events/Festivals (for example in Saudi-Arabia)
 - o – development of capacity-building programmes geared at improving the business skills of ICH stakeholders including authenticity, historical sites, sustainable tourism, cultural diversity, community support, and capacity building for locally – based tourism businesses.

THE MODEL

The Model is based on the empirical data collection and best practices of the Author collected during her 3 years of field experience in Africa and 1 year of experience in tour operation. All elements of the Model are carefully studied and analysed by her.

Travel vs. tourism

In the proposed Model, tourists are rather considered not as ‘tourists’, but ‘travellers’. Tourists, especially in Africa are taken to destinations that bring them to places artificially created for tourism. These National Parks, luxurious lodges and hotel complexes and artificial art centres do not have anything to do with the everyday culture of the locals and offer very small space for tourists to interact with them or to understand local culture. In Kenya or Tanzania for example, there are hotel quarters that are fenced with armed security guards. Within this artificial space, tourists can find anything they desire: plazas, European style fast food etc. Inside, everything is organized, safe and clean. But this does not reflect the ‘real life’ that starts outside the fences. Travellers can have the unique experience of stepping outside and become a real participator of local culture. They don’t distinguish themselves too much from local people. Moreover they seek opportunities to spend more time with them, in their natural habitat. Contemporary trends in tourism are labelled as “postmodern tourism”, with its two branches: the simulational and the “other” postmodern tourism¹⁹. Both of them seek real, natural and countryside experience, which helped the establishment and success of small scale eco-tourism, “heritage tourism”, and also fits in the profile of the Model.

¹⁹ <https://www.google.hu/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0CDUQFjAA&url=http%3A%2F%2Fcaledonianblogs.net%2Fmlls406%2Ffiles%2F2009%2F10%2FTourism-Reading.pdf&ei=fraDUfmGNPD24QS4moGADw&usg=AFQjCNGucMaKw2u3a7TGkIZD7Pn2mXP4w&sig2=8xNODCzGg9slwCglbqbZDQ&bvm=bv.45960087,d.Yms>

Participant's testimony

Andrea Gy. has travelled to Africa several times. She has been to East and South African countries, and wrote books about her adventures in these countries. She participated on a Senegal tour in January, 2013 because she has never been to West-Africa before. The first program on the first day during was about to go to a local market. "We arrived at a crowded suburb of Dakar, Ngediawaye. We parked the minibus and continued on foot. We entered the market and walked for 10 minutes to get to the textiles department. The market was crowded, and we followed our local guide who took us to tiny streets where we could see and photograph freely the everyday moments of Senegalese people. I could understand a lot about everyday life, Senegalese foods and drinks during an hour. This was an excellent program. The other participants were not aware how lucky we were with this possibility. Other African tour operators would drive you through the main street of the market with carefully closed doors and windows in the best scenario. I could have never imagined that I can so easily and freely walk into an African market where there are so many things to discover." (Andrea Gy., Budapest)

Travellers are also considered as more flexible participants. Flexibility as a factor is highly needed in the proposed Model. While tourists prefer well-designed itineraries and programs, travellers do not mind to try unexplored destinations Africa can offer. Travellers are not too much worried about food or accommodation. Their priority is the unique experience they can get from the moment.

In Congo or Senegal, tour participants can be seen as real travellers. This is partly a consequence of the fact that these two countries are not popular tourism destinations. In regions, villages or situations where tourists and white people are not frequent, local people respond to their rare appearance in various spontaneous and honest ways. Children might cry, run away or come close to travellers to touch their hair, or ask money or gifts from them. Generally, they shout 'Mundele, mundele!' 'White, white!' in Lingala language. Adults might be surprised, happy or unhappy with the situation. They might bring them small gifts (pineapple, cassava-leaves etc.) to express that they are happy and comfortable with them. In these sudden situations, travellers are not considered as 'customers' or clients, and receive an honest reception from locals.

Participant's testimony

"We were informed by the tour organizer that we are going to participate at a Pilgrimage. Touba city in Central Senegal was visited by 2–3 million people during the period of the Pilgrimage of Touba. There were Pilgrims coming from the Capital, Dakar and abroad. We had a nice saloon where we could set up our beds and mattresses, in a local house. Pilgrims arrived continuously at Touba during the whole night. There are no hotels in Touba city. During the Pilgrimage, each and every building opens for the extended family, for friends and the community. There were Pilgrims entering our room looking for some place to sleep at 3 am in the morning. Locals occupied every inch of the corridors and roofs of the houses to make their bed. It was very exciting and a real moment of participation. I felt like I was one of the Pilgrims. The second day, we gave up our saloon, and changed location. We were accepted by a local family, who gave us their own bedrooms, and beds to make us comfortable. It was the most unforgettable experience of the whole journey. We experienced the hospitality of local people. We had breakfast with them, held their children in our arms. It was amazing." (Dina K., Budapest)

World travellers, travellers' blogs and websites consider Africa as the last continent where one can really "travel". This opinion is based on the experience that even with the most careful planning of the tour programs and itinerary, numerous unpredictable factors and surprising situations might happen due to infrastructure difficulties, road and car conditions, or the climate. Participants must accept the fact that in Africa, especially in the Congo the program tour might be seen as something flexible and participants must be opened to some unforeseen changes. This aspect of the tour could be seen as positive, because it is about real adventure, continuous challenges and surprises. Therefore, the following warning appears in the program description:

Dear Traveller!

Congo is a vibrant and shocking place full with experience, surprises and challenges where you can never get bored. Spontaneity silently leads travellers and brings them to unforgettable experiences. Important! Congo is not a popular tourist destination. There are less than ten tour agencies in the world that organize travels to this amazing country. Only join us in case you are ready to jump into an African culture, because our tours require active participation, flexibility

and tolerance from participants. If you desire luxurious lodges, beautiful safaris and a comfortable popular journey, this is not your tour. If you seek for a life-changing experience that will stay with you until the rest of your life, I suggest you to join us and experience the Congo!

Digging deep into local culture

One important ingredient of the Model is to experience local culture the most and deepest way possible during the timeframe of the tour. In this regard, the program elements are designed on the active participation of tourists in some of the most typical everyday duties of locals. For example, in the Congo, they visit the food market, where they shop or visit villages where they go with villagers to the manioc fields, help them to prepare floor, palm vine, or palm oil.

In Senegal, participants start their first day on a local market in Ngediawaye District, where they buy local textiles, make them sewed at local tailors based on African Models, and are obliged to wear the traditional clothes during some of the programs of the tour. In the holy city of Touba for example, the sacred city of the Mourid Islamic brotherhood, women must wear scarf and long skirts. Men wear long trousers with a shirt, called boubou. This gesture is the expression of the respect of local culture. African textiles and the way clothes are designed are also more appropriate and comfortable due to the local climate.

Participant's testimony

“Imagine 8 African people to join the Great Festival of Budapest on the 20th August and walking on Andrassy Road wearing traditional Hungarian costumes. I loved the idea of sewing a traditional cloth in Senegal. It was a unique and funny experience. At the Pilgrimage of Touba, there were 2 to 3 million believers and us, 8 Europeans in traditional clothes. We stared and smiled at the locals, and they stared and smiled at us. We photographed them, and they photographed us. It was a really nice and positive moment of a cultural experience I will never forget. I confess that I wear my African boubou sometimes at home. I love it because it is so comfortable”. (Ferenc K., Debrecen)

Tourism and anthropology

Many other disciplines chose tourism as their field study besides anthropologists: sociologists, geographers, philosophers, historians etc. Most anthropological work has been linked to acculturation involving Western tourists and non-Western hosts, but some interest in tourists' experiences has also been evident.

Anthropologists and tourists have a lot in common, and tourism, as an integral part of many people's life experience slowly became a highlighted and new theme of study and interest for researchers with good perspectives. They are similar because they both step out from their original context and go to a different society, to observe and participate in the daily life, rituals or feasts. Of course, anthropologists turn their observations carefully to scientific researches. Anthropologists in the field of tourism focus on two major themes: the start and the history of tourism, and the impact of it.

„The problem is that most studies aimed at understanding the origins of tourism tend to focus on tourists, and most research concerning the impacts of tourism tend to focus on locals. The goal of future research should be to explore incentives and impacts for both tourists and locals throughout all stages of tourism. This more holistic perspective will be important as we explore the ways in which ecotourism and other alternative forms of tourism can generate social, economic, and environmental benefits for local communities while also creating truly transformative experiences for tourists.²⁰”

Lessons learnt – cultural exchange

From the point of view of locals, the most interesting observations could be done in a village, where tourism is really in its childhood. Locals react to the questions and curiosity of tourists in various ways: first, they might find funny or even laugh out loud tourists interested in their most simple daily kitchen utensils such as wooden baskets and bowls. Later, they might start to understand the artistic value of the

²⁰ Stronza, Amanda (2001): Anthropology of tourism: forging new ground for ecotourism and other alternatives, in: *Ann. Rev. Anthropol.* 2001, 30, pp. 261–283.

material culture that surrounds them. In such a moment of cultural exchange, both tourists and locals learn about the 'outside world'. In Mushenge, Central-Congo, tourists slept in tents. Locals sat down, watched and commented the process of establishment of the camp. They came to the tents and touched them. They have never seen these 'moving houses' before. Children waited outside. When the first Mundele (white), opened the tent, they started to laugh. They looked how tourists combed their hair, washed their teeth, prepared breakfast. They discovered new things and learnt about different attitudes, behaviour and material culture. Not only the cosmology or the thinking of tourists' changes or their knowledge expands during a tour, but locals also gain new knowledge or pick-up new habits. Children immediately start to imitate the new objects they discovered: they make baseball caps out of raffia fibres and plastic bottles or fabric bags around their waste (fanny packs) to hold stones or nuts in them.

Participant's testimony

„We arrived to a Congolese village, Mushenge. It was late night. There was no electricity in the locality and it was already dark. I could not see anything. I stepped out from the car, after long-long hours of trip on hash roads. I did not see, but felt that we were surrounded by hundreds of locals who were waiting for our arrival. Some of them screamed, some laughed, and others clapped their hands. Locals were as interested in us, as we were, in them.” (Reisinger D., Budapest)

Creating new products in tourism – How far can it go?

In the Democratic Republic of Congo, there are only a few tourist highlights that are turned into products so far. In the context of this paper, tourism products are considered as

“...service products with distinctive features such as: intangibility (as it cannot be touched, seen, examined prior to purchase), perish ability (which means that it “dies” if not consumed within a given time and cannot be stocked or stored for future use), inelasticity of supply (as it does not adapt well to changes in short- and long-term demand), elasticity of demand for tourism products (because demand is much affected and reacts very quickly

to environmental changes) complementarily (as it is not just one single service but several complementary sub-products resulting in a combinatory product), inseparability (because production and consumption take place simultaneously), heterogeneity (as it is virtually impossible to produce two identical tourism services and thus to standardize a service), high fixed costs (because the cost of the basic elements such as transport and accommodation is very high) and labour intensity (as it is characterized by a high staff to client ratio)²¹.

They could be also defines as

„...anything that can be offered to a market for acquisition, use, or consumption, to satisfy a need or desire. Deciding what tourism product a destination will not offer is essential to determining how to position the products on the market, as well as the type of tourists that will use these assets. A product entails a core benefit provided or a core problem solved. If the core benefit offered is to provide a deep spiritual experience by undertaking a pilgrimage, then the manner in which the product is shaped will differ from other cases.²²”

In the Congo, most of the program elements must be created by the pioneer tour designers, for the very first time. This process gives space and opportunity for locals to involve their creativity and ideas into the program. As a summary of previous research, studies and experience in International Development and Humanitarian Assistance, the most effective way of supporting communities in developed countries is to help to realize their own projects based on their own ideas through knowledge sharing.

The Model described in the paper is based on the active participation of locals in terms of designing the program elements. Gunn (1972) already advocated for the involvement of local community groups in order to achieve development outcomes which would benefit both local communities and visitors alike but it was Murphy's (1985) argument that was widely recognised. For him

²¹ <http://pc.parnu.ee/~htooman/EuroChrie/Welcome%20to%20EuroCHRIE%20Dubai%202008/papers/The%20image%20of%20the%20tourism%20product%20theoretical%20approach%20and%20ap plications.pdf>

²² 22 Tourism and Intangible Cultural Heritage. World Tourism Organization (UNWTO), Spain, p. 17.

„local inhabitants of tourist destinations form an integral part of the tourism ‘product’ and, as such, should be involved in the consultation and planning process”²³.

Papa Paul is a well-trained agronomist, a creative man living in Kimpoko, a little Teke village 70 km of Kinshasa. He knows what project he wants to do and how to implement it in his rural area. He is aware of the assets and the costs of his project. What he needs is knowledge, IT and communication tools including electricity to form his idea into a project proposal, fill out the forms and introduce them to the appropriate institutions, in the expected format, respecting the deadlines. A good and fruitful way to work together on successful projects is just to help to design and express the project ideas of local partners.

In the product design phase of a new Congo tour for example, Papa Paul was asked to create a three hours program. He came up with the following program idea:

Visit to Kimpoko, a Teke village 70 km from Kinshasa. Guided walk around the village. Meeting local people, visit to their huts and participation in household duties. Visit to the school, the Catholic Church, and the manioc fields. Children perform cultural plays, music, and dances. Surprise gastronomic program where the bravest will be rewarded! Dinner in Petit Paradise restaurant at the banks of the Congo River.

During this program, Papa Paul extensively talks about the everyday nature of life in this small village, where people still live in authentic huts, where there is no electricity or running water. Participants have the opportunity to visit different houses: one traditional owned by a poor family, and one modern owned by a family with better economic situation. Participants can visit the kitchen, the bathroom, and the living rooms. They can ask as many questions as they want from locals. In the frame of the gastronomic program, Papa Paul prepares 5 different dishes from 5 different worms and insects. There is a meal of giant worms with mushroom sauce. Smaller dried worms, caterpillars and other insects are also prepared in the frame of this

²³ http://www.academia.edu/398482/Community_Participation_In_Tourism_Development_A_Social_Representations_Approach

special gastronomic adventure. The bravest participant can try and taste the meals. Papa Paul gives a lecture about malnutrition in his region and how the alternative usage of insects could be a healthier solution for local alimentation practices.

The cultural play of children is not only a kind gesture of children. It is a great opportunity for them to do something creative during holiday vacations. There are no social institutions, holiday camps or afternoon occupations for children in this corner of the world. They live in poor extended families having 6–12 girls and boys. They are agriculturalists. During vacations, elder children go out with their parents to collect wood, water, work in the fields or they take care about their sisters and brothers, help their parents in domestic works etc. It was noted with high appreciation how these children were motivated for this opportunity to have some valuable afternoon occupation while preparing for the play. 20 of them gathered each afternoon for two weeks at the empty school building of Kimpoko. They developed and learnt from a trained teacher. This experience went far beyond a simple touristic programme. Local partners not only created an excellent program for local tourism, but volunteered, and involved local children and created a learning holiday institution.

One other aspect that should be highlighted is the choice of the topic of the play. Children were not only great in acting, prepared customs clothes from recycled material, but the play itself had several teachings. One was about the everyday life difficulties and struggles of a Congolese family. They play showed typical, everyday scenes from the private life of a Congolese family.

Children line up each morning for some bread and tea. There is only one piece of bread, so they divide it into as many pieces as they are, to have something in their stomachs before they go to school. The wife and husband dispute in the play. The woman cries because of the lack of money. She is facing difficulties to send her children to school, pay for their tuition fee, uniforms and books. She is hopeless; her husband does not bring money home. She is even thinking about prostituting herself to find some money by selling her body.

The second play is a happier scene focusing on illiteracy. The head of the family receives health check-up papers, and it turns out that he

has malaria. The malaria disease is marked on the paper by a black X. His wife, who does not know how to read, thinks that it means that he is dead. Some interesting situations emerge from this misunderstanding, but the lessons learnt from this scene that each and every person in the village should learn how to read and write.

The Kimpoko children program gave holiday educational experience to local children, and a space for awareness raising on important issues within the local community. Tourists liked the idea of the theatre and found the topics interesting. Local people and other children gathered around to watch the social theatre. It was a perfect example of a cultural program tour linked to local development and awareness raising initiatives.

Best practice: Social and community theatre

Social theatre serves as an excellent communication tool to convey complex and often emotional issues in an engaging, interactive and logical approach. Social Theatre consists of a series of practices and methodologies of social action, based on the previous practices of “animazione teatrale”, community-based theatre, intercultural theatre, New Theatre and theatre therapies. Its aim is to enhance the quality of social interactions, through individual empowerment, group building, social and cultural mediation²⁴.

Since all the senses are addressed during a show, social theatre is very powerful. It can accommodate diverse and often complex communication needs in a simplistic way to create awareness and understanding. The most common topics of the social theatre are: HIV/AIDS prevention; malaria and tuberculosis; basic health prevention, and family planning. Community theatres are put in place in villages, towns, suburbs and refugee camps. In most cases, performers use languages that could be understood by all. Therefore, most commonly they use local tribal/native languages, rather than international ones.

²⁴ <http://www.siafvolterra.it/documenti/eventi/workshop2007-teambuilding.pdf>

Spend money locally

The Congo's extractive industries and exports have generated high nominal rates of economic growth but little sustainable or broad-based development. Political risk remains high, severely undermining prospects for diversified growth and trapping a majority of the population in poverty. Informal economic activity is rampant, and businesses have little recourse in law and little protection for their property.²⁵

Living conditions in respect of food, jobs and the cost of living continue to cause worry. Many places suffer from a limited access to markets, whether for buying or selling, and public services. Delays in paying the wages of public employees and rises in food prices had a seriously damaging impact on household living standards.

More than 70% of Congolese live on less than USD 1 a day. The impact of economic growth on living standards, therefore, has been very limited. Per capita income in 2011 was USD 104.1 whereas in 1960 it was USD 324.5. There is no social protection provision. Almost 75% of the nation's people suffer from food insecurity. A million women between the ages of 15 and 49 are undernourished and 700 children under the age of five die each day. Inequalities between boys and girls and men and women can be seen in terms of schooling and access to work. About 7.1 million children do not attend school. Girls, especially in the countryside, are the chief victims of this exclusion (54% of those not attending school). The proportion of women unable to undertake an economic activity for lack of resources is put at 44% against 22% for men. The distribution of jobs is marked by deep disparities between the sexes. Women occupy only 2.8% of waged jobs, which are concentrated in farming, the informal sector and commerce.²⁶

In a region that is not visited by tourists, and formal employment opportunities are impossible to find, even a small-scale tourist group consisting of 5–8 people can be seen as a considerable work opportunity. In the Model, as many local people are employed as possible and it is good to see the positive reaction of locals to this initiative. During previous experience in humanitarian assistance and develop-

²⁵ <http://www.heritage.org/index/country/democraticrepubliccongo>

²⁶ <http://www.africaneconomicoutlook.org/en/countries/central-africa/congo-democratic-republic/>

ment projects of the author, an immediate response from the local community to initiatives was never received. In tourism, salaries are distributed. One can see local guides or helpers enter in shops to purchase rice and daily utensils for their families from the earned money.

During a cultural tour in the DR Congo the following staff or helpers are needed:

- one helper before the arrival of the group to confirm room reservations, to double-check accommodation, jeeps, and negotiate prices
- one car from the Ministry of Tourism with one official and one driver to pick-up tourists and facilitate their administration at Ndjili International Airport
- one police at Ndjili International Airport, to make 'rapid intervention' if needed
- one driver for each of the rented jeeps (receives salary, accommodation and alimentation)
- car-washers to wash the car one time in one or two days
- suppliers for food, natural water, mosquito nets, malaria pills, robes, generators and fuel
- cooks, cleaning ladies
- guides in Kinshasa, Kimpoko, and the Kuba Kingdom (4–6 guides, Mushenge Art School; different ateliers etc.)
- officials in Mweka, and Mushenge towns;
- souvenir sellers, different places;
- police, soldiers and street children along the road.

In the Model, as much money is spent at the local level, as possible. Accommodations, lodges, restaurants and service providers are chosen that are owned by locals to keep money at local level. In Senegal, for example there are dozens of upper-class hotels owned by French companies in Saly city. 7 kms of Saly, the most popular travel destination within Senegal for European tourists, Mbour traditional fishermen village is located, offering charming and less expensive accommodation right on the beach of the Atlantic Ocean. These lodges are owned by Senegalese and the employees are Senegalese as well. By choosing this lodge, the Senegalese company will gain and tourists will remain closer to local people in Mbour, than in the artificial holiday centre of Saly.

Money is also distributed at the local level through the employment of locals as guides. The involvement of local guides also gives tourists another point of interaction with them. It is observed that tourists ask several questions from local guides that are non-related to the visited place or scene. They chat about everyday life, child rising and family issues, etc. Sometimes, tourists invite local guides to stay after working hours and buy them dinner.

By involving local guides, it is, again, a win-win situation. It ensures them salary. In the Congo every single opportunity of getting some money is highly appreciated. Guides are having extended families²⁷ and no formal work opportunity. Therefore, they are very satisfied with the money they receive for guiding and it becomes a significant source of income for them. The empowerment of local helpers and guides, the Model is also keen to empower women. In the local food and souvenir markets, most sellers are women. Tourists are encouraged to buy souvenirs and artefacts from different shops. They are advised to buy pieces from different sellers, not to buy all pieces from one. This way, money is dispersed among them.

The big question remains sustainability. Tourism organisation to travel destinations of the proposed Model such as Congo and Senegal is a very fragile business. Not only because it is difficult to find participants, to detect and effectively target members of this niche- market. Several external and rapidly changing factors can influence the traveling will of participants to these destinations. Two major factors are security and health. No matter how much natural beauty, cultural adventures can a place offer for visitors. Political instability, sicknesses, sudden armed militia attacks on airports, or air-crashes can rapidly cancel a tour that has been already prepared. Therefore, it is a highly uncertain and risky business that can be hardly made sustainable. Tour operators can make everything by their power to make it sustainable: they can create quality services and products. But external factors can destroy their efforts in a minute. Especially travels to Congo could be seen as a lottery game. Sometimes, tours can happen, sometimes, they cannot. It is useful to train and motivate local people for guiding or craft production. But a responsible tour operator should also keep in mind the point of uncertainties of the Model and make sure that these people do not depend only on incomes generated through tourism.

²⁷ Mr. Lofoli, one of the guides in Kinshasa has 16 children.

Lessons learnt – instability

“We check news on Congo and Senegal every day. We are subscribed to special weekly newsletters and we follow the news of these countries and their regions. A bad news can destroy all efforts made to establish a tour, in a minute, especially in the Congo. There was a tour prepared for October, 2012 around the Annual Pilgrimage of the monks of Tata Ngonda. In September, there was an Ebola outbreak in the East Congo²⁸. Although we tried to explain to our participants that how far the Ebola outbreak was from our travel destination and that it has nothing to do with our planned itinerary, they cancelled their participation based on fear. This is a reality of this business that should be kept in mind.

Tours offer good profit if realized, but can be cancelled easily anytime.”
(utazzafrikaba.hu)

Cultural tourism linked to cultural development

Each tour in light of the Model uses at least one program element that directly or indirectly support a cultural project for development linked to Intangible Cultural Heritage. The projects are carefully studied and designed in details. They are seen as independent projects but could be promoted, supported or developed during the tours. The following case study around the Gungu Festival is an example for a cultural project for development that is behind the cultural touristic program linked to Intangible Cultural Heritage.

Case Study: Diamonds of Gungu

The term 'diamond' refers to the enormous and unexploited cultural resources of the Territory of Gungu, Bandundu Province, Democratic Republic of Congo with 20 distinctive ethnic groups (Pende, Bunda, Kwese, Mbala, Suku, Yanzi etc). Each of them has something unique to offer in art, especially in music and dance. Exploiting the cultural diversity of Gungu in an economic and sustainable way through tourism it leads to the social and economic growth of the region. Gungu is situated 150 km from Kikwit, in Kwilu district, Bandundu Province,

²⁸ <http://www.guardian.co.uk/world/2012/sep/14/ebola-virus-congo-kills-31>

Democratic Republic of Congo. Its economy is based on agriculture. People cultivate manioc, maize, banana, rice and palm oil. There is nothing more to offer as economic potential of the territory. It has no natural resources. This fact also highlights the importance of the use of the opportunities based on the cultural and environmental richness of the region concerned.

The development of Gungu Festival linked to tourism

The Gungu Festival dates back to 1986, based on the idea of Placedi MIDI-a-GUMAMA, president of the Arts Promo NGO. In 26 years, it has been organised 13 times. There was a big improvement made between the last few editions supported by Anna Gizenga Mbuba, wife of the first prime-minister of the DRC, Antoine Gizenga who origins from the region.

2008 reports state that the Gungu Festival mobilised 164 cultural groups and 5144 artists. During the four days event, traditional – keeper dance and music groups reunites from 20 ethnic groups. The Pende, Bunda, Kwese, Mbala, Suku, Tshokwe, Kuba culture are represented among many others. Due to the statement of organisers, the extended cultural meeting symbolize the unity of the people of the DRC through culture. In 2008, there were 20000 visitors coming to the Gungu Stadium daily. The numbers are impressive but there a lot more needed to be done. The Festival of Gungu should attract more people. Interesting side-events, additional tourism products and a rehabilitated Ethnographic Museum with a well-designed playroom should create further highlights for the Festival. More should be done in the international promotion and the marketing of the event. Results should serve local people as an extended land of opportunity to generate income in long-term.

Intangible Cultural Heritage and Gungu Festival

In the frame of this festival, Pende people commemorate their ancestors by masked dances that they authentically use during the initiation rituals of Pende men into their society. Pende men undergo three different initiation ceremonies: *mukanda*, *mungonge* and *kela*, all of them

replete with mystical and magical elements. The initiates are able to cut open their stomach and hold their insides while dancing, or they stick twigs through their cheek. Humans metamorphosize into animals or do other sorts of invisible wizardry under cover of darkness.

The Association of the Secret Art of the Pende is a charismatic movement that evolved and developed alongside the Gungu Festival. The mission of the Association goes beyond the role of the Festival. Its main objectives are to ensure the continuity of initiation ceremonies and the protection of the cultural heritage.

The revival of these masquerades, dances touches the question of authenticity, as they are not shared within the sacred context of the initiation rituals. Social practices, rituals and festive events are considered as the most vibrant intangible cultural heritage categories, that cover the secular and the sacred, the everyday and the extraordinary. The Festival National of Gungu also touches the category of beliefs and the workings of physical universe, as Pende rituals touches black magic, the invisible night life of witches and mysticism. Performers and artisans who gather around the Festival have an important role in maintaining traditions and presenting traditional customs to tourists.

Protection of cultural heritage at great risk

The Museum of Ethnography of Gungu has been established in 1986 by its curator, Mr. Lwange Kibala, President of the Association The secret art of the Pende. In the collection there are 12.000 objects collected mostly from the Pende, Bunda and Kuba people. The collection contains pieces of everyday usage as well as those representing religion and art. The collection is of unique value as the change of material culture and its transformation to new forms of expression touches the region concerned continuously. Therefore there is a great need for the conservation of traditional knowledge and preservation of objects representing material culture in the Territory of Gungu.

The building of the Museum has been financed by the Cooperation Technique Belge in 2003. (Number of Convention: RDC/00/13/BDD /35/04/2003). The contractor and responsible for the project was Mr. Lwange Kibala, president of Art Secret Pende ONGD. As the result of this cooperation among L'art Secret Pende and CTB, the building of the Museum of Ethnography of Gungu has been inaugurated in 2002.

The collection has been taken to one place, and it has been opened to public. It is good to have a Museum building as a basis. But we also need to clearly see that there are a big number of gaps that need to be fulfilled. There is only one exhibition hall for 12.000 objects! More space needed to stock and preserve the collection. More space, equipments and material needed to expose the collection at a way it could serve the interest of local communities and attract tourism. There is no database set up for the collection at all. It is only Lwange Kibala, collector and curator of the collection, in one person, who can provide information on the context and history of collection of pieces. He has no knowledge how to create an archive or how to document the Museum's collection. It would be a very urgent and essential duty to create an archive as soon as possible. If anything happens to Mr. Kibala, huge knowledge disappears. If anything happens to the collection because the Museum is not maintained properly, security circumstances not ensured, great value lost.

The development project targets groups on local, regional and international level. Locally, the Territory of Gungu and twelve village sectors nearby. School groups from 70 Primary and Secondary School in the Territory. International tourist groups and individuals, professionals and cultural actors, artists, dance and music groups and trainers.

The strategic and overall expected results of the project are the long-term economic growth of the Territory of Gungu. Specific estimated results are the extension of the Museum building by the construction of one 800 m² building to stock the objects of the collection and 300 m² of new exhibition hall. Cultural heritage will be protected by the creation of archives of the Museum Collection and training of staff. 12.000 objects will be photographed, classified, and described with sheets produced.

Other results and indicators of the project:

- Two books published: The Catalogue of the Museum of Gungu and a teaching material for local use. Indicator: number of books published. Number of readers.
- Two training organised. 80–100 local animators trained.

- Visit by pupils of 70 schools nearby. Indicator: Number of school audiences.
- Number of visitors increased. Individual and professional visitors from Gungu city and 12 village sectors nearby. Indicator: number of visitors.
- Number of national, inter-regional, and international visitors increased. Indicator: number of visitors.
- Increased participation of cultural and professional actors. Indicator: number of registered participants.
- Increased media attention. Indicator: number of appearances in medias.
- Increased number of middle and small-scale businesses in the cultural and tourism sector. Indicator: number of large, medium or small-scale businesses opened.
- Increased income of local actors. Indicator: revenue of businesses. Objective parameters of life-standard.

Extension of the building of the Museum of Ethnography of Gungu:

There are 12.000 objects in the collection of the Museum and only one Exhibition Hall (200 m²). This space is not large enough for the Gungu collection and this problem should be urgently solved. The Museum building should be extended. 800 m² for storage and 300 m² exhibition hall is needed. The exhibition hall could ensure space to have permanent and temporary exhibitions. It could generate industry for the new art of local artists. The process of the re-invention of masks could be an interesting topic for future exhibitions. The old building can also be used effectively. It could receive community events, seminars or trainings on culture and art. This space could also serve as a hall for students while visiting the Museum.

Creation of an archive

The establishment of a sustainable manual and electronic documentation system of the Collection of the Museum of Ethnography of Gungu is essential. The collection as an important part of the cultural heritage of the region is at high risk. No database safeguards information

on the objects therefore it is necessary to set up a register system. The scientific level classification, description of each and every object will be the basis for the two books that will be published and will outline the concept of the future exhibitions of the Museum. Partners of the project will closely cooperate together in this activity. During this process staff of the Museum will be trained to be able to maintain the museum collection and manage the museum itself in long-term.

Two trainings organised

In the framework of the project two important training will be organized: one on the protection and conservation of cultural heritage and one about the maintenance of the documentation system to ensure its sustainability. Partners will cooperate closely to realize this action.

Two books published

One for the education of local communities on the material culture based on the collection of the Museum of Gungu. Besides, this material will also introduce the cultural diversity of the region. The second book will be the catalogue of the Museum of Ethnography of Gungu. It will introduce the background of the Museum and its collections. There will be interesting scientific results to share with international institutions and Africa related Museum such as the Royal Museum for Central Africa in Belgium, Tervuren.

Permanent exhibitions

The permanent exhibition of the Museum will be based on an inventive method of preparation and selection that highlights the concept of ownership. Due to this, a selected local working group consisting of community-elders, local political leaders, artists, head- teachers and students will design the exhibition under the supervision of musicologists. The aim of the involvement of local participators in different levels is to increase their ownership in the project. Our aim is to develop local interest towards cultural sector therefore we need to

shape the concept and display of the exhibition due to the preferences of local people.

Guided visits for students

There are 70 Primary and Secondary Schools in the Territory of Gungu. Educational side- event will follow this action to transfer knowledge and attract attention of pupils. Visits will be guided by trained local animators.

Promotion and strengthening of the Gungu Festival

Capacity-building will take place to educate local actors to exploit all economical opportunities given by such a cultural event and increased number of tourism. Trainings will target management of small-scale business in the cultural industry and tourism.

There are only a few tourists from Europe who attended this festivity so far. It is a great opportunity for cultural exchange, but also a possibility to promote Hungary in Africa. These local cultural initiatives are visited by numerous politicians. Hungary appears in the media, the Hungarian flag is used during the feast. The attendance of Europeans could be a very important factor in the continuity of these local festivals: the participation of Europeans means a positive feedback about the spectacular event. The presence of foreigners builds confidence in the organizers and participants as they become surer about the value and touristic highlight of the feast. The attendance of foreigners strengthens the decision makers to further develop and continue the Festival. In 2009, for example, there was no bridge to Gungu town, centre of the annual National Festival. There was no electricity, no lodges or capacity to accommodate tourists. In 2012, the bridge has been built. Electricity was established, and a festival village was built with authentic huts and to accommodate tourists. The presence of European tourists on the festival also created room for these positive changes and developments. At the same time, some negative effects emerged from the presence of tourism and the successful cultural festival. More money flows to Gungu town and its region. Price of services, accommodation and food became expensive during the festive

season. Therefore, it is difficult for locals to meet their needs and buy their everyday necessities during the Festival Period. Increased income, increased money flow consequence and increased desire for Western goods (telecommunication tools, second hand clothes, solar panels etc.). It also affects traditional culture and changes material culture.

A competition among two leader Pende groups has emerged. Mr. Celestin Faso, President of the Festival National of Gungu, an influential Pende men living in Kinshasa and Mr. Kibala Aristot, President of the Secret Art Association of the Pende had a fight over the National Festival of Gungu. Mr. Faso, a very close person to the Pende political leadership came out as the more powerful party, therefore, the original innovator and creator of the Gungu Festival, Mr. Kibala Aristot has been put aside. Their competition over the Festival created disputes among the Pende community. In 2012, the Secret Art Association of the Pende did not even participate in the Festival.

In the field of politics, the Patron of the Festival, Anne Gizenga Mbuba is suspected to receive half a million dollars for the organization of the Festival from the Congolese State.

It is important to mention that the husband of Madame Anne Gizenga, Antoine Gizenga is a powerful political leader in the Congolese Cabinet. Hundreds of thousands of dollars were given as a support from the Congolese State as a salary for the participants of the competition. It is interesting to notice the several complaints from participants how badly they were treated during the Festival, without adequate and proper salary, food, and accommodation, and motivation. It is suspected there will be serious disputes over the legitimacy of the Festival support from the Congolese State and its spending. There are serious rumours about corruption.

State soldiers and police in general are not friends, but enemies in the Congo. These unpaid civil servants not serve, but terrorize local people most of the times. It would be the responsibility and duty of the Congolese State to motivate their personnel. As soldiers and police gain 30–50 USD per month as their salary and big delays in their payment occur several times a year, they gain their living by the power given by their arms. They ask money and food from locals. They ask bribes and terrorize them. It is interesting to see how a little bit of political pressure and media presence change the behaviour of these officials. Before, during and after the Festival, they become nice and

charming. They do their job better, and they abuse or disturb local people less during festive period.

Kuba art and Kuba tour

The Kuba Kingdom tour is also linked to a cultural project for development in the field of intangible cultural heritage, the handicraft and the visual arts specifically. Traditional handicrafts and visual arts are the mainstay of the material culture of communities. It is believed that the revival of the most expressive forms of Kuba art and raffia weaving techniques in this disadvantaged total area will be accompanied by increased tourist visits, women's empowerment and poverty eradication.

In many scholarly works of art, Kuba art has been seen as one of the most aesthetic art in Africa with its richly ornamented objects in wood, iron and textiles. For Emil Torday

„the Bushongo are probably the best artists of Africa. In weaving and wood carving they are superior to all other ethnic groups of the continent.“²⁹

Kuba art is also known for its wonderfully decorated wooden helmet with geometrical surface designs in dazzling contrasts of colour, pattern, and texture. Kuba smiths worked with copper, iron, and brass, making weapons and tools to be admired and used. The Bakuba also gave expression to their great artistic sense in utensils: boxes, weapons, tobacco pipes, drums, drinking horns, bells and various types of textiles and cloths made of the dried fibre of the raffia palm tree.

Binkley and Darish touch the issue of recent changes of Kuba art although they say that

“in the 21st century the creation of new artistic forms in a variety of media for both internal and external consumption has become a compelling means for many Kuba to confront and survive the ever-changing economic and political realities” (Binkley and Darish 2009, p. 53).

These “new artistic forms in a variety of media becoming a compelling means for many Kuba to confront and survive” form a sub-

²⁹ Torday 1911, p. 179.

stantial part of the field research and observations. This decade, the most significant income generating activity became craft production for the Bakuba. Most of them remained agriculturalists doing their daily field-duties producing corn, manioc, nuts and beans to ensure basic food necessities for self-sustenance. The raffia palm tree serves as a universal component for construction (huts, walls, and roofs), clothing, household utensil fabrication (mats), palm wine and various craft production.

“For a Mukuba raffia is the alpha and omega of life. Wherever there is a raffia palm tree, a Mukuba can survive.”

Therefore, besides basic food production and using surrounding natural materials for fulfilling necessities, Bakuba people turn to their artistic traditions with profit making and income generating purposes. Before, artistic production was an integral, custom-based, natural and important part of the daily life of the Bakuba.

They produced *ndops* and other objects for their symbolic or ritual function, self-consumption or simply for admiring their aesthetic beauty. Kuba people in general were highly keen on decorating their objects beautifully, even for a daily use, driven by an internal desire and a common sense of aesthetic moral.

“Every inch of the available surface of wooden cups and on the lids and sides of the boxes were carved”³⁰.

These days, it is impossible to find decorated objects for daily use as cups, pots, kitchen stools, pipes, etc. Objects became simple and standardized in parallel with the increased selling of Kuba objects. Augmented desire for consumption, changed economical needs made the Bakuba to sell some of their last pieces and cut the custom of reproducing objects for their own use.

³⁰ Vansina 1978, p. 222.

Program elements and cultural heritage

The following tour elements were created based on the empirical experience and 6 years long research phase of the Author in the Democratic Republic of Congo. They are designed in line with the priorities and key elements of the proposed Model. The following analyses will show how the proposed programs interact with the different forms of Cultural Heritage.

Independence Cha-Cha tour, night Kinshasa

Tour of the DRC's capital, an African mega polis: Kinshasa. Visit to the historic 30 June Avenue and 'white' Gombe district. Discover the real heart of Kinshasa, the Victoire square that is always full of life and never sleeps. A visit to Kinshasa's landmark locations: Kinshasa Mundele (Kinshasa white), the international district of the city/ Kinshasa's vein: the June 30th Avenue/ Kinshasa's heart: Victoire / the historical harbor, Pool Malebo / the Mausoleum of Joseph Desire Kabila / Palais du Peuple (Parliament) / Stadium of the martyrs. Visit to the local textile market. Guided tour of the National Museum of Ethnography, with a great view over the two closest capitals in the world: Brazzaville and Kinshasa. Sunset-walk at the banks of the Congo River in the Ambassador's district. Dinner at a local restaurant with exotic food: Congolese plates and beers, antelope and crocodile steak.

This program not only introduces Kinshasa's past and presence, its built architecture, but it introduces some ideological places that are important for locals in building their ideology. The guide of this program, Professor Lofoli Munga Lasu is a local man having an enormous knowledge about Kinshasa and 16 children at home. The program was designed with his help, based on his priorities and suggestions.

Kinshasa is the capital of the Democratic Republic of Congo. It is situated on the banks of the Congo River and faces Brazzaville on the opposite side of the River. Kinshasa and Brazzaville are the closest capitals in the world. Kinshasa is a modernizing African-mega Polis, having 24 districts and more than 300 quarters. Districts are different

in demographic profile, and characteristics. It is a never sleeping, chaotic mega polis. It contains all the shortcoming and social problems of a growing city in a least developing country: it is noisy, dirty and disorganized. One can never be bored in Kin – as locals call it. Kinois people are funny and diverse. It is a place that tells you thousands of valuable life stories and lessons. Kinshasa is a creative city. City dwellers are artists. No matter how worrying their life situation is, how sick they are, some inner power make them to go to the market or to the city agricultural blocks single day to earn their daily needs.

The program introduces Kinshasa's past and present. Each quarter or district has its own reality. Gombe district is also referred to 'White Kinshasa or Kinshasa Mundele' as it is the modern, relatively clean city centre where administration and business take place, where embassies, banks, hotels and restaurants are found. Few kilometres North, Machina district is called 'the Chinese' city because of its overpopulation. There is neither electricity nor water and people are quite poor. The reality of a 'Gombe-Kinois' and a person living in Machina is incomparable.

In Gombe, the city centre character became more evident during the past years. For the 50th anniversary of independence of the country in 2010, fountains and lights have been put in function. The square in front of Gare Central (Central Train Station) has been emptied, small-scale traders have been told to leave to place by force. It was a stunning, dynamic meeting place for people.

Bonobo Park

Visit to the Lola Ya Bonobo Park which is special because it houses and protects the rare Bonobo monkey species that can only be found in the Congo Basin. These monkeys are very intelligent and closely resemble human characteristics. They are able to drink bottled water and their diseases can be cured with human medicines. We can have a special glimpse into the life of these beautiful and rare creatures in the Bonobo Natural Reserve.

Environmental protection and the protection of endangered species is a major problem in the DRC. The elements point raise awareness about the situation of the endangered Gorillas, Chimpanzees and

Bonobos in the DRC. In the frame of the program, there is an extensive introduction and talk about Endangered Cultural Heritage as there are 5 Congolese National Parks inscribed to UNESCO's List of World Heritage in Danger: Garamba National Park (1996), Kahuzi-Biega National Park (1997), Okapi Wildlife Reserve (1997), Salonga National Park (1999), Virunga National Park (1994).³¹

Bonobos are one of humankind's closest living relatives, yet most people are not even aware that bonobos exist. These great apes are complex beings with profound intelligence, emotional expression, and sensitivity. The most unusual and compelling feature of bonobos is their society—matriarchal, egalitarian, and peaceful. Bonobos are also well-known for their creative and abundant sexual activity.

Bonobos are found in only one country: the Democratic Republic of the Congo. They inhabit the heart of the Congo Basin, the second largest rainforest on earth. The bonobo habitat spans approximately 500,000 square kilometers (193,000 square miles) and is bordered by the Congo River to the north and west, the Kasai River to the south, and the Lualaba River to the east. The Bonobos are an endangered species of the world.

SUMMARY

In summary, the proposed Model creates tours that

- o – target undiscovered destinations in Africa that are rich in cultural assets and has low income;
- o – build its programmes around Intangible Cultural Heritage;
- o – directly or indirectly support a cultural project for development;
- o – prefers to spend money locally;
- o – chose locally-owned services;
- o – give space for locals to contribute to design program elements;
- o – employ dozens of local people including women with extended families therefore successfully contributes to the social and economic growth of the targeted regions and to the safeguarding of ICH.

³¹ <http://whc.unesco.org/en/danger/>

SWOT ANALYSIS

SWOT Analysis of Tourism in Africa

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> – huge diversity, rich supply of natural resources, wealth of wild-life and cultural heritage; – labour-intensive (tour guiding, nature and cultural interpretation, game viewing, food, beverage and alcohol service, accommodation, entertainment, arts and handcraft curious); – great landscape, language and ethnic diversity; – a new market, with new opportunities, still space to gain market share 	<ul style="list-style-type: none"> – unstable sector; – dependency on external demand which is affected by factors beyond the control of the planners; – weak tourism infrastructure; – poor tourism organisation; – poor and expensive inland and in-country air services; – civil wars, poverty, sanitation that creates challenge in marketing tourism; - tourism related jobs are uncertain, seasonal and part time with a high turnover of staff; - lack of skills and training of local partners; - international tourism highly seasonal
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> -5% global share of tourism that grows significantly - product design, further development of the sector could be based on lessons learnt from previous experience in the tourism sector from other regions, countries of the world - could be a force for peace -foster pride in cultural traditions and help avoid urban relocation by creating jobs - generates substantial economic benefits - increases employment in service sector jobs 	<ul style="list-style-type: none"> - negative impacts of mass tourism - may bring change in value systems and behaviour and threaten indigenous identity - changes could occur in community structure, relationships, morality - boosting of the sex industry - environmental damage

Swot Analysis Of The Indisciplinary Model

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> - strong relations and reputation in targeted communities, - deep understanding of African cultures and traditions, - extended field experience in Africa, - social capital - involvement and ownership of locals in product design and implementation - unique access to isolated communities and hidden places in Africa - knowledge about small but spectacular festivity events - hundreds of ethnic groups, and intangible cultural heritage forms that could serve as a base of product design 	<ul style="list-style-type: none"> - difficulties of sustainability - difficult to find appropriate personnel and guides - niche market – not easy to find tourists - dependency on external demand - weak tourism, road and service infrastructure and instability in Congo - no strong historical (ex. colonial) relations with Africa, therefore people know very little about Africa and less people are opened to travel to the continent, awareness raising needed in the society to make people believe that they can and should travel to Africa - more negative than positive media about the continent in world news - still no stable infrastructure based (owned accommodation, properties or cars) in destination countries - no significant wildlife or well governed safari opportunities and national parks in Congo, abundant birdlife but no traditional safaris in Senegal
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> - creative Model that offers a different tourism experience in Africa for participants - market space especially in the DRC - free will to product design, enormous potentials and space for creativity - gaining international market, adventure tourism is common in the USA and Germany 	<ul style="list-style-type: none"> - negative impacts of mass tourism in local communities - long-term sustainability of the project - ad-hoc authorisation comes from local leaders and village chiefs – their view and will of participation could change from time to time - may bring change in value systems and behaviour - commoditisation of sacred knowledge and objects - social conflicts

HOW TO FIND THE TOURISTS? LOW-BUDGET MARKETING SOLUTIONS

ICH assets require a certain degree of commoditisation to be transformed into products to be easily consumed by tourists. There are many cultural heritage managers who feel that

„transformation must invariably compromise cherished cultural values.” The risk can be minimized through proper management and a proactive approach „by transforming an asset with the close involvement of local stakeholders connected to the living culture. Often cultural tourism associated with ICH results from wider social and economic changes by which culture is commercialised³²”.

The Model targets a niche-market in a small Central-European country that has no strong historical ties with Africa. Therefore it is very important to know the target group. Based on UNWTO studies, five types of cultural tourists could be identified:

- o – the purposeful cultural tourist – for whom cultural tourism is the primary motive for visiting a destination and which affords the individual a deep cultural experience;
- o – the sightseeing cultural tourist – for whom cultural tourism is a primary or major reason visiting a destination, but whose experience is more shallow;
- o – the serendipitous cultural tourist – who does not travel for cultural tourism purposes, but who, after participating has a deep cultural tourism experience;
- o – the casual cultural tourist – for whom cultural tourism is weak motive for visiting a destination and the resultant experience is shallow;
- o – the incidental cultural tourist – who does not travel for cultural tourism reasons, but who nevertheless participates in some activities and has a shallow experience.

³² *Tourism and Intangible Cultural Heritage*. World Tourism Organization (UNWTO), Spain, pp 18.

It is always difficult to find the target group in a niche-market, but it is even harder in Hungary, in the case of *utazzafrikaba.hu*. *Utazzafrikaba.hu* is a very small initiative, with no considerable budget for communication or marketing, but with strong social-capital in the Medias (both electrical and written). This social-capital is built on the past references of the Author and expanded through time. It is easy to create news and ‘grab’ the attention of the media with these exotic themes such as tropical Africa, masquerades etc., but it is difficult to find the tone of the articles and news that contains hidden advertisement for the tours, at the same time. Media likes to pick-up the background philosophy of the Model and highlights this new idea of tourism that combines travel, leisure and adventures with helping other people and creating values through the support of local initiatives. These ingredients of the Model lead to the creation of more responsible and conscious travellers.

Experience shows that an unpredictable, but working communication chain could be the use of social media, especially facebook. The facebook page of the Model was created and posts are frequently shared to other groups in the following themes: Africa (Trópusiak; Afrikát szeretők csoportja; Szívárványos Afrika; Afriport etc.); Travel groups (Go Travel; Explorer; Club of Travellers etc.) and Hungarian diasporas living at abroad (Hungarians in Austria; Hungarians in the Netherlands etc.)

Based on experience, the best channel so far is social capital, personal contacts and trust built through professional experience of the tour organizer. Potential travellers require a lot of personal care. Each of them has different priorities, different questions, and worries that should be answered carefully. Personal meetings should be set up with each of them and at least one 3 to 4 hours long preparatory seminar needed to be done before the travel. In the frame of this seminar, participants learn some basics about local customs and are given information and tips about climate, health, clothing, gastronomy, etc.

Social capital should be extended and new contacts made every day. It could be reached by giving public lectures, participating on tourism fairs, tourism events, African fairs, conferences and cultural events linked to tourism. Molinos, prospectus should be exposed at each and every occasion where the target group comes together: forums, festival, etc. Normally, to expose prospectus during these specific events are non-payable, but materials should be printed and prepared.

PROSPECTS

As showed in chapter No. 1, there are enormous possibilities in the tourism sector in Africa and the following decades will globally show an increased activity in this regard. As an UNWTO research has found:

“The tourism industry, intergovernmental organisations, and international, national and local tourism authorities are increasingly concerned with creating viable ICH tourism products that retain and enhance destinations’ cultural diversity to enrich its tourism offer and ensure product diversification. Most are beginning to acknowledge that tourism’s economic benefits are more likely to be enjoyed in the long-term, if, for instance, money is reinvested into community projects and training programmes.”³³

The Model has a good potential and a long way to go on the continent but three key factors could shorten its possibilities: its actual destinations, the limited Hungarian market and the fact that it is very difficult to find trustable and reliable guides in Africa who could take over guiding in long-term, therefore tours could be organised automatically and would not depend on the availability of the author.

The Model itself could be used in several African countries. Appropriate travel destinations could be: Gambia and Senegal combined; Ghana and Burkina Faso or Ghana–Togo–Benin; Namibia; Zimbabwe–Zambia etc. As road and telecommunication infrastructure continuously develop on the African continent, and leading firms in the tourism sector advocate for better tourism circumstances, it is expected that it will get easier and easier to organize tours to Africa.

The Hungarian market is very limited, so the successful continuation of the initiative will be based on how to gather tourists internationally. There should be efforts made to participate all regional Tour Expos (Belgrade, Bucharest, Prague, Bratislava, Sofia, etc.) for the promotion of the tours. All communication, the website and promo-

³³ *Tourism and Intangible Cultural Heritage*. World Tourism Organization (UNWTO), Spain, 2012, p. 12.

tion materials should be available at least in one world language, English for example.

The most crucial point is to find the right guides at the destinations. It is risky to send out a Hungarian group to somebody unknown. The success of these special tours relies on personal field experience and contacts. At the moment, only the Author has the know-how to organize these tours. Local guides can know partly the structure of the tours, but mostly do not speak English, which make difficult for Hungarian participants to be sent out without a Hungarian speaking guide.

If these three crucial problems will be solved, *utazzafrikaba.hu*'s tours, based on the described interdisciplinary Model, can be successful in long-term and contribute to the economic development of the touched regions and communities.

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ANNEXES

ANNEX/A: TOUR PROGRAM A
– KANANGA – ATTACHED

ANNEX/B: TOUR PROGRAM B
– KUBA KINGDOM – ATTACHED



Katanga!

Cultural Adventures in South-Congo!

Date: 18-28 July 2013, 11 days
maximum 8 participants

Day 0: Let's go Congo!, night Kinshasa

Day 1: „Independence Cha-Cha Tour”, night Kinshasa

Day 2: Bonobo Park, night Kinshasa

Day 3: Congo River tour, night Kinshasa

Day 4-7: Travel to Katanga! Kundelungu National Park and National Festival of Congo!

Day 8: Rumba-Congo tour, night Kinshasa

Day 9: Snake Park and the outstanding art of the Congo, night Kinshasa

Day 10: Goodbyes from Congo at Tintin, travel

The chronology of the daily program is subject to change in order to maximize the enjoyment and entertainment of our travelers!

With the exception of Day No. 2, all photos were taken by photographer Lantai-Csont Gergely.

Day No. 0: Let's go Congo!

Suggested flight: 15:35 Istanbul – 21:25 Kinshasa, Turkish Airlines. Night in Kinshasa.

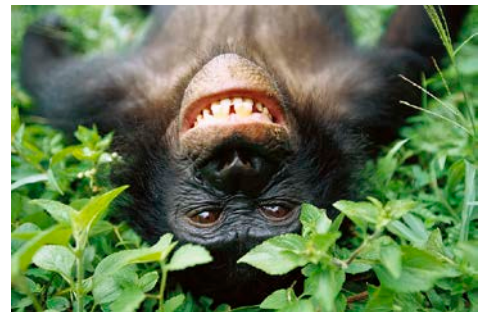
Day No. 1: Independence Cha-Cha tour, night Kinshasa



Tour of the DRC's capital, an African mega polis: Kinshasa. Visit to the historic 30 June Avenue and 'white' Gombe district. Discover the real heart of Kinshasa, the Victoire square that is always full of life and never sleeps. A visit to Kinshasa's landmark locations: Kinshasa Mundele (Kinshasa white), the international district of the city/ Kinshasa's vein: the June 30th Avenue/ Kinshasa's heart: Victoire / the historical harbor, Pool Malebo / the Mausoleum of Joseph Desire Kabila / Palais du Peuple (Parliament) / Stadium of the martyrs. Visit to the local textile market. Guided tour of the National Museum of Ethnography, with a great view over the two closest capitals in the world: Brazzaville and Kinshasa. Sunset-walk at the banks of the Congo River in the Ambassador's district. Dinner at a local restaurant with exotic food: Congolese plates and beers, antelope and crocodile steak.

Day No.2: Bonobo Park, night Kinshasa

Visit to the Lola Ya Bonobo Park which is special because it houses and protects the rare Bonobo monkey species that can only be found in the Congo Basin. These monkeys are very intelligent and closely resemble human characteristics. They are able to drink bottled water and their diseases can be cured with human medicines. We can have a special glimpse into the life of these beautiful and rare creatures in the Bonobo Natural Reserve.

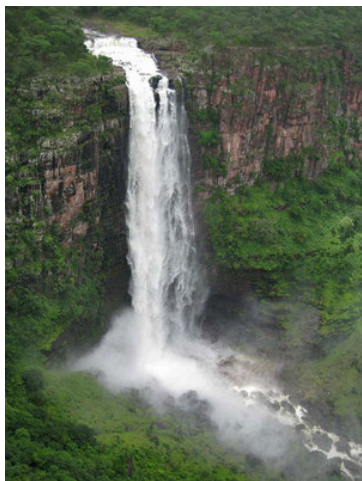


Day No.3: Congo River tour, night Kinshasa



Visit to Kimpoko, a Teke village 70 km from Kinshasa. Guided walk around the village where we will meet locals of the Teke ethnic group and will get acquainted with their daily life and material culture. Visit to the school, the Catholic Church, the fields and some huts. Children will perform cultural plays, music, and dances. Surprise gastronomic program with Papa Paul where the bravest will be rewarded! Dinner at “Petit Paradise” restaurant at the banks of the Congo River, with a beautiful view. Travel along the Congo River in wooden canoes

Day No. 4-5-6-7: Katanga! Kundelungu National Park and the National Festival of Congo!



Early flight to Lubumbashi, central town of Katanga Province. (Flight schedule: 09:30am Kinshasa- 12:40pm Lubumbashi). Continue to Kundelungu National Park, where we will witness the 165 m high breath-taking Lofoi Waterfalls. We spend the night in the National Park. Visit to Buyeka village, historic center of the empire of the Bayeke ethnic group. Buyeka's historic places and local people safeguard the memory of King Msisi The Great. Return to Lubumbashi, just in time for the start of the Festival of Congo Vibrant masquerade of several hundred dancers and musicians! The best dancers come together from 11 provinces of Congo to compete for the 'Gitenga' award. Lively performances of masked dancers. The presence of black magic is never missed from the festival. Pende groups will initiate us to their ancestral customs and sacred-secret traditional knowledge: they will dance with knives and sticks in s in their mouth.



Day No. 8: Rumba- Congo, night Kinshasa

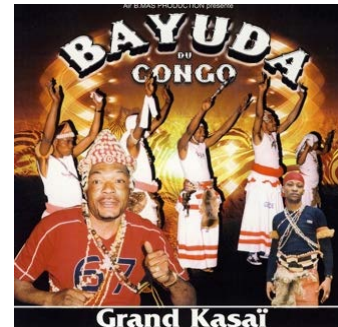
Guided visit to Lubumbashi or Elisabethville, as it was called during colonial times. The historic city is the second largest city of Congo and thanks to the numerous copper mines in the region- it is the second most developed town of the country. It was called the gold crown during Belgian colonial times. Lushi- as locals call it- offers a great variety of African pleasure, including bush meat gastronomic joys and several tourist attractions. Return to Kinshasa (14pm Lubumbashi - 15:10pm Kinshasa). The nightlife of Kinshasa with 'terraces'. These tiny bars with live music are popular among the people of Kinshasa. Several star musicians such as Franco or Benda Bilili started their carrier in these bars. Planned program: Bayouda du Congo live concert in downtown Kinshasa starting from 11 pm.

Tip: Listen to Bayouda du Congo:

<http://www.youtube.com/watch?v=U52bGssxux0>

See video of Bayouda du Congo concert:

<http://www.youtube.com/watch?v=oHYl3XjSfns>

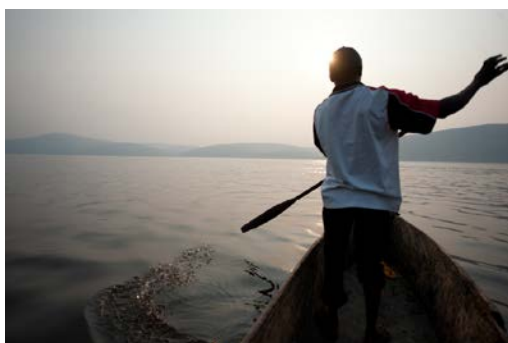


Day No. 9: Snake Park and the outstanding art of the Congo, night Kinshasa

Visit to the Snake Park, where several hundred snake species can be seen in their natural habitat. Visit to the art market in the afternoon. Opportunity to buy statues, raphia textiles, masks and souvenirs.

Day No. 10: Goodbyes from the Congo

Last goodbyes from the Congo River at Tintin restaurant where we will also see a few nearby mines. Lunch, pack-up, check-out, and journey to the airport. Suggested flight: 22:05 Kinshasa- 07:20 Istanbul, July 5 with Turkish Airlines)





Kuba Kingdom!

Cultural Adventure in the heart of Congo!

Date: August 1-11 2013, 11 days

8 participants maximum

Day 0: Let's go Congo! Night Kinshasa

Day 1: „Independence Cha-Cha Tour”, night Kinshasa

Day 2: Travel to the heart of the Congo, night Mushenge

Day 3-6: The heart of the Congo: the Kuba Kingdom, night Mushenge

Day 7: Hungarians in Kinshasa, night Kinshasa

Day 8: Bonobo Park and the outstanding art of the Congo, night Kinshasa

Day 9: Congo River Tour, night Kinshasa

Day 10: Goodbyes from Congo at Tintin, travel

The chronology of the daily program is subject to change in order to maximize the enjoyment and entertainment of our travelers!

With the exception of Day No. 3-6 and 8, all photos were taken by photographer Gergely

Lantai-Csont (www.lantaifoto.hu)



Day No. 0: Let's go Congo!

Suggested flight: 15:35 Istanbul – 21:25 Kinshasa, Turkish Airlines. Night in Kinshasa.

Day No. 1: Independence Cha-Cha tour, night Kinshasa



Tour of the DRC's capital, an African mega polis: Kinshasa. Visit to the historic 30 June Avenue and 'white' Gombe district. Discover the real heart of Kinshasa, the Victoire square that is always full of life and never sleeps. A visit to Kinshasa's landmark locations: Kinshasa Mundele (Kinshasa white), the international district of the city/ Kinshasa's vein: the June 30th Avenue/ Kinshasa's heart: Victoire / the historical harbor, Pool Malebo / the Mausoleum of Joseph Desire Kabila / Palais du Peuple (Parliament) / Stadium of the martyrs. Visit to the local textile market. Guided tour of the National Museum of Ethnography, with a great view over the two closest capitals in the world, Brazzaville and Kinshasa. Sunset-walk at the banks of the Congo River in the Ambassador's district. Dinner at a local restaurant with exotic food: Congolese

plates and beers, antelope and crocodile steak.

Day No. 2: Travel to the heart of the Congo! (night Mushenge)

Travel by inland flight from Kinshasa to Kananga, colonial Luluabourg, the central town of Kasai Occidental Province. We fly over breathtaking views, rainforests and rivers. (Flight schedule: Kinshasa 08:00 – Kananga 10.30) We further travel from Kananga to Mushenge by jeep. Mushenge is the capital of the Kuba Kingdom and the base of the royal family.

Day No. 3-6: Congo's heart: the Kuba Kingdom (night Mushenge) A unique travel destination where only TravelforAfrica organizes tours to, in the entire world!

A four day cultural insight to the Kuba Kingdom, where only TravelforAfrica organizes tours to, in the entire world. Only a few researchers had the honor during the past two decades to enter the territory of the Kuba Kingdom, with the authorization and blessing of the Royal family. One of the most important activities of the program is meeting the members of the royal family and their consultants, called Kolomos. In the Kuba Kingdom, the traditional power holders still manifest a respected role in the daily life of the community. We will ask for permission to enter once again on the spot from the traditional leaders. We will then deliver our gifts and celebrate with a feast. We will live the daily life of a Kuba villager, still unaffected by globalization.



Locals will teach us how to make palm wine, to prepare food and fabricate everyday utensils in a place where there are a lack of necessities; there are no stores or electricity, and even empty plastic bottles are considered a treasure. We will be familiarized with world famous Kuban art during a visit to the Mushenge art school. A guide will explain the three decade long history of Kuban art, and teach us about raffia viewing, tukula painting and ndop (king statue) carving. In the village of Muenshi, we will get to know the traditional army of the kingdom, the iolo. The shoowa tribe's villages will be approached by canoe on the Sankuru River. In Bulepa, we will witness the dance of the Kete Ethnic group. Finally, at the end of the journey we will have the honor to purchase art objects – carvings and Kuban raffia bark cloth- directly from the producers. Kuban art is widely acknowledged and respected in the world of art for its patterns and high aesthetic value.



Day No. 7: Hungarians in Kinshasa, night Kinshasa

We will leave Mushenge in the early morning, and then fly back to Kinshasa from Kananga. (12:00 Kananga - 12:30 Kinshasa). We will have time to rest in the afternoon, and then have a 'Hungarian' evening. There will be an opportunity to meet some well accomplished Hungarians, including Mr. Gabi who received the Balassi-Sword Award and received recognition for translating Balassi and Petofi poems. Traditional Congolese dinner to follow.

Day No. 8: Bonobo Park and the outstanding art of the Congo, night Kinshasa

Visit to the Lola Ya Bonobo Park, which is special because it houses and protects the rare Bonobo monkey species that can only be found in the Congo Basin. These monkeys are very intelligent and closely resemble human features. For example, they can drink bottled water, and their diseases can be cured with human medicines. We will have a special glimpse into the life of these beautiful and rare creatures in the Bonobo Natural Reserve. Visit to the art market in the afternoon. There, we will have a chance to buy statues, raffia textiles, masks and souvenirs. Insight into the nightlife of Kinshasa with 'terraces'. These tiny bars with live music are popular among



the people of Kinshasa. Several star musicians such as Franco or Benda Bilili started their carrier in these bars. Planned program: Bayouda du Congo live concert in downtown Kinshasa starting at 11 pm.



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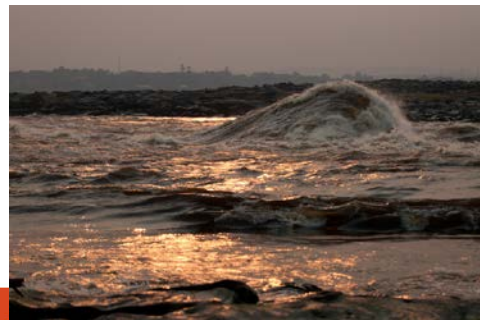
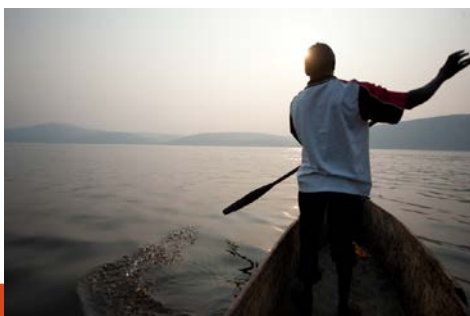
Day No. 9: Congo River tour, night Kinshasa



Visit to Kimpoko, a Teke village 70 km from Kinshasa. Guided walk around the village where we will meet locals of the Teke ethnic group and will get acquainted with their daily life and material culture. Visit to the school, the Catholic Church, the fields and some huts. Children will perform cultural plays, music, and dances. Surprise gastronomic program with Papa Paul where the bravest will be rewarded! Dinner at “Petit Paradise” restaurant at the banks of the Congo River, with a beautiful view. Travel along the Congo River in wooden canoes

Day No. 10: Goodbyes from the Congo

Last goodbyes from the Congo River at Tintin restaurant where we will also see a few nearby mines. Lunch, pack-up, check-out, and journey to the airport. Suggested flight: 22:05 Kinshasa- 07:20 Istanbul, arrival August 12 with Turkish Airlines



COSTS

PROGRAM FEE	3782 USD
Suggested flight ticket, Turkish Airlines	approx. 1120 USD/person
National flight, Kinshasa - Kananga - Kinshasa with CAA Air Company	440 USD/person
Acommodation in Kinshasa, with breakfast	200 USD/ person
Exit fee, Kinshasa	50 USD/ person
Further meals and pocket money to buy artifacts, souvenirs	300 USD/person
Total:	5900 USD

Malarone pill is suggested to prevent Malaria disease. Yellow fever vaccination is mandatory!!!

Program fee includes: inland travel with rented jeeps; accommodation and full-board meals for days No. 3-6. Entrance fees to parks, museums. Salary to staff: drivers, guides, cooks. (Please note it is advisable to bring sleeping bags but mosquito nets will be distributed by the guide.

Program fee does not include: additional meals and accommodation, exit fee and insurance.

Registration deadline: 10 May, 2013

Form of payment:

1. Confirm your desire of participation by sending an e-mail to info@travelforafrica.net
2. Contracts will be signed immediately after the confirmation of participation.
3. Send a 520 USD advance program fee in 72 hours
4. Pay the first half of the program fee: 770 USD within 8 days from the signing of the contract
5. Pay the second half of the program fee: 770 USD until latest 15 May, 2013.

In case of cancellation after signing the contract by the participant, 75% of the program fee will be reimbursed. The organizer has the right to cancel the program. In such an event 100% of the paid program fee will be reimbursed to participant.



Dear Traveler!

Congo is a vibrant and breath-taking place filled with excitement, surprises and challenges, where you will never have a dull moment. Spontaneity will lead travelers to unforgettable adventures.

IMPORTANT! Congo is not a popular tourist destination. There are less than ten tour agencies in the world that organize travels to this amazing country. Only join us if you are willing to fully jump yourself into an African culture, because our tours require active participation, flexibility, patience, and tolerance from participants. If you desire a main-stream trip with luxurious lodges, shallow safaris and high levels of comfort, this is not your tour. However, if you seek for a life-changing experience that will stay with you for the rest of your life, I suggest you to join us and experience the true Congo!

Ildikó Hermina Szilasi,
Congo-researcher, guide



Ildikó Hermina Szilasi is a PHD candidate in Anthropology, Africa-researcher, and Economist. Permanent expert of the African-Hungarian Union, founder of Culturafrica Foundation, travelforafrica.net Travel Agency and Member of the Board of the Zimbabwe Europe Network. She has been working on African cultural, social and economic issues since 2002. She gained a deep understanding of African cultures and has extended field experience on the continent, having worked in 20 countries so far. Her research focus is on the Democratic Republic of Congo, where she stayed for two years. She led two mayor expeditions: the Torday –Congo Expedition in 2009 and the Angola- László Magyar Expedition in 2012. She is familiar with the African cultures. She has guided several Hungarian media celebrities in Africa and has taken tourist groups to Senegal and the Democratic Republic of Congo. She

speaks English and French fluently, Spanish at an intermediate level and basic Lingala (Congolese). She is the author of the book Children of war (2008), Congo -on the tracks of Emil Torday (2010), and more than 50 articles (National Geographic Hungary, Spektrum, African Studies Journal, Marie-Claire, Explorer, etc.) She is the curator of four exhibitions and regularly appears on television and radios in Hungary.



ANNEX/C – PHOTO GALLERY



Gitenga Mask of the Pende people. The emblematic symbol and logo of the National Festival of Gungu. Bandundu, Gungu, DRC, 2012. Photo by Gergely Lantai-Csont



Performers commemorate the rituals of their ancestors. Bandundu, Gungu, DRC, 2012. Photo by Gergely Lantai-Csont



Monks of Tata Ngonda in Mbanza Nzambi village. Bas-Congo, Mbanza Nzambi, DRC, 2012. Photo by Gergely Lantai-Csont



**Hungarian travellers in Congo.
Bandundu, Lukwila, 2012. Photo by Gergely Lantai-Csont**



**Hungarian travellers at a market.
Bandundu, Gungu, DRC, 2012. Photo by Gergely Lantai-Csont**



**Making new friends.
Bandundu, Gungu, DRC, 2012. Photo by Gergely Lantai-Csont**



**Making new friends.
Bandundu, Gungu, DRC, 2012. Photo by Gergely Lantai-Csont**



Photos from Senegal made by different participants at the Pilgrimage of Touba.

Touba city, Senegal, 2013