

The Stakes of Endogenous Know-How and Local Development: Cultural Artefacts in Maroua, Far North Region of Cameroon

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Abstract: Cultural artefacts refer to indigenous know-how, resources or potentials which are part of our cultural and artistic depositories used to satisfy our basic needs and wants. They protect cultural/artistic values and generate financial gains, which are all paramount for local development. Cultural artefacts therefore play an important role in local development. Nevertheless, the role, value and potentials of cultural artefacts in local development has yet been assessed, and is severely underrepresented in global development debates compared to, for instance, climate change or international terrorism. This study aims to critically assess the roles, values and potentials of cultural artefacts to local development in the city of Maroua, Far North Region of Cameroon and proposes recommendations towards achieving sustainable local development from indigenous know-how. Specifically, I conceive cultural artefacts as dual apparatus, on the one hand, positively contributing to local development, but on the other being adversely affected by a litany of problems in the very same process. To critically assess this process, data from case study, the published literature, field observations and interviews conducted among relevant actors (government ministries represented by regional delegations in the Far North Region, NGOs, CIGs, local council members, traditional authorities, quarter heads, and craftsmen and their intermediaries) as well as descriptive analyses of collected data were employed. The findings reveal that cultural artefacts in Maroua positively contribute to local development via providing a source of tourist attraction and ensuring cultural interchange between visitors and locals, employment creation and revenue generation, preservation and valorization of cultural diversity, creation of mediums of exchange/markets and emergence of cultural exhibition and animation centres. Conversely, they are being adversely affected in the very same process by the absence of handicraft school to train professional craftsmen, poor marketing/publicity system, ever increasing scarcity of raw materials, lack of access to credit facilities, absence of technical supervision and investment, problem of insecurity by Boko Haram terrorists, lack of basic facilities and amenities, and mistrust and misunderstanding amongst the craftsmen and their intermediaries. The aim of this study was to pave the way for novel approaches towards achieving sustainable local development from cultural artefacts in the current context of globalisation.

Keywords: Cultural artefact, endogenous know-how, sustainable local development, Maroua, Cameroon.

INTRODUCTION

Cultural artefacts are displays which have cultural or artistic merit [1]. They are part of the cultural and artistic depositories that could be found in museums, shops, botanic gardens, and zoos [2-4]. Artefacts represent one of the 3 interrelated parts of culture (together with mentifacts and sociofacts). Together, these three sub-systems identified by their separate components comprise the system of culture as a whole. They are also interrelated, as each reacts on the others and is affected by them in turn [5]. Cultural artefacts are unique and specific to a particular society

[6] and differ from one part of the world to the other [7]. Cultural artefacts are composed of material objects, together with the techniques of their use, by means of which people are able to live. The objects are the tools and other instruments that enable us to feed, clothe, house, defend, transport and amuse ourselves [5]. According to [8], cultural artefacts include film, novels, poems, music, theater, painting, etc, which are preponderant in the city of Maroua. Cultural artefacts are important to mankind because they are used to satisfy our basic needs. They are also used to market destinations such as the Western Grassfield Region of

Cameroon [9]. They further constitute a source of tourist attractions as tourists commonly have the desire to collect accessories and various artefacts [10]. More so, they define identities in the face of imposition of colonial oppression [11]. Cultural artefacts acquired from the indigenes are instruments to disseminate cultures such as the Bamum Kingdom of the Grassfield Region of Western Cameroon [12]. Human activities are mediated by physical artefacts, influencing the ways in which humans act on their environment [13]. Museums can be conceived around cultural related artefacts [14]. Cultural artefacts have begun to attract the interests of terrorists groups and are gaining traction in international security discourse [15]. Finally, they are objects of international cultural property disputes [16].

The concept of local development, also called community development cited in [17] is defined as a particular form of regional development, one in which endogenous factors (cultural artefacts in this study) occupy a central position [18]. It concerns territorial, not sectoral development [17]. Local development emerged from the word 'local', 'local scale', 'local community', or in short 'locality' (which is often treated as a distinguishing feature) regards a relatively small area and identified with so-called "little homelands" [17]. According to [19], 'local' indicates any action, event or process which concerns an individual place or territory, in other words a locality. The term "local" can serve as a synonym for "regional", although by tradition the former refers to a territory relatively limited or confined. It is often understood as "limited to a given area", but should take into account also the sum of such features as: the history of the area, specific social and economic features, cultural features and even geographical features [17]. The definition of local development that follows from this interpretation thus implies the self-development of small regions-the development of localities [19]. Myna cited in [17] distinguishes five groups of initiators of local development: local authorities, ecological lobbies, social and cultural societies, investors and local communities. The main concern of this study is on cultural artefacts, whose preponderance in the city of Maroua makes them an indispensable indicator or factor for local development.

The main problem under study is the fact that although artefacts in many ways contribute positively to local development, they are underrepresented in global development debates compared to climate change or international terrorism. The sector still remains under researched and has not received the attention it deserves in social sciences. Also, there is limited consumption of cultural artefacts produced from indigenous know-how by the local population themselves. The local populations who produce the artefacts are not the main consumers of the artefacts. When the local population does not purchase/consume locally produced artefacts, there will be a low, insufficient or decline incomes and

profits resulting from the activity, unemployment, financial deprivation of local artefacts enterprises leading to bankruptcy and closure, low or no purchasing power to acquire goods produced by other sectors to satisfy needs and wants, drop in tax and communal revenue and significant cost on GDP (Gross Domestic Product) and so the national economy does badly. More so, there is problem with the technical description of the artefacts. The same artefacts (shoes, bracelets or clothes for instance) are produced from different materials and methods but may end up with similar designs or patterns. It is difficult to identify the different materials used in designing and fabricating the same types of artefacts. One only describes the fabricated artefact as "beautiful" or "well made", without taking into considering how it has been manufactured and the materials used. Furthermore, there is the problem of authenticity of the artefacts. This is because most of them are commodified, and so pseudo-artefacts continue to exist and are consumed by visitors without knowing. This problem raises the question: How could cultural artefacts be a veritable potential for sustainable local development? Again, there exists conflict between the artefact manufacturers or inventors (craftsmen) and commercial agents (middle men or intermediaries). In the commercialization process, the middle men or intermediaries benefits more from the artefacts produced than the craftsmen who themselves invented or fabricated them. Because most of the craftsmen are not officially known by the relevant authorities (because they work on an individual basis), they market their products via middlemen or intermediaries especially during public exhibitions organized by the authorities at the Maroua Artisanal Village. On the one hand, the middlemen in the course of the exhibition claim to be the manufacturers of these artefacts, and on the other do not declare the correct sales as well as hand in the correct amount of money generated to the craftsmen thereby exploiting the craftsmen financially. This creates a sustained conflict between them. Finally, there is the absence of an effective management organigram governing the artisanal sector in Maroua, thereby inciting many craftsmen to work on an individual basis in the informal sector. More than 85% of the craftsmen manufacture various artefacts on an individual and/or family basis. One good example is the Arabo family in Hardé quarter who works with raw materials at their disposition, manufacturing artefacts with no technical supervision based on their know-how and selling them through whatever channel that is possible such as bus stations, bars and restaurants, 'njangi' houses, hospital premises and (micro) financial institutions. This is so because the few craftsmen who join the few existing associations and Common Initiative Groups governing the craftsmen in the region claim they are being exploited financially with a tax of 500FCFA (0.89 US\$) after every working day. It is in the light of the above problems that this study seeks to critically assess the roles, values and potentials of cultural artefacts to local development in the city of

Maroua (Cameroon) and proposes recommendations towards achieving sustainable local development from indigenous know-how.

Based on the above problems, and in the current context of globalisation, the proper evaluation of cultural artefacts in local development is a relatively young and recent aspect in social science that has not yet received the attention it deserves. This study aims to critically assess the role, value and potentials of cultural artefacts to local development in the city of Maroua, Far North Region of Cameroon and proposes recommendations towards achieving sustainable local development from cultural artefacts. The specific objectives seek to:

- Determine the various ways in which cultural artefacts benefits local development.
- Analyse the problems plaguing cultural artefacts sustainable contribution to local development.
- Propose some recommendations towards achieving sustainable local development from cultural artefacts.

MATERIALS AND METHODS

According to [20], the study area (Maroua) is the administrative headquarters of the Far North Region of Cameroon, situated in the Diamaré Division which is one of the six divisions that make up the Far North Region (Cameroon). Maroua is located between Latitude 10° and 11° N and Longitude 13° and 15° E. The Maroua Municipality covers a surface area of 127km^2 and is composed of 3 council areas (Maroua I, II and

III). Maroua is bounded to the north by the Logone and Chari and Mayo Sava, to the south by Mayo Kani, to the east by Mayo Danay and to the west by Mayo Tsanaga Divisions (Fig. 1). As of 2015, the town's population stood at over 400,000 inhabitants. People of all works of life are found amongst such a large urban population, including craftsmen who fabricate cultural artefacts.

The city of Maroua could aptly be described as the “cultural capital” of Cameroon and the Equatorial African sub-region as a whole. According to [21], cultural capitals are those cities that have deliberately set out to become centres of art and culture [22] also champions that cultural capitals are essential for sustainable development in cultural communities such as Maroua. The introduction of cultural artefacts in Maroua town dates back to the 19th century characterized by the birth of intense commercial activity between Maroua (Northern Cameroon) and Bornu (Northern Nigeria). Caravans loaded with various goods crisscross the two kingdoms. Jewellery, perfumes, glassware, paper wares, etc were imported from Bornu, while Maroua exported animal skins, ivory, slaves and especially horses. At the heart of these commercial exchanges emerged the Kanouri and Hausa merchants and later the Hausas who settled in Maroua where they constructed warehouses. Under their hegemony, diverse cultural artefacts involving leather, iron-work, sculpture, clothes and shoes, weaving, etc emerged in Maroua where they continue to thrive till date.

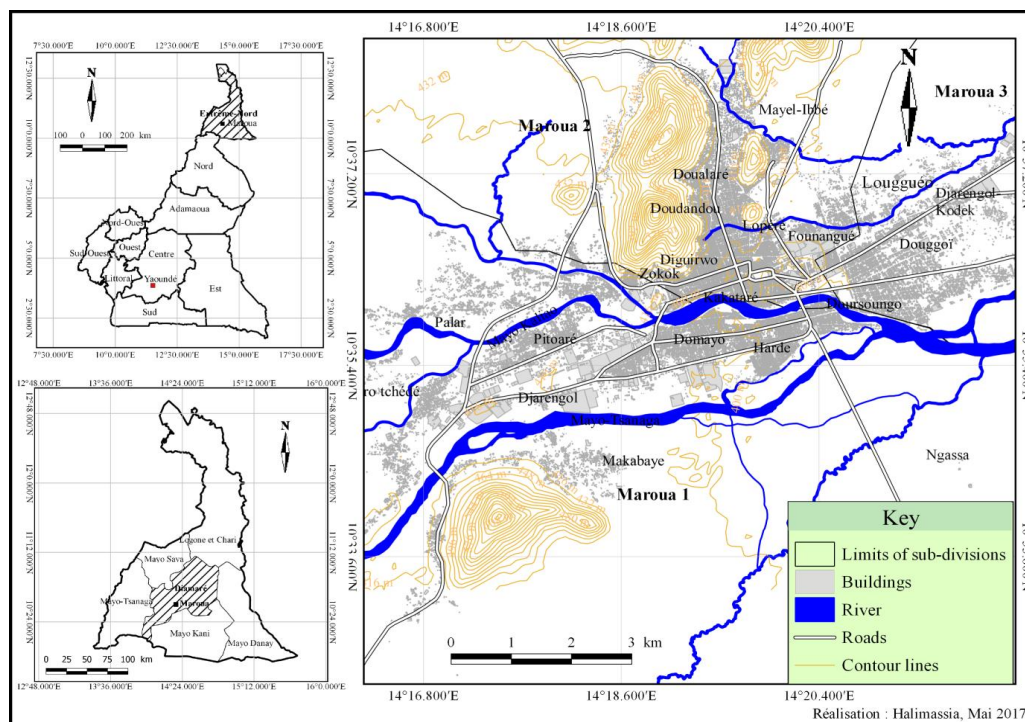


Fig-1: Location of the study area

Source: Adapted from Maroua Urban Council (2007), and realised by Halimassia (2017)

Five complementary research methods were employed in the realization of the study. These include:

- In-depth case study
- Literature survey
- Field observations and photograph taking
- Interviews conducted among relevant actors (government ministries represented by regional delegations in the Far North Region, NGOs and CIGs, local council members, traditional authorities, quarter heads and craftsmen and their intermediaries or middlemen)
- Descriptive analyses of collected data (tables, graph, percentages and photos/plates).

These methods included a review of relevant literature and filed work. Literature survey involved the analysis of manuals, articles, end of year reports and textbooks. Field work was carried out via questionnaire administration and face to face interviews to obtain primary information from the various actors involved in the study (regional delegate of the Ministry of Tourism and Leisure (MINTOUR), authorities of the regional delegation of Arts and Culture (MINAC), Small and Medium-Sized Enterprises, Social Economy and Handicrafts (MINPMESSA), Commerce (MINCOM), Economy, Planning and Regional Development (MINEPAT), Employment and Vocational training (MINEFOP), Maroua Artisanal village authorities, and the craftsmen and their intermediaries). Field work was carried out between November 2016 and April 2017. Collected data was analysed descriptively.

The case study focused on the city of Maroua, which could be aptly described as the “cultural capital” of Cameroon and the Equatorial African sub-region as a whole. [23] holds that a case study research is one in which the researcher chooses a single unit and studies it in detail to generalise the findings of the study. Case study research is good, because it immerses the researcher into the topic by giving him/her the opportunity to experience first-hand what he/she is about to study. In addition to the above, case study research gives room for the study to carry out a much more detailed analysis of the phenomenon it seeks to uncover (cultural artefacts in this study). Therefore, case study research remains an important methodology in social science research considering the fact that it is expensive to study every single unit of analysis in a study like this one. The case study method was helpful in this study as it was used to carry out an in-depth

study of the roles, potential or values of cultural artefacts to local development and problems encountered in the process in the city of Maroua (Cameroon).

RESULTS AND INTERPRETATIONS

Cultural artefacts in Maroua are a dual apparatus. On the one hand, they positively contribute to local development, but on the other being adversely affected by a litany of problems in the very same process. This is seen through the following ways:

Roles, values and potentials of cultural artefacts in local development in maroua

Cultural artefacts play the following roles in local development in Maroua.

Source of tourist attraction

Through the production of artefacts, Maroua has witnessed the creation of man-made tourist attractions thereby expanding and diversifying the touristic potentialities of the town. Some of the artefacts produced include shoes, bags, belts, wallets, paintings, statues of animals and birds, jewelries, necklaces, traditional regalia, cutlasses and hoes, mats, baskets, hats, samaras, clay pots, stools/chairs, etc (Figure 2). The presence, as well as diversity of these artefacts ensures the influx of cultural tourists into the town, interested in material artefacts. These artefacts also act as souvenirs to the tourists. Their role is to make available to the public (tourist in particular) traditional items of any size and shapes for their amusement, as the artefacts produced are geared towards satisfying the demand of the tourists. It is in this light that the Regional Delegate of Tourism and Leisure for the Far North Region in Maroua asserts that:

“Craftsmanship in the city of Maroua is amongst the activities whose products (artefacts) interest visitors, mostly westerners”

A good case in point is TAT-CAM (tannery of Maroua) situated around Pont Vert quarter where the skins of crocodile, lizards, pythons and cows are dried and used in producing material artefacts (Figure 3). It attracts several visitors and tourists each day. Thus, artefacts in Maroua help in increasing tourist flow into the town, by virtue of their preponderance and diversity, which is what, attracts the visitors who do not stop to tour of the town.

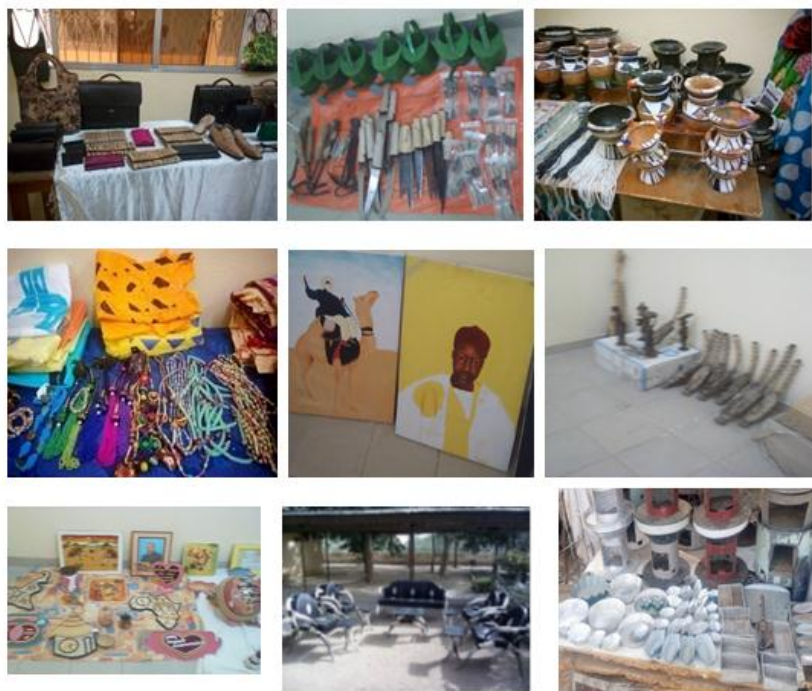


Fig-2: Some examples of cultural artefacts fabricated with indigenous know-how in Maroua
Source: Field Work (March 2017)



Fig-3: A craftsman at TAT-CAM (Pont Vert) sunning animal skins for subsequent utilization for cultural artefacts fabrication. Source: Field Work (April 2017)

Employment and revenue generation

Thanks to the fabrication of artefacts, different categories of actors are employed directly and/or indirectly in Maroua. These include producers or manufacturers, tanners, commercial agents, intermediaries, transporters and other institutional actors-top cadre such as personnel in government ministries, NGOs and CIGs and other related

associations. The creation of these jobs helps to reduce unemployment and poverty amongst the population through revenue generation. The artisanal village for instance employs 32 craftsmen who own 16 shops, each shop being shared by 2 craftsmen. The number of craftsmen for the years 2014, 2015 and 2016 in Maroua are presented in Table 1.

Table-1: Number of craftsmen in Maroua (2014-2016)

S/N	Year	Number of craftsmen
1	2014	4006
2	2015	5383
3	2016	6750
Total		16739

Source: Regional Delegation of Small and Medium Size Enterprises, Social Economy and Handicrafts (Maroua) (March, 2017)

The artefacts are also a source of foreign currency earning as some western tourists pay for local products in foreign currency (Euros and Dollars). All these earnings help to improve the quality of life of the actors and boost the local economy, which are all the

motives for local development. Analyses of responses from 50 randomly selected craftsmen in the artisanal market reveal that despite fluctuations, the following average monthly revenue is earned from the sales of artefacts (Table 2).

Table-2: Average monthly revenue of craftsmen in Maroua

S/N	Revenue range (FCFA)	Frequency	Cumulative frequency
1	< 20,000	13	13
2	20,001-40,000	6	19
3	40,001-60,000	9	28
4	60,000-80,000	16	44
5	80,001-100,000	4	48
6	> 100,000	2	50
Total		50	

Preservation and valorization of cultural diversity

Artefacts in Maroua also play the role of preserving arts and cultural objects as well as cultural heritage from one generation to another which is what tourists love to come and witness. Some of the items preserved include clothing (booboos, cassock, shorts, traditional wears, cups, bags, shoes, samara, and other forms of leather products), ornaments (carpets, bracelets, earrings, knives, fishing nets, etc), music (drums, guitars, etc), pottery, agricultural utensils (hoe,

machete, cutlasses etc), paintings (representation of objects, persons and landscapes on a surface with the help of pencil, feather, brush, etc). The preservation of these artefacts helps valorize Cameroon's cultural riches, which is the main idea behind the marketing of Cameroon to international tourists as "Africa in Miniature" (meaning everything that can be attractive to the eye in Africa is found in Cameroon). Some of the artefacts manufactured and preserved by the different craftsmen are shown in Table 3.

Table-3: cultural artefacts preserved by the different craftsmen in Maroua

S/N	Actors	Products conserved
1	Potters	- Canary (clay) pots - Water drainage pipes
2	Tanners	Leather objects e.g. shoes, bags, etc
3	Weaver	Linen/silk objects
4	basket-maker	- Baskets, mats, hats, etc
5	Sculptor	- Mortar/pestle, - Statues (animals, humans, birds) - Painted stones - Drums - Guitars
6	Black-smith	Machete - Hoes - Spears - Knives
7	Shoemaker	- Belts - Shoes - Bags - Wallets etc.
8	Dressmaker	Traditional regalia Bags Caps
9	Jeweler	Earrings Necklaces
10	Painter	Drawings Paintings
11	Musician	Songs Theater Films

Source: Field Survey (December 2016)

Creation of markets/mediums of exchange

Through the fabrication of artefacts, markets or mediums of exchange have emerged where exchange of artefacts takes place. These include, for example, the Artisanal Market in the Central Business District of the town, which is a focal point for the sale of all types of cultural artefacts in Maroua; travel agencies such as Touristic, Danay and Mokolo Express; hotels, bars/restaurants and along major highways in the town where one can find different artefacts being displayed and sold. The presence of these market centres has eased the manufacturing and exchange (sales) of the artefacts via creating a medium between the buyer or visitors and seller.

Emergence of cultural exhibition and animation centres

The preponderance of cultural artefacts in Maroua has initiated the creation of cultural exhibition

and animation centres. Amongst these include the Maroua Cultural Centre, created by decree No. 2013/0009/PM of 7 January 2013 by the Prime Minister and Head of Government. It was inaugurated on the 15 of December 2015 in order to valorize of the cultural assets (including artefacts) in the grand north (Maroua, Garoua, Ngaoundere) in general. It has more than 50 craftsmen. Besides the Maroua Culture Centre, we also have the Artisanal complex that was created in 2007 located at Pitoaré, and the Artisanal village at Ouro Tchedé which is operational since December 2015 (Fig-4). The creation of these cultural exhibition and animation centres testifies the richness in the cultural heritage of the town and sets the stage for the regular exposition/exhibition, marketing, and animation of artefacts by craftsmen and artisanal businesses in Maroua. These created cultural centres offers four types of service to the craftsmen; production, exhibition, marketing and training.



Fig-4: The Maroua Artisanal Village located at Ouro Tchedé. It is a centre for exhibition, training and sale of artefacts. Source: Field Work (April 2017)

Ensures cultural interchange between visitors and the local population

The organization of trade fairs (Fig-5) and arts exhibitions ensure cultural interchange between the visitors and the local population who may learn from each others cultures. The visitors also have the opportunity to discover the local customs, taste the local dishes and to buy local crafts that they carry like

memories of their visit to the town. The craftsmen equally benefits from the innovative ideas of the visitors like encouraging craftsmen to organise and identify themselves in associations, NGOs, CIGs, and cooperative societies which could help transform and evolve the sector especially in the manufacture of leather artefacts like shoes and bags to suit modern standards thereby attracting more visitors.



Fig-5: Poster of a trade fair organised at the Maroua Artisanal Village from 27th – 28th December 2016. The frequently organised trade fairs present opportunities for craftsmen to expose and sell cultural artefacts to visitors. Source: Author (December 2016)

Problems of artefacts in the process of local development in maroua

Besides positively contributing to local development as seen above, a detailed examination of the role of artefacts in the process of local development in Maroua reveals several problems. These problems include:

Non-existence of handicrafts schools

Despite the opulence of cultural artefacts in Maroua, there is the absence or non-existence of handicrafts schools in the town that can help train professional craftsmen. As such, the sector still lacks professionalism due to lack of formal training of craftsmen.

Poor marketing/publicity system

The artisanal sector in Maroua currently witnesses a poor marketing/publicity system characterised by the absence of an organised and other modern market outlets such as internet websites and social media networks such as facebook, whatsapp, etc in order to advertise and market artefacts produced by the craftsmen and extend the range of their production through increased sales. The marketing system currently enforced in some of the existing associations is governed by traditional authorities (lamidos and lawans) who pockets the money from sales and so do not motivate the craftsmen.

Scarcity of raw materials

There is the ever increasing scarcity of raw materials such as animal (python, elephant and crocodile) skins used in the manufacturing of artefacts. This scarcity is as a result of two factors. Firstly, the entry of Chinese and Nigerian economic operators into the leather business which has led to higher prices for these materials in the local market and does not permit craftsmen to easily obtain them. Secondly, the ban imposed on certain products fabricated with animal skin by the Ministry of Forestry and Wildlife (MINFOF) in

its fight against their extinction, as well as a similar ban on certain wood products in combating desertification and climate change in this sudano-sahelian part of the country have further rendered some raw materials used by craftsmen scarce.

Lack of access to credit facilities

The craftsmen lack (or very difficult in 4% of cases sampled) access to credit facilities to expand the scale or large scale development of artefacts and also for the capacity building of actors. Coupled with this is the absence of financial support and state subsidies accorded to craftsmen by the government, international organisations, rich countries, small and medium size banks and NGOs and CIGs. There is a weak institutional and financial support accorded to the craftsmen by the administrative authorities.

Lack of technical supervision

The sector lacks technical supervision and investment thereby leading to the stagnation of such a resources-rich sector and preventing its optimal exploitation for local development.

The problem of insecurity

Another problem plaguing the sector is insecurity by Boko Haram terrorists whose activities such as kidnappings, hostage takings and suicide bombings interrupt the massive influx of visitors into the town. The multiplier effect is the lowering of sales from artefacts, a logical consequence of the decline in visitor visit. Many of the craftsmen interviewed complained of low and continuously falling prices of their artefacts since the commencement of Boko Haram activities in the region in 2013. This has tremendously discouraged the craftsmen and jeopardizes local development in the region.

Lack of basic facilities and amenities

The lack of basic facilities and amenities constitutes another problem. Most of the created

cultural centres lack technical amenities to add value to artefacts and make them more attractive. The Maroua Cultural Centre for example is ill equipped as it lacks several technical facilities and amenities. Also, it functions only sporadically, opening its doors only when MINPMESSA has a cultural exhibition to display, without which it remains close throughout the year. The centres are also not fully endowed with artisanal products, resulting from the lack of branding or labeling the artefacts intended for sale.

Misunderstanding and mistrust

Misunderstanding and mistrust between craftsmen also constitutes a problem. Most of the craftsmen work in an individual and dispersed fashion. Many are not willing to join and work in association. This partly explains why earlier attempts to create craftsmen associations have been abandoned. For

instance, we have *l'Association des artisans vendeurs de centre artisanale de Maroua* (AAVCAM) created in 1980; *la Coopération artisanale de Maroua* (COOPARMAR) created in 1985; *Association des Jeunes Artisans de Producteur de Maroua* formed in 2000; *Association pour le développement artisanale de Maroua* (ADA); and *l'Association des acteurs de la filière textile dans l'extrême-nord* (AAFTEN) which were all created to assist the craftsmen but seized to function a few years later because of mistrust and misunderstanding amongst the craftsmen and their intermediaries.

Empirical analyses of responses from 50 randomly selected craftsmen in the artisanal market regarding the problems plaguing the sector in its contribution to the process of local development in Maroua is presented in Figure 6.

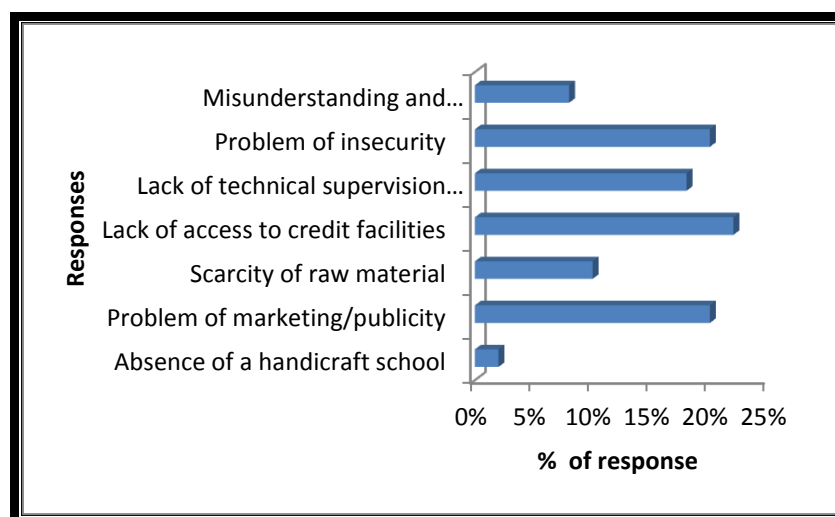


Fig-6: Analyses of responses from 50 randomly selected craftsmen in the artisanal market regarding the problems plaguing the artisanal sector in its contribution to local development in Maroua

CONCLUSION AND RECOMMENDATIONS

The main objective of this study was to evaluate the contributions of cultural artefacts to local development in Maroua and propose recommendations for sustainable local development. From the analyses of the study, it was realized that artefacts in the town are rich, diverse and varies. The artefacts contribute positively to local development via providing a source of tourist attraction; employment and revenue generation; preservation and valorization of cultural diversity; creation of mediums of exchange or markets; emergence of cultural exhibition and animation centres; and ensuring cultural interchange between the visitors and locals. But a detailed examination shows that besides these positive aspects, several problems also plague their contribution in the very same process of local development in Maroua. These problems include the absence or non-existence of handicraft schools in the town to adequately train craftsmen; poor marketing/publicity system; the ever increasing scarcity of raw materials; lack or difficult access to credit

facilities in order to expand the activity; lack of technical supervision and adequate amenities and facilities; the problem of insecurity; and misunderstanding and mistrust between the craftsmen and their intermediaries. Faced with such a situation, the way forward in achieving sustainable local development from cultural artefacts rests on a plethora of recommendations as follows:

At the national level, the government should create a handicraft school in Maroua in order to train professional craftsmen and improve on the quality of their artefacts, hence boosting local development. Through these schools, the craftsmen would learn new models on how to modernize their artefacts in the likes of Moroccan and European arts. In addition, the government should carry out a market study in order to understand the causes of non-purchase of locally produced artefacts by the local population. In this light, the marketing mix, commonly executed through the 4 P's of marketing (Price, Product, Promotion and Place),

which is a crucial tool to help understand what the product can offer is strongly recommended. Regarding the lack of amenities and facilities, the government should encourage collaboration, and form a synergy with the public and private sectors in order to develop the necessary infrastructure as well as develop a financial mechanism to invest in the artefact sector in the town and also ensure security of visitors. Finally, the government should increase the budget for the region and through MINTOUR allocate funds to the fabrication of artefacts.

At the regional level, MINTOUR, MINMESSA and MINCULT, MINCOM should collectively create an advertising and marketing platform for advertising and marketing the artefacts manufactured such as internet websites which will help advertise these indigenous know-how. In addition, these institutions should be able to control the quality of artefacts offered to visitors. Together with the local administrative officials, these institutions should equally raise awareness of harmony and solidarity among craftsmen, and the importance of belonging to associations and groups like NGOs, CIGs and cooperative societies.

At the local level, the craftsmen should seek for alternative raw materials sources from synthetic sources and improve the quality of their artefacts in order to make it competitive in the current context of globalisation with those of other areas like Garoua, Ngaoundéré, Foumban, etc as well as satisfy the desire of the visitors. This will also ensure the continuity of the sector.

Finally, the local government should stimulate local economic development in the area by financially supporting the craftsmen for large scale production, creation of new jobs/employment, and building human capital, knowledge and skills via artefacts. Also, prices of artefacts should be harmonization in relation to the value or quality. More so, price discrimination for artefacts according to skin colour, sex, race, living standard, nationality, etc which is currently the case should be avoided because most of the craftsmen work individually and sell individually hence price discrimination.

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