
TOWARDS A DECOLONIAL FRAMEWORK FOR VISUAL COMMUNICATION DESIGN AND CULTURAL HERITAGE PRESERVATION IN THE NIGER DELTA

Stephen Ifeanyichkwu Osakwe

Delta State University,
Abraka, Nigeria
stepheni@delsu.edu.ng

Abstract: *The cultural heritage of the Niger Delta is facing increasing pressure from globalisation, rapid urbanisation, environmental degradation, and the gradual loss of indigenous knowledge. Although visual communication design has long been used to document and showcase cultural traditions, its potential as a tool for reclaiming, preserving, and reinterpreting indigenous heritage from a decolonial perspective has received limited scholarly attention. This conceptual paper explores how visual communication design can support culturally grounded approaches to heritage preservation by drawing on insights from visual communication, cultural heritage studies, decolonial theory, representation theory, and visual semiotics. It examines how contemporary design practices can move beyond Western-centered approaches by embracing the indigenous aesthetics, symbols, narratives, and knowledge systems of the Niger Delta. The paper argues that visual communication design is more than a means of creating or displaying images; it is a powerful medium for preserving cultural identity, reclaiming indigenous narratives, and passing cultural knowledge from one generation to the next. To achieve this, it proposes a Decolonial Visual Communication Framework that combines indigenous visual languages with contemporary design practices to promote sustainable heritage preservation. The framework emphasizes the active involvement of local communities as custodians and co-creators of cultural knowledge, ensuring that heritage is represented in ways that are authentic, inclusive, and meaningful. By doing so, the study contributes to the growing conversation on decolonizing design scholarship in Africa and provides a useful theoretical foundation for future research, policy development, design education, and professional practice in visual communication and cultural heritage preservation across the Niger Delta and other culturally diverse regions.*

Keywords: *Visual communication design, cultural heritage preservation, decolonial framework, indigenous knowledge, Niger Delta, cultural identity, visual semiotics.*

Introduction

Cultural heritage is a vital part of a people's identity, history, and collective memory. It includes both tangible elements, such as monuments, artifacts, architecture, and artworks, and intangible elements, including oral traditions, indigenous knowledge, languages, festivals, music, dance, rituals, and traditional crafts. UNESCO (2003) recognizes these cultural expressions as essential to maintaining community identity and continuity, while Hall (1997) emphasizes that culture is communicated through systems of representation in which symbols and visual forms create and transmit meaning. As a result, preserving cultural heritage involves not only protecting physical objects but also safeguarding the knowledge, values, and traditions that give them significance. In the Niger Delta, home to diverse ethnic groups such as the Ijaw, Urhobo, Itsekiri, Isoko, Ogoni, Ikwerre, Kalabari, and Efik, this rich cultural heritage is increasingly threatened by globalization, urbanization, environmental degradation, and the lasting effects of colonialism (Pugh, 2022; Ugwuanyi, 2021).

Visual communication design has become an important means of documenting, interpreting, and preserving these cultural resources. Through graphic design, photography, illustration, printmaking, typography, animation, and digital media, designers can transform cultural stories and indigenous knowledge into engaging visual forms that reach wider audiences. Jatau and Bamidele (2025) observe that contemporary Nigerian graphic design increasingly reflects indigenous aesthetics and cultural identity. However, many visual representations of African cultures continue to be influenced by Eurocentric perspectives that overlook local knowledge and artistic traditions. Mignolo (2011, 2017) argues that decolonial approaches are needed to challenge these inherited systems of representation by recognizing indigenous visual languages, cultural values, and knowledge systems as legitimate foundations for design practice.

Although previous studies have explored cultural heritage, indigenous knowledge, and visual communication separately, there is still limited research that brings these fields together within a decolonial framework for the Niger Delta. This paper addresses that gap by proposing a framework grounded in Decolonial Theory, Representation Theory, and Visual Semiotics (Mignolo, 2011, 2017; Hall, 1997; Gherlone & Restaneo, 2022). The framework demonstrates how culturally grounded visual communication, supported by community participation and contemporary design practices, can preserve, revitalize, and transmit indigenous cultural heritage. It also provides a valuable foundation for future research, design education, cultural policy, and professional practice aimed at strengthening cultural identity and

promoting sustainable heritage preservation in the Niger Delta and other culturally diverse societies.

Conceptualizing Visual Communication Design

Visual communication design (VCD) is the purposeful use of visual elements such as typography, colour, images, symbols, illustrations, and layout to communicate ideas, information, and experiences to a specific audience. It goes beyond producing attractive designs by focusing on how people interpret and respond to visual messages. As Akolo (2018) explains, VCD combines creativity with communication strategies to solve problems and influence understanding across different media, including print, digital platforms, advertising, branding, education, and public information. Similarly, Azeez (2020) views it as an interdisciplinary field that integrates knowledge from fine arts, communication, psychology, marketing, semiotics, and information technology to ensure that visual messages are both meaningful and effective. Barnard (2005) explains that visual images function as cultural texts that reflect social values, beliefs, and identities, while Lester (2018) notes that images, symbols, colours, and typography often communicate more effectively than words because they create immediate cognitive and emotional responses. In the same vein, Hall (1997) argues that visual representations are systems of meaning through which societies express and preserve their cultural identities.

The scope of visual communication design has expanded far beyond advertising and branding to include education, public health, environmental advocacy, and cultural heritage preservation. According to Meggs and Purvis (2016), the evolution of graphic design has been shaped by technological advancement and changing social needs, giving designers a greater role in influencing public awareness and documenting cultural histories. Recent developments in digital photography, social media, interactive media, and artificial intelligence have further enhanced designers' ability to archive, reinterpret, and promote indigenous cultures. In Nigeria, visual communication design has become an important tool for promoting cultural identity while meeting modern communication needs. Designers increasingly draw inspiration from indigenous motifs, traditional symbols, colours, textiles, and cultural narratives to create designs that reflect local values and heritage (Ogunleye, 2019). At the same time, technological developments such as digital graphics, social media, motion graphics, artificial intelligence, and interactive media have expanded the possibilities of visual communication, allowing designers to reach wider audiences through innovative and engaging platforms (Nwosu & Omenugha, 2021). Jatau and Bamidele (2025) observe that contemporary designers increasingly incorporate traditional motifs, local symbols, and indigenous colour schemes into modern visual

communication, thereby preserving cultural heritage while making it relevant to contemporary audiences.

From a cultural and decolonial perspective, visual communication design serves as a powerful tool for documenting traditions, educating communities, promoting cultural tourism, and transferring indigenous knowledge across generations. Mignolo (2011) argues that decolonial design should recognize indigenous knowledge systems and aesthetic traditions as legitimate sources of cultural expression rather than relying solely on Western visual conventions. This approach positions visual communication design as more than a creative profession; it becomes a means of preserving cultural identity, challenging colonial narratives, and strengthening community heritage. In regions such as the Niger Delta, where globalisation and environmental changes continue to threaten indigenous traditions, visual communication design provides an important framework for safeguarding cultural heritage and promoting authentic visual representation. Beyond its creative role, visual communication design contributes significantly to education, cultural preservation, and economic development. Effective visual materials improve learning by making information easier to understand and remember through illustrations, infographics, and instructional graphics (Akinboboye, 2017). It also preserves cultural identity by documenting and communicating indigenous symbols, traditions, and values (Okeke, 2016), while supporting the growth of Nigeria's creative economy through branding, advertising, publishing, and entrepreneurship (Egonwa, 2018). Overall, visual communication design is a multidisciplinary practice that combines creativity, culture, and technology to communicate effectively and address contemporary societal needs.

Cultural Heritage and Heritage Preservation

Cultural heritage refers to the traditions, knowledge, beliefs, values, and creative expressions that define the identity and history of a people. It connects the past with the present and helps communities preserve their collective memory for future generations. UNESCO (2003) explains that cultural heritage includes not only physical objects such as monuments, artworks, and historical sites but also intangible elements like oral traditions, festivals, rituals, indigenous knowledge, music, dance, and traditional craftsmanship. Hall (1990) further argues that cultural identity is constantly shaped through history and shared experiences, while Smith (2006) views heritage as a living process through which societies interpret and pass on their values, traditions, and identities.

Cultural heritage is commonly divided into tangible and intangible forms. Tangible heritage includes physical cultural resources such as architecture, sculptures,

textiles, archaeological remains, and artifacts, whereas intangible heritage consists of language, folklore, storytelling, music, dance, rituals, indigenous technologies, and traditional knowledge. Vecco (2010) notes that intangible heritage is especially vulnerable because it is often transmitted orally and through everyday cultural practices rather than written records. This is particularly true in many African societies, where cultural knowledge depends largely on community participation and intergenerational learning.

The Niger Delta is one of Nigeria's richest cultural regions, home to diverse ethnic groups whose festivals, visual symbols, crafts, music, dance, folklore, and traditional occupations reflect unique indigenous knowledge systems. These cultural expressions communicate important values related to community life, spirituality, environmental stewardship, and social organization. However, globalization, urbanization, migration, environmental degradation, and the effects of oil exploration have placed many of these traditions at risk. Pugh (2022) and Ugwuanyi (2021) observe that these pressures, together with colonial legacies and changing lifestyles, have weakened traditional cultural systems and threatened the continuity of indigenous knowledge.

To address these challenges, scholars advocate culturally grounded and community-based approaches to heritage preservation. Heritage preservation involves documenting, protecting, revitalizing, and transmitting both tangible and intangible cultural resources so they remain meaningful for future generations (Logan et al., 2016). Battiste (2002) and Mignolo (2011, 2017) emphasize the importance of recognizing indigenous knowledge systems as legitimate sources of cultural identity and sustainable development. At the same time, digital technologies such as photography, printmaking, graphic design, digital archives, and virtual exhibitions provide new opportunities for documenting and promoting cultural heritage (Giaccardi, 2012). When combined with active community participation, these visual communication tools can strengthen cultural continuity, preserve indigenous knowledge, and promote authentic representation of the Niger Delta's rich cultural heritage.

Decolonial Theory and Cultural Heritage Preservation

Decolonial theory provides a critical framework for understanding how colonial systems of power and knowledge continue to influence culture, identity, and representation even after political independence. Unlike postcolonial theory, which focuses mainly on the historical effects of colonialism, decolonial theory challenges the ongoing dominance of Western knowledge while advocating for the recognition of indigenous ways of knowing. Mignolo (2011) argues that colonialism privileged Western perspectives and marginalized indigenous cultures, whereas Quijano (2007)

describes this continued influence as *coloniality*, where colonial patterns remain embedded in education, culture, and social institutions. Decoloniality therefore seeks to restore the value of indigenous knowledge, cultural traditions, and local worldviews.

In the context of cultural heritage, decolonial theory calls for communities to become active custodians and interpreters of their own histories. Mignolo (2017) explains that decoloniality is not only a theoretical concept but also a practical process of reclaiming cultural agency while encouraging dialogue between indigenous knowledge and contemporary innovations. Similarly, Smith (2006) argues that heritage is not simply a collection of monuments or artifacts but a socially constructed process shaped by those who control cultural narratives. Her concept of the Authorized Heritage Discourse (AHD) highlights how official heritage institutions often privilege Western perspectives over local knowledge. Ugwuanyi (2021) further stresses that preserving African heritage requires recognizing indigenous knowledge systems embedded in language, rituals, oral traditions, craftsmanship, and visual symbolism.

Decolonial theory is equally relevant to visual communication because images and symbols shape how cultures are understood and represented. Hall (1997) explains that representation actively creates meaning rather than merely reflecting reality, while colonial visual representations often portrayed African societies through stereotypes that distorted indigenous identities. Contemporary scholars such as Jiménez del Val (2023) argue that decolonial visibility encourages designers to foreground indigenous aesthetics, cultural memory, and community perspectives instead of reproducing inherited colonial narratives. Likewise, Gherlone and Restaneo (2022) note that indigenous symbols, motifs, colours, and artistic forms carry historical, spiritual, and cultural meanings that should be preserved within their original contexts rather than treated as decorative elements.

For the Niger Delta, decolonial theory provides an important foundation for preserving and revitalizing indigenous cultural heritage in the face of globalization, environmental change, and cultural homogenization. The region's festivals, masquerades, carvings, textiles, canoe decorations, and other visual traditions reflect rich cultural identities but are increasingly under pressure from modernization and external influences (Pugh, 2022). Rather than viewing these traditions as static relics, decolonial theory promotes their continued evolution through community participation and creative visual communication. By integrating indigenous visual languages with contemporary design practices, visual communication design can become a tool for cultural reclamation, identity preservation, and sustainable heritage development in the Niger Delta.

Visual Communication Design as a Decolonial Practice

Visual communication design has grown beyond its traditional focus on aesthetics and commercial advertising to become an important tool for preserving culture, shaping identity, and communicating social values. Barnard (2005) explains that visual communication is a social process through which people create and share meaning within their cultural environments. From a decolonial perspective, Mignolo (2011) argues that designers should challenge the dominance of Western visual traditions by recognizing and promoting indigenous knowledge, symbols, and artistic practices. Smith (2006) and Jiménez del Val (2023) further advocate participatory design approaches that involve local communities in documenting and interpreting their own cultural heritage.

In the Niger Delta, visual communication design provides practical opportunities for preserving indigenous heritage through culturally grounded creative practices. The region's festivals, masquerades, carvings, textile patterns, body adornment, architecture, and symbolic motifs offer rich visual resources that communicate local history, beliefs, and values. Jatau and Bamidele (2025) note that contemporary Nigerian designers increasingly incorporate indigenous motifs and cultural symbolism into modern graphic design, demonstrating how traditional aesthetics can remain relevant in contemporary communication. Photography and printmaking are particularly valuable in this regard, as they document endangered traditions, preserve visual details, and reinterpret indigenous symbols in ways that strengthen cultural identity and public appreciation (Lester, 2018). Similarly, graphic design applies indigenous typography, colours, and illustrations across publications, exhibitions, branding, and digital media to make cultural narratives accessible to wider audiences (Meggs & Purvis, 2016).

The advancement of digital technologies has further expanded the role of visual communication in cultural heritage preservation. Digital illustration, virtual exhibitions, social media, interactive media, and artificial intelligence now make it easier to document, archive, and share indigenous knowledge with global audiences (Giaccardi, 2012). However, meaningful decolonial design requires more than the use of cultural symbols; it demands ethical collaboration with indigenous communities to ensure that cultural meanings are accurately represented and protected (Mignolo, 2017). Therefore, by combining indigenous knowledge, participatory design, and contemporary technologies, visual communication design serves as a powerful tool for cultural preservation, identity affirmation, and sustainable heritage development in the Niger Delta.

A Decolonial Framework for Visual Communication Design and Cultural Heritage Preservation in the Niger Delta

The literature reviewed in this study shows that visual communication design, cultural heritage preservation, and decolonial theory are closely connected and together provide a strong foundation for protecting indigenous cultural identity. However, most previous studies have examined these areas separately, with little effort to combine them into a framework that reflects the cultural realities of the Niger Delta. To bridge this gap, this paper proposes a Decolonial Visual Communication Framework (DVCF) for Cultural Heritage Preservation in the Niger Delta. The framework draws on Decolonial Theory (Mignolo, 2011; Quijano, 2007), Representation Theory (Hall, 1997), and Visual Semiotics (Gherlone & Restaneo, 2022) to explain how culturally grounded visual communication can document, interpret, and preserve indigenous heritage while maintaining its original meanings and values. The framework begins with indigenous cultural heritage as its primary source of knowledge, incorporating both tangible and intangible resources such as festivals, masquerades, oral traditions, crafts, architecture, languages, folklore, music, dance, and traditional ecological knowledge (UNESCO, 2003). It emphasizes that heritage preservation should be community-driven by actively involving traditional rulers, elders, artisans, historians, youth, and other cultural custodians in the documentation and interpretation process (Smith, 2006; Mignolo, 2017). Indigenous knowledge is then translated into accessible visual forms through graphic design, photography, printmaking, illustration, branding, exhibition design, animation, and other visual communication strategies. Digital technologies such as virtual museums, digital archives, interactive media, and artificial intelligence further enhance the documentation, preservation, and dissemination of cultural knowledge to wider audiences (Giaccardi, 2012).

The proposed framework promotes a decolonial design philosophy that prioritizes cultural authenticity, ethical representation, community participation, and indigenous aesthetic traditions throughout the design process (Jiménez del Val, 2023). Rather than viewing heritage preservation as simply conserving the past, it presents preservation as an ongoing process of documentation, education, innovation, and cultural transmission. By integrating indigenous knowledge, participatory design, visual communication, and contemporary digital technologies, the framework strengthens cultural identity, preserves collective memory, supports community empowerment, and promotes sustainable heritage preservation. Although developed for the Niger Delta, the framework also provides a practical model that can guide

culturally responsive heritage preservation efforts in other African communities and multicultural societies.

The relationships among the core components of the proposed Decolonial Visual Communication Framework (DVCF) are illustrated in *Figure 1*. The framework demonstrates how indigenous cultural heritage, community participation, visual communication design strategies, and digital technologies interact within a decolonial perspective to achieve sustainable cultural heritage preservation in the Niger Delta.

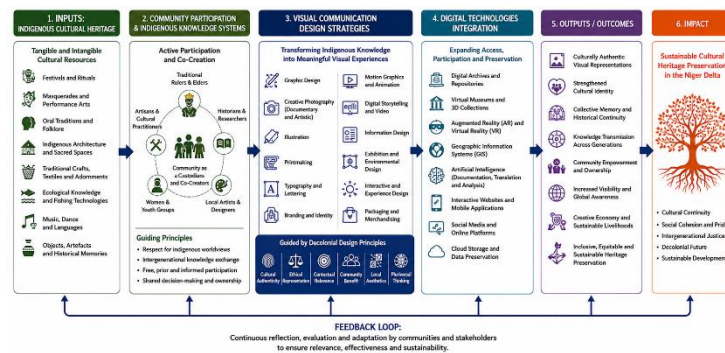


Figure 1: The Decolonial Visual Communication Framework (DVCF) for Cultural Heritage Preservation in the Niger Delta.

Theoretical Framework

Decolonial theory

Decolonial Theory provides the philosophical foundation for this study by challenging the enduring influence of colonialism on systems of knowledge, culture, identity, and representation. According to Quijano (2007), coloniality extends beyond political domination to the continued privileging of Western epistemologies while marginalising indigenous knowledge systems and cultural practices. Expanding this argument, Mignolo (2011) contends that decoloniality seeks to restore epistemic justice by recognizing indigenous histories, cultural values, artistic traditions, and worldviews as legitimate forms of knowledge production. Within the context of visual communication design, Decolonial Theory advocates the use of culturally authentic visual languages, symbols, and narratives that reflect indigenous perspectives rather than reproducing Eurocentric models of representation. In this study, the theory provides the philosophical basis for positioning visual communication design as a tool for reclaiming, preserving, and revitalizing the cultural heritage of the Niger Delta through community-centered and culturally responsive design practices.

Representation theory

Representation Theory, developed by Hall (1997), explains how meaning is created, communicated, and interpreted through language, images, symbols, and other systems of representation. Hall argues that visual representations do not merely reflect reality but actively shape how people understand cultures, identities, histories, and social relationships. The selection of colours, images, typography, motifs, and other visual elements influence the meanings audiences attach to cultural phenomena. Within the context of cultural heritage preservation, the theory emphasizes that visual communication plays a significant role in constructing and communicating indigenous identities. By incorporating culturally authentic symbols, narratives, and artistic traditions into contemporary design, visual communication can promote accurate representations of the Niger Delta's diverse cultural heritage while countering colonial stereotypes and reinforcing collective memory and cultural identity.

Visual semiotics

Visual Semiotics provides the analytical framework for understanding how signs, symbols, colours, images, forms, and other visual elements communicate culturally embedded meanings. According to Gherlone and Restaneo (2022), visual signs are not merely decorative elements but carriers of historical, social, spiritual, and cultural knowledge that acquire meaning within specific cultural contexts. Indigenous motifs, traditional patterns, masks, sculptures, textiles, and ceremonial objects often embody values, beliefs, and historical experiences that are understood by members of the communities that produce them. In this study, Visual Semiotics explains how the interpretation and application of indigenous visual symbols can enhance culturally authentic communication and heritage preservation. It therefore supports the development of visual communication designs that preserve not only the appearance of cultural artifacts but also the meanings and knowledge systems they represent.

Discussion

This paper proposes a Decolonial Visual Communication Framework (DVCF) that positions visual communication design as a vital tool for preserving the cultural heritage of the Niger Delta. Grounded in decolonial theory, representation theory, visual semiotics, and heritage studies, the framework emphasizes the use of indigenous symbols, local narratives, traditional artistic expressions, and community participation to strengthen cultural identity, preserve collective memory, and promote indigenous knowledge while challenging Western-centered design approaches.

The study also highlights the importance of collaboration among communities, designers, educational institutions, governments, and cultural organizations, as well as the responsible use of digital technologies to document and share cultural heritage. Although the framework is conceptual and requires empirical validation, it provides a valuable foundation for design education, cultural policy, heritage management, and future research aimed at promoting cultural sustainability and community empowerment.

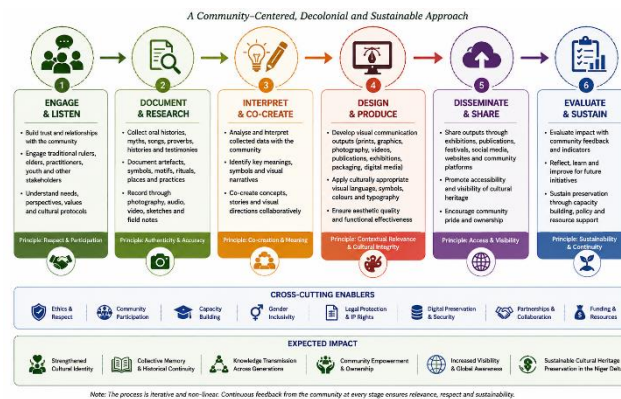


Figure 3: Heritage Preservation Process through Visual Communication Design

The Decolonial Visual Communication Framework (DVCF) is the principal contribution to this paper because it:

- integrates Decolonial Theory, Representation Theory, and Visual Semiotics into a single conceptual model.
- positions visual communication design as an active process of cultural preservation rather than a passive medium of documentation.
- emphasizes community participation as an essential element of heritage preservation.
- incorporates digital technologies without compromising indigenous knowledge systems.
- provides a framework that can guide future empirical research, design practice, curriculum development, and cultural policy in the Niger Delta and similar cultural contexts.

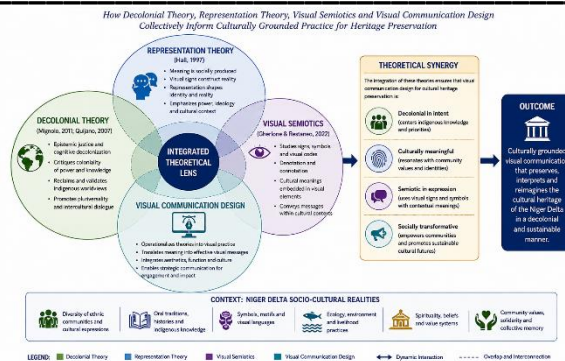


Figure 2: Integration of Decolonial Theory, Representation Theory, Visual Semiotics, and Visual Communication Design

Conclusion

The paper argues that preserving the Niger Delta's cultural heritage requires more than documenting traditions. It calls for community-driven approaches that recognize indigenous people as custodians of their own knowledge. Guided by Decolonial Theory, Representation Theory, and Visual Semiotics, it proposes the Decolonial Visual Communication Framework (DVCF), which integrates indigenous knowledge with contemporary visual communication practices to promote authentic cultural representation and challenge Eurocentric approaches. The framework provides practical guidance for design education, professional practice, cultural institutions, and policy by encouraging indigenous design philosophies, ethical community participation, and digital heritage initiatives. Although conceptual, it offers a strong foundation for future research and demonstrates how visual communication design can help preserve cultural heritage, strengthen cultural identity, and support sustainable heritage preservation in the Niger Delta.

References

- Akinboboye, O. E. (2017). *Visual communication and learning effectiveness in Nigerian educational institutions*. *Journal of Arts and Humanities*, 6(2), 45–57.
- Akolo, J. B. (2018). *Graphic design practice in Nigeria: Theory and application*. Kraft Books.
- Azeez, A. L. (2020). Visual communication design and contemporary media practice in Nigeria. *Nigerian Journal of Communication Studies*, 17(1), 73–88.
- Barnard, M. (2005). *Graphic design as communication*. Routledge.
- Battiste, M. (2002). Indigenous knowledge and pedagogy in First Nations education: A literature review with recommendations. Indian and Northern Affairs Canada.
- Egonwa, O. D. (2018). *Nigerian art: Introductory notes*. Ababa Press.
- Gherlone, L., & Restaneo, M. (2022). *Semiotics and visual culture: Interpreting signs in cultural contexts*. Springer.
- Giaccardi, E. (Ed.). (2012). *Heritage and social media: Understanding heritage in a participatory culture*. Routledge.
- Hall, S. (1997). *Representation: Cultural representations and signifying practices*. Sage Publications.
- Jatau, A., & Bamidele, O. (2025). Indigenous visual identity and contemporary graphic design practice in Nigeria. *Journal of African Visual Culture*, 9(1), 58-74.
- Jiménez del Val, I. (2023). *Decolonial visibility and design practices*. Routledge.
- Lester, P. M. (2018). *Visual communication: Images with messages* (7th ed.). Cengage Learning.
- Logan, W., Nic Craith, M., & Kockel, U. (Eds.). (2016). *A companion to heritage studies*. Wiley Blackwell.
- Meggs, P. B., & Purvis, A. W. (2016). *Meggs' history of graphic design* (6th ed.). John Wiley & Sons.
- Mignolo, W. D. (2011). *The darker side of Western modernity: Global futures, decolonial options*. Duke University Press.

- Mignolo, W. D. (2017). *On decoloniality: Concepts, analytics, praxis*. Duke University Press.
- Nwosu, I. E., & Omenugha, K. A. (2021). Digital media and visual communication practice in Nigeria. *Journal of Media and Communication Studies*, 13(4), 91-106.
- Ogunleye, M. O. (2019). Indigenous visual symbols and contemporary graphic design practice in Nigeria. *Journal of African Arts and Culture*, 8(2), 54-69.
- Okeke, C. S. (2016). Cultural identity and visual communication in contemporary Nigerian art. *Nsukka Journal of the Humanities*, 24(1), 112-126.
- Pugh, J. (2022). *Globalization and cultural heritage in the twenty-first century*. Routledge.
- Quijano, A. (2007). Coloniality and modernity/rationality. *Cultural Studies*, 21(2-3), 168-178.
- Smith, L. (2006). *Uses of heritage*. Routledge.
- Ugwuanyi, C. S. (2021). Indigenous knowledge systems and cultural sustainability in Nigeria. *African Journal of Indigenous Knowledge Systems*, 5(2), 45-59.
- UNESCO. (2003). *Convention for the safeguarding of the intangible cultural heritage*. UNESCO.
- Vecco, M. (2010). A definition of cultural heritage: From the tangible to the intangible. *Journal of Cultural Heritage*, 11(3), 321-324.