Marketing Cameroon as a Cultural Tourism Destination to Finnish Tourists

Lucien Fobi, Akuri
Celestin Landa, Ndingi

Laurea University of Applied Sciences
Degree Programme in Tourism

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Akuri Lucien Fobi , Ndingi Landa Celestin

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Cultural tourism is already a global phenomenon and has been increasingly promoted in the forms such as heritage, arts, creative, rural and urban cultural tourism, amongst others, and their sub-sections. The marketing of these cultural tourism forms and their attractions by various tourism destinations to target markets is still complex and thus, a major challenge.
The study investigates the ways in which Cameroon with very rich and diverse cultural products and attractions can be marketed as a cultural tourism destination to Finnish tourists. The study presents and illustrates the different types of cultural tourism sites, places and attractions in Cameroon and a brief historical background of the country. It details an overview of the various perspectives and approaches to defining culture, tourism, and cultural tourism and equally presents and illustrates with examples a globally applicable theoretical framework of cultural tourism studies.

The study made use of questionnaires that were administered to some selected tour operators, travel agencies, and tourism professionals in the city of Helsinki, Finland to explore their experiences on tourism destination marketing with their Finnish customers and to understand the ways they can market Cameroon as a cultural tourism destination to their Finnish tourist customers.

The study suggests that the ultimate step to marketing Cameroon as a cultural tourism destination to the Finnish tourists market is to establish official development cooperation and economic partnership between the Cameroon Tourism Board; Ministry of Tourism and the Finnish Tourism Board, and also establish strong collaboration, partnership and promotion with Finnish tourism marketing agencies.
Nevertheless, the expensive airfare from Finland to Cameroon could prove a major possible factor that could limit many Finnish tourists from visiting Cameroon or performing repeated visits to Cameroon for their cultural tours.

Key words: Cultural tourism, destination marketing, cultural attractions, destination management, competitive advantage.

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1   Introduction

Tourism is among the last sectors to assume a marketing approach focusing on the consumer, and therefore marketing researchers have been concerned about the identification of key trends in tourism marketing only since the last decade, hence this sector has received less academic research over the years (Bigne, Herrera & Garcia 2010). Researchers in tourism studies are convinced that the demand for cultural tourism products is showing a phenomenal growth worldwide and more particularly in emerging markets of Asia, Latin American, the Arab nations and Africa. According to the United Nation World Tourism Organisation (UNWTO) World Tourism Barometer, International tourist travels grew by +7% in the first four months of 2010 to 258 million, driven partly by an appreciable rise in numbers in key emerging markets and the increase in international tourist travel is even projected to almost double by 2020, with expected significant increases in emerging markets. Earlier studies by Bywater (1993, 30, as cited in Richard 1996) already had stated that "there is little doubt that cultural tourism is a major market and one that is steadily increasing". The UNWTO has estimated had earlier estimated that cultural tourism accounted for 37% of all tourist trips and that demand was growing by 15% a year, although it is not clear on how the estimation was reached (Bywater 1993), while other researchers argue that nearly every tourist trip is culturally inclined.

The growing incorporation of culture into tourism as a basic commodity for tourist consumption is a change that has led to many researchers (e.g. Narhsted 1993, cited in Richard 1996) suggesting that the current growth of cultural tourism is something 'new' dating to the reunification in Germany in 1990, and qualitatively different from the cultural tourism of the Grand Tour. On the other hand, other researchers have argued that cultural tourism is far from a being a completely new phenomenon, insisting that what has changed is the extent off cultural tourism consumption and the forms of culture being consumed by cultural tourists (Richard 1996). As the low culture or passive consumption of popular entertainment such as modern design and popular music begins to encompass the active seeking high culture of visits to a museum or concert and integrate, the distinction between culture and tourism also begins to erode; and thus cultural tourism takes new meanings and descriptions and continuously appears to be a new phenomenon.

Therefore, although cultural tourism is changing in terms of the way in which tourist consume culture, and in the way in which culture is presented for tourist consumption, it is argued that the wave of cultural tourism development today that makes it look relatively new is the fact that culture is now primarily being promoted for economic gains rather than for cultural national identity, which is what should be perhaps considered 'new' about the concept. (Richard 1996).
Cultural tourism has today been entertained on a global scale by local, regional, national, and transnational bodies and therefore "seems to be omnipresent, and in the eyes of many it also

seems to have become omnipotent" (Richard 2007, 1). Therefore, cultural tourism has become highly globalised and it is being promoted and supported as a means of preserving global heritage and as a major cultural industry by organizations such as UNSECO and European Commission, respectively (Richard 2007). As a result, increased levels of education and the culturalization of many societies to support national identity, traditional economic activities and local creativity have genuinely increased travel and the willingness to consume different cultures by culture-loving tourists in destinations worldwide. Cultural tourism is therefore a global phenomenon which manifests itself somewhat differently in the various regions of the world and the diverse nature of cultural tourism is reflected in the fact that culture can mean different things to different peoples (Smith 2009, 15.)

Cultural tourism is one of the largest and fastest growing global tourism markets and one of the ways to promote tourist destinations and enhance competitiveness and attractiveness is to develop and market the destinations' cultural assets (OECD 2009, 4). According to Wikipedia, "cultural tourism is the subset of tourism concerned with a country or regions culture, specifically the lifestyle of the people in those geographical areas, the history of those people, their art, architecture, religions, and other elements that helped shape their way of life." It includes both tourism in urban areas, particularly historic and large cities and their cultural facilities such as museums and theatres; and tourism in rural areas exhibiting the traditions of indigenous cultural communities such as festivals and rituals, and their values and lifestyle.

Cameroon is considered as an "African in miniature" that is all of African culture in a single country, yet its tourism sector is still not well developed and largely unknown to the wider international community for several reasons. The authors of the thesis are from Cameroon who had wider knowledge of the local culture and the historical background of the country. Cameroon enjoys a diverse ethnic background, which reflects the diversity of cultures across the country. The country boost about 200 ethnic groups comprising of the Pygmies, Bantus, Sudanese, and Arab-Berber living together in harmony and this cultural diversity is illustrated in the lifestyle, local traditions and traditional house style, folklore and handicraft (Neba 1999).

Cameroon has several established tourist sites and places distributed across the country, yet it is still difficult to find clear cut interplay for stakeholders and other actors in the field of tourism to market it as a cultural tourism destination. A major tourist site in the south west region of the country is the Mount Cameroon where an annual mountain race called the "Mount Cameroon Race of Hope" attracts hundreds of mountain runners' and visitors wide world. The mountain area is also a major Ecotourism destination offering nature attractions for many tourists worldwide, it also has a registered tourism center known as the Mount Cameroon Ecotourism Centre where there are available registered group of locals acting as informal cultural intermediaries to accompany tourists to the mountains for specified periods of

time and also guide them to cultural sites and places within the mountain town and its environs.

There is growing emulation of Western behavior and lifestyle in non-Western tourist destinations and the seemingly unavoidable "domination of western culture and the cultural uniformity it brings with it" (Schouten 2007, 35) leads to the gradual deterioration of local cultures in emerging tourist destination countries of Africa, Asia and Latin America.
Development of tourism is a very complex process of interaction among many shareholders who have the shared responsibility concerning the environmental, economic, and social sustainability of the sector. The tourism industry should promote and market its products to the consumers who develop sustainable consumption trends and the public authorities are expected to provide the right framework for the commercialization, consumption and sustainable use of tourism resources for different stakeholders (Smith 2009).

Therefore, it is important for emerging cultural tourism markets of Africa, for example, to effectively understand the fundamental and current trends in cultural tourism development and destination marketing as crucial aspects in increasing their cultural tourism product development and destination marketing to the international tourism market. The main aim of the study is to identify and explore ways in which Cameroon's cultural tourism potentials can be effectively developed and marketed to the Finnish society. In this regard, the study will seek to identify what is being done by the Cameroon Ministry of Tourism and other stakeholders to develop and market the country's rich cultural tourism products to the international market and how specifically is the South West Region of Cameroon as a cultural tourism destination managed by tourism marketing stakeholders. Greater knowledge about the effectiveness of different types of marketing could help government organizations, other stakeholders, and businesses in Cameroon to shape the cultural tourism products to in order to gain a fair share of the tourism market and develop a competitive advantage in the African continent.

1.1 Purpose of the study
The aim of the thesis is to identify how Cameroon can be marketed as a cultural tourism destination to the Finnish market. In this research work, we will try to look at some of the cultural tourism indicators and potentials of Cameroon and how they can be marketed as a destination package to attract tourists. Also we are going to have an analytical view of the Finnish society on how they perceive culture as one of the several tourist attractions. There will also be an economic account of cultural tourism attraction to the local region and to the nation as a whole.

1.2 Research objectives
The objective was meant to identify certain issues of the research matrix which includes; to identify the different types of cultural tourism attractions, tourist sites, places and tourism potential of Cameroon, to identify and explore the ways in which the cultural tourism poten-

tials of Cameroon can be marketed to the culture-loving Finnish tourist, to identify the issues surrounding the internationalization of the cultural tourism market of Cameroon, and finally, to highlight the uniqueness of Cameroon as an ultimate cultural tourists destination in Africa to the Finnish tourists.

2 History of Cameroon and its cultural tourism attractions

A brief history of the research matrix (Cameroon) will be discuss since this study is conducted in a foreign nation where it is believed that the nationals have little or no in-depth knowledge about the country. Also, some of the major and widely popular cultural attractions will be highlighted as well as the local and regional ones.

2.1 Brief presentation of the history of Cameroon

The Republic of Cameroon is situated at the extreme northeastern end of the Gulf of Guinea and lies between longitudes 8^0 and 16^0 east of the Greenwich Meridian and between latitudes 2^0 and 13^0 north of the Equator. Cameroon is boarded to the south by Equatorial Guinea, Gabon, and Congo; to the west by Nigeria; to the east by the Central African Republic and Chad; and finally to the north by a narrow portion of Lake Chad (see figure 1). The whole territory of Cameroon covers an area of 475,000 km^2. The country presents great diversity in its physical landscape, human and economic aspects, including diversity in ethnic groups and economic activities especially at the local level, offering great natural and cultural experiences for tourist consumption (Neba 1999, 1.)

The Portuguese were the first Europeans to arrive at the coast of Cameroon in the 15th century and were impressed with the immense trading opportunity. The ancient history of Cameroon holds that a Carthaginian navigator called Hanno who was one of the earliest navigators to arrive near the coast of Cameroon, saw the today Mount Cameroon and called it the "Chariot of the Gods"; presumably referring to the active Mount Cameroon under serious volcanic eruption. Today, this volcanic mountain located in the South west region of Cameroon is a great eco-touristic site attracting many visitors around the globe (Ngoh 2002).

Thereafter, when other Portuguese traders arrived at the estuary of the river wouri (a main river in the coastal city of Douala in Cameroon), they found a variety of prawns in the region and subsequently named the river '*Rio dos Cameroes*', meaning the 'River of Prawns'. This Spanish word of 'Cameroes' used to name the river wouri later gave birth to the German version spelled as 'Kamerun'; to the English version of 'Cameroon' and the French version as 'Cameroun' to name the country; with the English and French versions being officially used today (Ngoh 2002, 45). The Portuguese arrival to Cameroon in the 15th century was followed by the Dutch in the 17th century as the later displaced the former in Cameroon and established their trading stations along the coast of Cameroon. The Dutch monopoly of trade along the coast of Cameroon was short-lived as they were immediately toppled by powerful French and Britain traders, alongside the Swedish, Danish and Bradenburger traders (Ngoh 2002, 47).

Nevertheless, it was Germany who officially first took charge of Cameroon in the 19th century through the German colonial administration, headed by a German Governor and Chancellor, which was established by the German colonial constitution of 1886-1888 (Ngoh 2002). Before then, the Germans officially annexed Cameroon on the 12 July 1884 and signed the famous German-Duala Treaty of 1884, where Germany was represented by German traders Eduard Schmidt, Eduard Woermann and Voss and Cameroon represented by the coastal chiefs named King Akwa and Bell.

The general motives for such early European movement to Cameroon and Africa were the infamous search for slaves to work in plantations, the need for African raw materials like cotton and palm oil for industries, the need to trade in commodities such as ivory and gold, the need to have spheres of influence where their manufactured goods could be sold. This early voyage of European countries to Cameroon also later saw the abolition of the slave trade and human sacrifices through the signing of treaties with local coastal chiefs called Kings Akwa, Bell, and William and the arrival of Christian missionaries such as the Baptist, Catholic, Presbyterian, Basel and Islamic missions to carry out evangelization works and propagate their religious beliefs in Cameroon (Ngoh 2002, 47).

After the German colonial administration in Cameroon from 1884-1916, Cameroon was later under colonial rule by both France and Britain (though France had majority- 4/5 portion of the country under their control) precisely from 1916 to 1960. French Cameroon finally gained its independence in1960 and the reunification of the Republic of Cameroon and the British Southern Cameroons took place in 1961. From 1961, the country was headed by the first Cameroonian president Ahmadou Ahidjo from 1961-1982, who signed the federal constitution that brought the West and East Cameroon together as the Federal Republic of Cameroon, and this took effect on the 1st of October 1961. President Ahmadou Ahidjo of Cameroon resigned abruptly in 1982 and this saw the appointment of a new and second president Paul Biya who has since remained in power till date. President Paul Biya was sworn in as president of the Republic of Cameroon on the 6th of November 1982 at the age of 49 (Ngoh 2002).

Cameroon has two official languages of English and French, a legacy of British and French colonial administration. Cameroon uses a currency called the Cameroon Franc CFA ('Financial Community of Africa' in English or 'Communauté Financière Africaine' in French - code: XOF), commonly used by eight independent West African nations (Cameroon, Benin, Burkina Faso, Côte d'Ivoire, Guinea-Bissau, Mali, Niger, Senegal and Togo) of the BCEAO (Bank of West African States or Banque Central des États de l'Afrique de l'Ouest) for french-speaking West African countries.

Cameroon has a total of ten regions, namely; Extreme North, North, Adamawa, Central, East, Littoral, North West, West, South West, and the South regions. The South West region is where the study is focused and together with the North West region are the only two English-speaking regions of Cameroon. The country has a total population of approximately twenty

(20) million inhabitants distributed in these ten regions, following the 2011 population census, indicating a double when compared to about 10,446,400 inhabitants reported in the 1986 census. The South West region has a total population of approximately 1.4 million inhabitants.

2.2   Cultural touristic sites, places and attractions in Cameroon

The touristic sites and places in Cameroon providing attractions to tourists are illustrated generally using broader natural geographical locations or regions of the country. Figure 1 below presents the ten regions of Cameroon and their regional and international boundaries.

Figure 1. Political and administrative map of Cameroon
Source: Maps of the world 2013

2.2.1 Touristic sites and attractions in the Coastal Lowlands and the environs of Yaoundé

Geographically, the coastal lowlands of Cameroon include parts of the Littoral and South West regions of Cameroon (see figure 1). Tourist arriving Cameroon by air, land or sea through the city of Douala will immediately embrace the numerous industries, the 1.8 km long bridge of the Wouri River and the many colonial relics. The coastal city of Douala is the economic hop of Cameroon. Moving some 80 km from the city of Douala is a small town called Edea, which has the Sanaga waterfalls harboring a hydroelectric power station and some industries. To the south of the coastal city of Douala is another small town called Kribi, which arguably has greater international popularity than other small towns thanks to its natural and beautiful white sandy beaches with great sunshine and dotted with coconut palms. The town of Kribi is a popular beach resort, which also often preferred by affluent Cameroonian businessmen and foreign experts for weekend business seminars. Tourists who visit the town of Kribi also love visiting the impressive set of waterfalls known locally as 'Chute de la Lobé'. Moving away north from the city of Douala located in the Littoral region of Cameroon to the South West region are the creeks of a small town called Tiko, the rocky beach in Limbe flashing rocks of solidified lava accumulated during past volcanic eruptions of the active Mount Cameroon, one of the most active volcanoes in Africa and the highest in West Africa. There is also a Botanical Garden and Zoo in Limbe that offer good touristic attraction for nature and animal lovers. Further inland from the coast of Cameroon are the magnificent crater or volcanic Barombi lakes, which offers captivating attractions for tourists. These partly constitute some main touristic sites and attractions in the south west region of Cameroon for prospective tourists.

The city of Yaounde is the political capital of the Republic of Cameroon and together with the economic capital city of Douala; they form the 'urban primacy' of Cameroon. Though the city of Yaounde essentially performs administrative and educational functions, it also offers some touristic attractions in the form of lakes, the perched slopes of the Mount Febe and its beautiful hotels such as Mount Febe and Hilton hotels, the Unity palace, the Municipal stadium, the reunification monument, and many other structures of modern art and architecture. For example, the city of Yaounde has a local show room known in English as the Cameroon National Office (Office National Camerounais – in French), containing works of arts such as painting, status, amongst others.

2.2.2 Touristic sites and attractions in the Western Highland Regions of Cameroon

Geographically, the Western highlands of Cameroon include parts of the South West region that stretches from the Mount Cameroon to the highlands of the North West and Western regions (see figure 1). Stretching about 120 miles on the northern side of the Nigeria- Cameroon border (that is from the North West Region of Cameroon) is a volcanic range of mountains locally called the 'Mandara Mountains', famous for its panoramic view of terraced hillsides. It is

a good base for excursions into the surrounding areas like Kapsiki and Rumsiki. The Mandara Mountains consist of wide green valleys and hillside villages and is an ideal location for an adventurous trekker.

Picture 1.Mount Cameroon – tourists climbing the mountain

Source: Wikipedia 2013

Therefore, on the western highland regions, the tourist is at the threshold of really magnificent scenery of vast mountains rising some 2000 meters, fantastic rock massifs, numerous waterfalls, almost pristine streams and lakes and many deep valleys. The mount Cameroon, for example, offers magnificent vegetation stratification for tourist view, as the mountain is covered by forest at the base, grassland in the middle and some shrubs as one approaches the summit. It also has three camps (huts) where climbers spend nights.

Of great touristic attractions in this highland region in terms of fresh water bodies are the volcanic Muanenguba twin (male and female – as locally called) lakes, the lakes Baleng, Awing, Wum, and the explosive lake Nyos (lake contains high concentration of carbon and methane gases), amongst others. These highlands and mountains offer superb scenery and it is possible to see way over 80 km and at some vantage point for over 200km, especially at the beginning and end of the wet season when the atmosphere is usually very clear ensuring greater visibility. The rolling hills are covered with grass and the valleys with raffia palms, while eucalyptus trees are common place (Neba 1999).

This highland region is renowned for its traditional crafts, cultural dances, and music and stand clear as the greatest production of arts in Cameron with its chiefdoms, traditional palaces, and royal treasures. The traditional leaders in this region are locally called 'Fons', referring to 'Kings' in English who together with the high-ranking officials of the community wear prestigious items such as special embroidered hats and garments, jewelry, drinking horns, pipes, gongs, drums, elephant tusks, etc. during traditional ceremonies, including funerals of village elders (Neba 1999). It is worth noting that, this is arguably one of the regions in Cameroon where the inhabitants have not given up their traditional culture for modernity, even when they live abroad permanently.

In the Foumban community of the Bameleke area (a major ethnic group) of the highland region, for example, the tourist will be delighted to see the palaces of historic sultan (King – as in English) called Sultan Njoya, constructed in the 1950s, the bronze cavaliers, and the numerous sculptures produced by the Bamum ethnic group (Neba 1999).

Picture 2. Traditional palace of the sultan of the Bamoum people in Foumbam, Western Region of Cameroon. Source: Wikipedia 2013

This region boast good resort spots for tourist such as the 'Centre Climatique' (Climate Center – as translated to English) located in the university town of Dschang and the 'Centre Touristique' (Touristic Center – as translated in English) located at Batie.
The Bamenda area of the highland region also has numerous handicraft centers with many show rooms and sales rooms, a museum and many traditional palaces owned by 'Fons' and chiefs in neighboring villages, provide striking views for tourists.

2.2.3 Touristic sites and attractions in the North and Far North Regions

This is the heart of the tourist industry in Cameroon and the dry season is the best time for tourists to visit this region. This region is linked to the south by air, road and railway, providing tourist varied transportation options from the north to the south and vice versa; although it is best traveling by air. Among several touristic attractions in this region, the rich diversity of wildlife provides a perfect touristic resort for wildlife lovers. This biodiversity hotspot is dubbed the 'paradise for wildlife' in Cameroon, as it is amazingly rich in all types of wildlife, which include mainly giraffes, hippos, deers, rhinoceroses, lions, elephants, birds, amongst others. In an effort by the government of Cameroon to protect this rich biodiversity resort, she long created national wildlife reserves in strategic areas in the region such as Waza Park, Bouba-Ndjida and Benue national wildlife reserves, regulated by national and international wildlife and biodiversity legislations. Besides these three main national wildlife reserves, Cameroon also has two minor national wildlife reserves (Kalamaloue and Mozogo-Goroko wildlife reserves), together covering an area of over 575, 000 hectares and equipped with comfortable camps to lodge tourists (Neba 1999). There are also nine forest reserves which also contain a good variety of animals.

The Waza wildlife reserve created in 1968, for example, covers an area of about 170,000 hectares and it is the most famous and spectacular wildlife reserve in the country and in all French-speaking Africa (Neba 1999), which attracts appreciable number of safari goers and big game hunters annually. It contains important animal species such as lion, cheetah, elephant, hippotragus, waterbuck, hartebeest cob, giraffe, warthog, and panther, amongst others. It also has a wide variety of bird species such as the ostrich, heron, goose, pelican, egret, and vulture, amongst others. However, this combined forest and grassland wildlife reserve appears not to be suitable for visit all year round. Tourists are advised to visit the forested part between November and June, and the grassland part between March and June because these are the most exciting periods for tourists wishing to admire the herds of antelopes, elephants, giraffes and lions moving gracefully and feeling very undisturbed (Neba 1999). The wildlife reserve has camps with beds where tourists safely spend nights at very affordable prices. Spectacular to the Benue wildlife reserve in hot weather are several hippopotami and crocodiles lying in the ponds and shallow beds of the Benue River, and the 'Buffle noir' and 'Grande-Capitaine' accommodation camps are equipped with comfortable rooms with baths. Unlike the Waza wildlife reserve, the Benue wildlife reserve is open to tourists at any period or time of the year (Neba 1999).

Picture 3.Waza National Park, wildlife reserve of Cameroon - Animals in the wildlife reserve
Source: Wikipedia 2013

As indicated earlier, the economic activities at the local level in Cameroon is very diverse and such activities in this region are very different and varied in many ways from those in the south. The town of Maroua, for example, is the center for craft work with very attractive museums, and tourists can enrich their archive and souvenir with ivory, metal, and wooden objects; and other articles made from the skins of snakes, crocodile and leather. Furthermore, the town of Rey-Bouba is rich with well preserved medieval traits and many traditional dances completely different from those in the South; thus tourists visiting this region should expect traditional dances and music produced by flutes and drums, unlike the music and dances produced essentially by wooded gongs and xylophones in the Southern regions.

2.2.4 Regulations governing visits to national wildlife reserves and restrictions on killing

The government of Cameroon legislated regulations governing visits to national wildlife reserves by tourists. Such regulations imposed are intended to protect tourists from danger and also to protect and preserve the biodiversity in wildlife reserve, and not to interfere with tourist pleasure while on visit to wildlife reserves. These official regulations are as follows:

1. An affordable fee is charged for tourists entering the wildlife reserves, which might be reduced when tourists come in as a group through organised visits conducted by travel agencies. Such entry permit issued is valid for a specified period of time and it is not transferable either by lent or sale.

2. It is forbidden to organize picnics, reside or camp in a wildlife reserve, and all visitors are expected out before sunset.

3. Driving is not allowed outside created specified routes.

4. Visitors are advised not to get out of their cars and run after animals or go close to them, thereby requiring them to keep reasonable distances from animals, especially elephants and lions.

5. Motorists and motor driving is strictly prohibited in the wildlife reserves.

6. Visits are urged not to scare animals either by making loud noise or wearing clothing with very bright colors. Tourists living in camps and who have to go across reserves must keep their guns in their sheaths, unloaded, and inside their cars. Anyone caught with a gun in hand or a loaded gun shall be deemed a hunter or poacher and shall be prosecuted accordingly.

7. Hunting within the wildlife reserves is strictly prohibited and defaulters are liable to severe penalties.

8. All arms and other trophies found in a wildlife reserve shall be handed to the game warden.

9. All visitors to a wildlife reserve must be accompanied by a licensed guide or a game warden.

National wildlife reserves in Cameroon also carry some restrictions on the killing of animals and birds. The animals and birds are classified under two classes, namely; fully protected (killing is completely prohibited) and partially protected (killing is restricted) species. Therefore, for the partially protected species, it is not allowed to kill more than two animals of the same species or more than four different animal species on the same day. In addition, it is also unlawful in a week or seven consecutive days to kill more than fifteen animals of different species (Neba 1999).

Overall, Cameroon is blessed with many cultural tourism attractions that will provide greater experiences to the Finnish tourists. The most international and popular tourist resorts that attract the most tourists are the Waza National Park (nature wildlife reserve) located in the Far North; the Mandara mountains of the western highland regions; the Kribi white sandy and dotted coconut palm beach of the Littoral Region and its environ waterfalls; and also the

Limbe beaches, botanic garden, Zoo, Korup National Park (rainforest reserve), and the volcanic mount Cameroon located in the South West Region of Cameroon.

3   Literature review and theoretical framework

The theoretical framework for the study will be based mainly on the review of the definition, context and perspectives of culture and cultural tourism and its main sub-sections, drawing examples from different places and geographical regions of the world. This study makes use of the theoretical framework for global cultural tourism studies (that suggested by Smith, 2009) and also the concept of destination and destination management and marketing.

Richard (2007) indicated that the perception of cultural tourism has shifted from the passive consumption of historic sites, monuments and museums in Europe, where there is very rich cultural heritage stock to today's many popular cultural attractions of sports, creativity, and urban lifestyles of the West; and to current concentration of the product on traditional village festivities, daily rural life, growing urban cultural life, and natural attractions (e.g. wildlife) of African countries (Akama and Sterry, 2002). Richard (2007) further indicated that the emerging styles of cultural tourism have witnessed a continental surge. For example, the author indicated that the search for distinctiveness and identity in a globalizing tourism market has led to increasing emphasis on the creativity aspect of cultural tourism in Australia and New Zealand to offer new tourism products and act as a distinct tourism market segment, based on authenticity and deeper meaning. In North America, cultural tourism has always been important and several destinations have traditionally relied on leisure and convention travels, but cultural tourism has not until recently been recognized as a distinct market segment by many communities; while in many parts of Latin America, cultural routes often linking cultural and archaeological features with rural and natural environments have been well developed (Richard 2007).

Unlike in many countries of Asia where culture has long been at the forefront of the international tourism product, international cultural tourism development and destination marketing in the Middle East and the Arab countries of North Africa had unfortunately been immensely affected by the events of September 11, 2001, largely indicated by a massive decline in European tourist population (Richard 2007). For example, in countries such as Yemen, Syria and Jordan, there is low intensity of international tourism (Richard 2007) and current political instability in these countries can only make the destination tourism situation even worst. Richard (2007) therefore indicated that the domestic and regional cultural tourism development destination markets in the newly emerging nations of Asia, Africa, the Arab world, Central and Southeastern Europe, and Latin America place greater effort on developing cultural heritage as a source of national identity and little evidence of significant income generation

for development, whereas the historic established destinations of Western Europe have been keen to promoting their rich cultural diversity as a source of cultural tourism development.

3.1 Perspectives of culture and cultural tourism

The definition of cultural tourism remains very broad and undergoes changes all the time as many researchers always argue that almost all tourism trips can be considered cultural inclined, especially if culture is defined as the whole way of life (Richard 2007). "Cultural tourism depends on culture as the main foundation of its attraction base and the prevailing factor influencing tourists choice of cultural destination; thus because culture plays a central role in cultural tourism, approaches to defining cultural tourism are expected to be similar to those that define culture" (Ivanovic, 2008, 75). In this way it is important to start by defining culture through looking at the two different approaches suggested by Tomlinson (1991), which has played a significant role in bringing some order to the discrepancies surrounding the numerous definitions of culture. Richard (1996) states that the complex nature of the concept of culture has triggered considerable debate over the term, and thus the solution to the definition of culture proposed by researchers (e.g. Tomlinson 1991) is not to "seek an all-embracing definition of what culture is, but rather to concentrate on the way the term is actually being used."

3.1.1 Approaches to defining culture

Tomlinson (1991, 4, as cited in Richard 1996, 22) notes that hundreds of definition of 'culture' exist, "which would suggest that either there is a considerable amount of confusion … or that culture is so large an all-embracing a concept that it can accommodate all these definitions". Richards (1996, 22) therefore reports that "trying to define culture in a single broadly acceptable definition produces a level of generalization which renders the act of definition useless". Williams (1983, as cited in Richard 1996, 22) identifies three broad categories of modern usage of the term culture: firstly as a general process of intellectual, spiritual and aesthetic development; secondly as indicative of a particular 'way of life'; and thirdly as the works and practices of intellectual artistic activity. However, over time, most academic literature in cultural tourism makes use of the term 'culture' using two basic approaches: culture as process and culture as product.

The first approach stressed that if culture is seen as a process, then it should be seen as an indicative of a particular "way of life" and should be regarded as the continuous, adaptable and ever-changing process of the "production of meanings". Clarke (1990, 28, as cited in Richard 1996, 22) affirms culture as process by stating culture "designates the social filed of meaning production", or the process through which people make sense of themselves and their lives. The second approach to defining culture sees culture as product, particularly derived from literary criticism and is regarded as the product of individuals or groups activities

to which certain meanings are attached (Richard 1996, 22); or as the artistic and intellectual works, activities, and practices of groups or individuals to which certain specific meanings are attached. The authenticity of cultural attractions (culture as product) for tourism and the authenticity of tourist cultural experiences in terms of the meaning (culture as process) of the cultural product in destinations are also significant tourism-oriented approaches to understanding culture and cultural tourism attractions Thus, culture as process is transformed through tourism into culture as product, reflecting a certain degree of possible integration of the two approaches. Therefore Richard (1996) indicate that the conceptualization of both cultural products for tourist consumption, and the cultural processes which generate the motivation to participate in cultural tourism pose a fundamental challenge in defining cultural tourism.

3.1.2 Approaches to defining cultural tourism

Also, the vastness in the range of cultural products for tourist consumption and the whole range of cultural manifestations by tourists gives a wider range of possible uses of the term cultural tourism, and the meaning attached to the concept is constantly changing. In this regard, Richards (1993) affirms that no single widely accepted definition of cultural tourism has emerged at the time. Schouten (2007, 26) stated that "cultural tourism is difficult to define, as it looks more like a continuum from incidental encounters with cultural phenomena to intentional decision-making based on cultural preferences, rather than a single or niche market." The problem with defining cultural tourism partly stems from the experience that few tourist usually perceive themselves as cultural tourists, but their activities and sites of preference to visit in tourist destinations such as visiting museums in the afternoon are usually considered cultural inclined by researchers and scientists who are looking to give the concept a contextual meaning or "labels to categorized the phenomena" as indicated by Schouten (2007, 28).

Bonink (1992, cited in Richards 1996, 23) review existing definitions of cultural tourism and proposed two basic approaches to defining cultural tourism; a technical or "sites and monument" approach and the conceptual or activity. The 'sites and monument' approach specifically focusing on the types of attractions visited by cultural tourists in the particular site or destination and the types of cultural products consumed by tourists and gives a narrow view of the activities and motivations of cultural tourists. It is clearly related to the process-based definition of culture and very useful for quantitative research on cultural tourism, since it is relatively easy identify, count and interview visitors to cultural attractions, although it restricts analyses to specific sites The conceptual or process-based approach defines cultural tourism by attempting to "describe the motives (including learning and novelty-seeking) and meanings attached to cultural tourism activity" by understanding why and how people engage in cultural tourism travel instead of simply counting their numbers. Richards (1996, 24) indicated that the consideration of the motivation of tourists being central in the conceptual def-

inition of cultural tourism mostly distinguishes it from the technical definition. Some researchers have argued that the cultural motives for tourism do not only include the learning element but also the search for novelty, deeper meaning and education.

The current ATLAS definitions of cultural tourism (cited in Richards, 1996, 23) include the following. The technical definition sees cultural tourism as "all movements of persons to specific cultural attractions, such as museums, heritage sites, artist performances and festivals outside their normal place of residence". The conceptual definition sees cultural tourism as "the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs". Ivanonic (2008, 76) stated that the conceptual approach to defining cultural tourism is more process-based and "forms the basis for qualitative research on cultural tourism where an attempt is made to define the characteristics of cultural tourism demand, fundamental to the very existence of cultural tourism;" and that any attempt in trying to integrate both approaches of the cultural tourism definition equation in to one unified definition of cultural tourism has proved to be greatly difficult.

However, both definitions hardly consider culture as a way of life of people, prompting the author to propose a more comprehensive definition which reads as thus: "Cultural tourism is not just the consumption of cultural products of the past but also of contemporary culture of the "way of life" of people or region. Cultural tourism can therefore be seen as covering both "heritage tourism" that is related to artifacts of the past, "arts tourism" that is related to contemporary cultural production, and even "creative tourism" that involves participation in cultural activities such as painting, photography, crafts, dancing, and cookery" (Richards 2001a, cited in Smith 2009).

Mckercher and du Cros (2001, cited in Smith 2009) on their part suggest a number of ways cultural tourism could be defined including: (1) As a form of special interest tourism where culture forms the basis of either attracting tourists or motivating people to travel; (2) From a business perspective as involving the development and marketing of various tourists sites and attractions; (3) From a motivational perspective whereby visitors travel as a result of their interest in cultural activities; (4) As an experimental activity where engagement with culture can be unique and intense, and tourists are educated as well as entertained; and (5) From an operational perspective where tourists participate in a large array of activities or experiences (e.g. heritage, arts, festivals, local cultures).

A more harmonized definition of cultural tourism that reflects a shift towards more active and interactive forms of culture tourism, such as creative and experimental tourism has also been suggested by Smith (2009), which involves a "passive, active and interactive engagement with culture(s) and communities, whereby the visitor gains new experiences of an educational, creative and/or entertaining nature." In itself, "cultural identity is seen as the ex-

pression of one's place in the world and a living force representing the wish to protect the uniqueness of one's own culture, language, and identity and their attached value systems from foreign influence" (Schouten 2007, 35).

3.2 Types of cultural tourists

McKercher and du Cros (2002) researched on the different types of cultural tourists in Hong Kong and identified five distinct types of cultural tourists, namely; the purposeful cultural tourist, the sightseeing cultural tourist, the casual cultural tourist, the incidental cultural tourist and the serendipitous cultural tourist; classifying them by experience sought (shallow or deep) and by centrality (low or high) as illustrated in figure 1 below.

Deep	Serendipitous cultural tourist	Purposeful cultural tourist
Experience sought	Incidental cultural tourist	Casual cultural tourist	Sightseeing cultural tourist
Shallow		
	Low ←	→ High
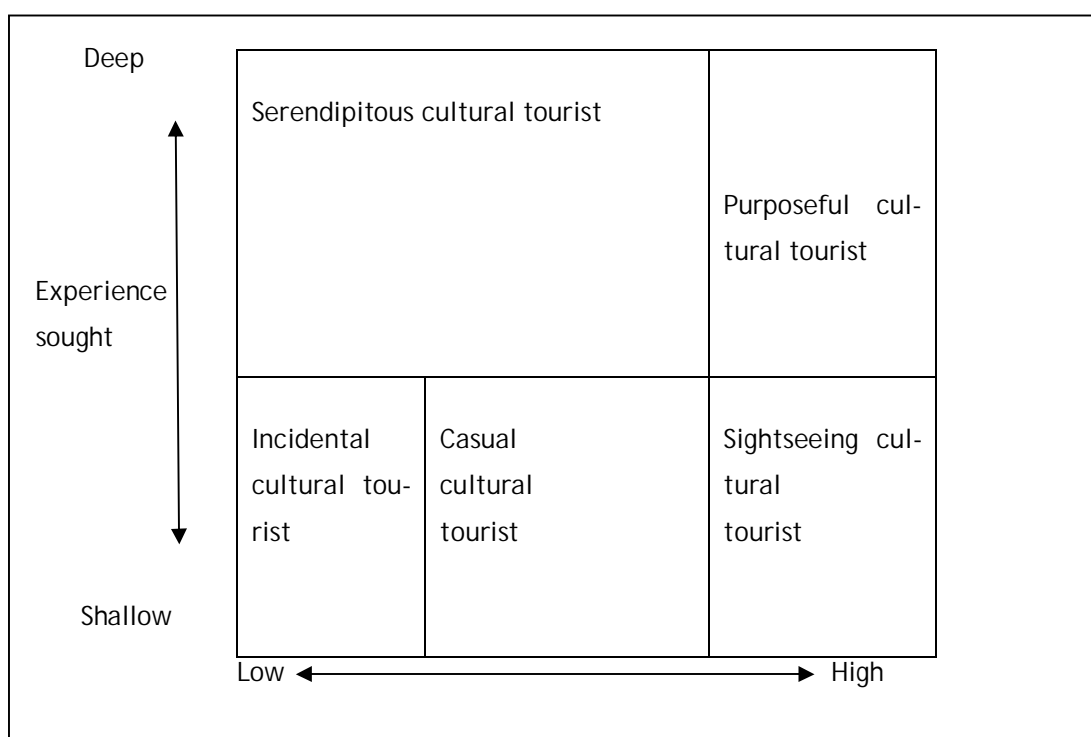
The importance of (centrality) of culture in the decision to visit a destination

Figure 2. Types of cultural tourists. Source: Mckercher & du Cros (2002, 32, cited in Richard 2007, 27).

3.3 Types and sub-sections of cultural tourism

Smith (2009) suggested a fairly comprehensive typology of cultural tourism that considers some sub-sectors or sub-segments of the product and the market in the cultural tourism industry and will act as the guiding theoretical framework for this study (see table 1).

Table 1. A typology of cultural tourism attractions (after Smith 2009)

Types of Cultural Tourism	Tourism Sites and Places
Heritage tourism	Visits to castles, palaces, country houses
	Archaeological sites
	Monuments
	Architecture
	Museums
	Religious sites
Arts tourism	Visits to the theatre
	Concerts
	Galleries
	Festival, carnivals, events
	Literary sites
Creative tourism	Photography
	Painting
	Pottery
	Dance
	Cookery
	Crafts
	Creative industries (e.g. Film, TV, architecture, fashion, design)
Urban cultural tourism	Historic sites
	Regenerated industrial cities
	Waterfront developments
	Arts and heritage attractions
	Shopping
	Night life
Rural cultural tourism	Village tourism
	Agro or farm tourism
	Eco-museums
	Cultural landscapes
	National parks
	Wine trials
Indigenous cultural tourism	Hill tribe, desert, jungle, rainforest or mountain trekking
	Tribal villages
	Visits to cultural centers
	Arts and crafts
	Cultural performances
	Festivals
Experimental cultural tourism	Theme parks
	Themed restaurants
	Shopping malls
	Pop concerts
	Sporting events
	Film and TV locations
	Celebrity-endorsed products

The main typology sub-sectors of the cultural tourism sector suggested include; heritage sites, performing arts venues, visual arts, festivals and special events, religious sites, rural environments, indigenous communities and traditions, arts and crafts, language, gastronomy, industry and commerce, modern popular culture, and creative activities. This typology of cultural tourism is broadly illustrated in table 1 below. What is important is that the various types (heritage, arts, creative and experimental activities and contemporary cultural attractions) of cultural tourism and their sub-sects can be clearly provided by most countries of both established and emerging cultural tourism destination markets, thus the study will limit its detail explanation to a few of the different cultural tourism types, namely, heritage, arts and urban types and their sub-sects as these are considered more applicable to the chosen study area of Cameroon.

3.3.1 Heritage tourism

Smith (2009) stated that "heritage tourism is largely concerned with the interpretation and representation of the past and thus is a branch of cultural tourism that can be something of a political and ethical minefield." The author explain that heritage has increasingly become politicized as recognition has been granted to previously marginalized, minority and ethnic groups and the interpretation of historic events as more of heritage history studies is no longer acceptable in the postmodern global environment. Considerable academic and public interest has instead been directed to the social histories of the working classes, women, ethnic minorities, and indigenous groups who however, were disinherited, displaced or often unable to record their own history to sustain their heritage.

Therefore, it might be inappropriate to develop cultural tourism where the interpretation of heritage may be sensitive and controversial, such as heritage of atrocity (e.g. war, massacre, genocides) on certain minority and indigenous groups in the past. Smith (2009) report that, UNESCO have recently been moving towards a more inclusive approach to the designation of heritage sites, focusing on their historical and cultural rather than aesthetic value. For example, there is more meaning and representation of the intangible heritage of indigenous peoples and industrial landscapes of the working classes.

3.3.2 Arts tourism

Smith (2009) indicated that Arts tourism has apparently developed slower than heritage tourism and suggested that this should be partly due to traditional reluctance on the part of both sectors to combine and accept joint initiatives. The author stated that the Art sector has often been reluctant to accept the value of tourism and the development or expansion of audiences through tourism because it is often believed that audiences composing largely of tourists would be less appreciative of the form of art presented to them or that the integrity or authenticity of the performance would be compromised in some way.

Arts tourism is a global tourism phenomenon that can be taken to people in different geographical locations in the form of theatre, dance, music, and shows, performances and exhibitions forms of virtual arts but can also be location bound, especially in urban areas where arts can be experienced as the same ballet, opera, play or musical performance can more often than not be seen there, due to its multicultural, metropolitan and cosmopolitan attractions. Although arts tourism is said to have a small audience, attempts are now increasingly being made to promote and increase peoples access to arts and to broaden the profile of audiences. It has been indicated that, especially in western societies, the accumulation of "cultural capital" or "cultural competence" is invaluably necessary to understand and appreciate the arts, as it is noted that the increasing cultural diversity and multiculturalism in today's societies has led to the proliferation of new and hybridized art forms, which needs better support and increased profile (Smith 2009).

3.3.3 Urban cultural tourism

The development of urban cultural tourism is particular in European countries and their cities and has increasing become a massive phenomenon, and is arguably considered a serious threat to the future sustainability of a number of historic towns in Europe (Smith 2009). The joy of short-break holidays especially to historic cities such as Prague and Krakow of the Eastern European countries has tremendously increased for cultural tourist who fancy near tourist destinations due to the shortness of their breaks. Thus these emerging urban cultural tourist destinations of the Eastern European countries experience overwhelming cultural tourist visitors and the expansion seems rapid and uncontrollable at the moment. Smith (2009) stated that although these Eastern European cities cannot compete easily with the world's most popular heritage destinations, they can often position themselves in the short-break market as alternative urban cultural tourism destinations. The focus of urban cultural tourism is more likely to be based on contemporary cultural tourism product such as popular culture, music, sport, shopping and nightlife.

3.4 Cultural tourism destinations

According to the WTO (2002a, as cited in Pike 2008), a local tourism destination is a "physical space in which a visitor spends at least one overnight. It includes tourism products such as support services and attractions and tourism resources within one day's return time travel. It has physical and administrative boundaries defining its management, and images and perceptions defining its market competitiveness. Local destinations incorporate various stakeholders, often including a host community, and can nest and network to form larger destinations". In this light, destinations are places with some form of actual or perceived boundary, such as the physical boundary of an island, political boundaries, or even market-created boundaries (Kotler et al., 2006).

Buhalis (2000) also defines destinations from the actual and perceptual perspective depending on the origin of a tourist and the shared boundary of a touristic attraction. In this regard, the author considers or envisages destinations to be a "defined geographical region which is understood by its visitors as a unique entity, with a political and legislative framework for tourism marketing and planning". Thus, destinations offer an amalgam of six A's tourism products and services (table 2), which are consumed under the brand name of the destination, reflecting the destination products and services and which ensures its success.

Table 2. Six A's framework for the analysis of tourism destinations

Attractions (natural, man-made, artificial, purpose built,
    heritage, special events)
Accessibility (entire transportation system comprising
    of routes, terminals, and vehicles)
Amenities (accommodation and catering facilities, retailing,
    other tourist services)
Available packages (pre-arranged packages by intermediaries
    and principals)
Activities (all activities available at the destination and what
    consumers will do during their visit)
Ancillary services (services used by tourists such as banks, tele-
    communications, post, newsagents, hospitals, etc.)

Source: Buhalis (2000)

The amenities of a destination, for example, should also include well planned and well structured, giving room for future expansion in infrastructure and societal structures (rules and culture). Geographically, a destination is a space in which a 'cluster' of tourism resources exist and according to Rubies (2001, 39, as cited in Pike 2008, 24), this cluster amongst others is… "the accumulation of tourist resources and attractions, infrastructures, equipments, service providers, other support sectors and administrative organisms whose integrated and coordinated activities provide customers with the experiences they expected from the destination they chose to visit". From the destination demand perspectives, "destinations are places that attract visitors for a temporary stay, and range from continents to countries, to states and provinces, to cities to villages, to purpose-built resort areas, to un-inhabited islands"; or since the majority of tourism activities takes place at destinations, they can also be seen as … "places at which visitors temporarily base themselves to participate in tourism related interactions and activities" (Pike 2008, 25-26).

3.4.1 Destination management and marketing

One of the early and fundamental studies scoping on tourism marketing and tourism destination marketing was that of Wahab et al. (1976). The authors suggest that tourism destination marketing is "the management process through which the National Tourist organizations and/or tourist enterprises identify their selected tourist, actual and potential, communicate with them to ascertain and influence their wishes, needs, motivations, likes and dislikes, on local, regional, national and international levels and to formulate and adapt their tourist products accordingly in view of achieving optimal tourist satisfaction thereby fulfilling their objectives" Wahab et al. (1976, 24).

No matter how rich a destination may be in terms of its history, image and legacy development, the continuous management and marketing of the destination and its products and services remains invaluable in safeguarding, improving and promoting the destination's global identity and popularity. This suggests that a location or destination may lose its market popularity if its stakeholders focus only on its development without also setting aside resources and efforts for its management and marketing to inform and attract visitors to their destinations. Kotler et al. (2006) states that those charged with tourism planning more often pay very little attention with respect to retaining and preserving the attributes that attracted visitors to the destination in the first place, rather they concentrate more on the developing the destination. Thus, there is huge literature on the development of a tourist destination while the management and marketing of tourist destinations is only gaining research focus in the recent past, thus the later forming a key part of this study and its theoretical framework. Tourism is among the last sectors to assume a marketing approach focusing on the consumer, and therefore marketing researchers have been concerned about the identification of key trends in tourism marketing only since the last decade, hence this sector has received less academic research over the years (Bigne et al. 2010).

Other studies also indicate that relevant literature on destination marketing and illustrations of destinations as an experience provider for tourists and locals had been scanty and neglected and only increasing within the last two decades. Much of the research on destinations has been focused on the planning and development facilities, often leaving the management and marketing of destinations to industry people and consultants, thus increasing the complexity and competitiveness nature of destination marketing (Buhalis 2000).

Tourism marketing orientation features a negotiation between two players or forces, namely; the supply-side and demand-side, and the supply-side is the travel and tourism industry, which seeks to stimulate demand for products and services. The demand- side represents consumer-travelers, who seek travel products and services to satisfy their desired needs. In this regard, marketing is seen as involving an exchange process between the supply-side and demand-side forces.

Destination is increasingly an indispensible part of tourism studies as it provides the totality of products and services desired by tourists to experience, but its management and marketing remain complex and challenging. These indicates that destinations are one of the most difficult 'products' to manage and market because of the fact that they comprise of so many products, stakeholders, and complex management and political relationships that contribute to making its management and marketing ever very challenging (Buhalis 2000).

The destination experience is essentially comprised of regions, resources and amalgams of tourism facilities and services, which often do not belong to individuals, thus managing possibly conflicting stakeholder interests makes controlling and marketing destinations as a whole extremely challenging (Buhalis 2000); prompting the urgent need to manage and market destinations in a more collaborative and integrated approach, which will bring all stakeholders towards putting resources together to improve on their destination brand and delivery system. The proper management and marketing of a destination and its products and services does not only requires the development of local partnership between the public and private sectors (Buhalis, 2000 and Seaton & Bennett, 2004) to coordinate their resources and delivery to the tourist global market but also requires an understanding of a destination characteristics and typology Buhalis (2000). This partnership involves stakeholder collaboration and co-operation as either sector (public or private) cannot handle the management and marketing of a tourism industry alone, especially in emerging tourist destinations where national identity and image is at the center of tourism development. The figure below illustrates a stakeholder collaborative approach to destination management. Page et al. (2002) stresses the intervention of the public sector "in promoting and protecting a local or national destinations identity" as this is not only necessary but also an essential ingredient for the development of an enabling tourism environment and a viable, successful, and sustainable private industry.
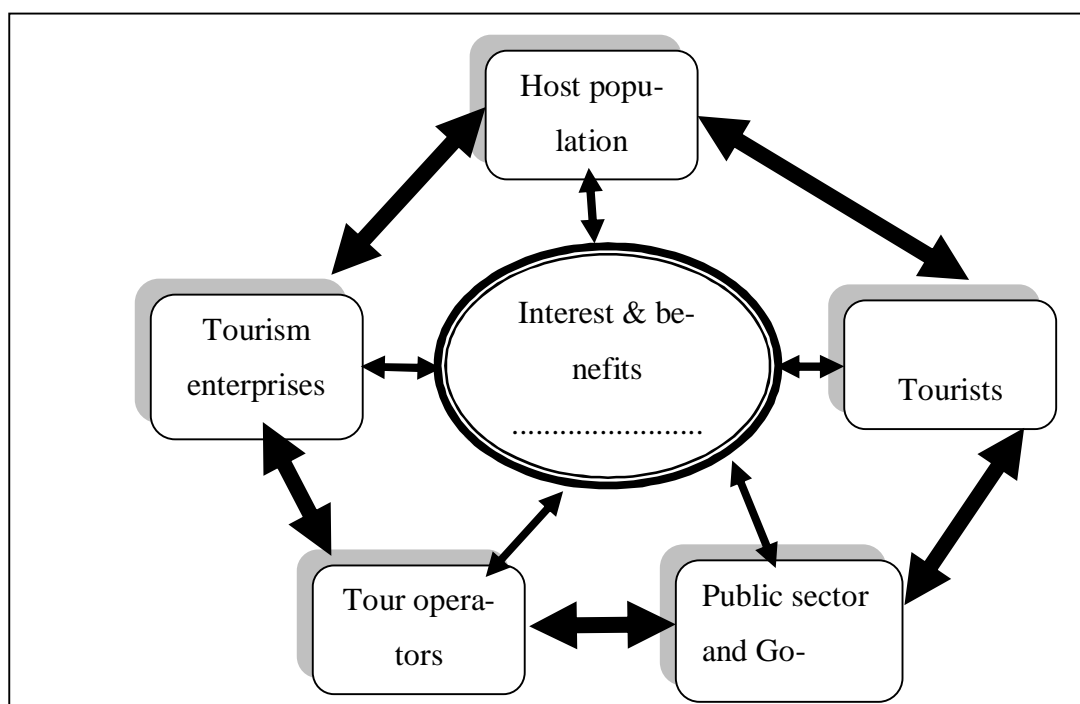

Figure 3. The dynamic wheel of tourism stakeholders. Adapted from Buhalis & Fletcher (1995, as cited in Buhalis 2000)

The development and marketing of a tourist destination can also requires an understanding of the stages and history of tourism development of a destination, and this scenario can be explained by the "destination life cycle" concept suggested by Butler (1980, as cited Buhalis 2000). It is said that the main credit of the destination life cycle is that it facilitates our understanding of the change process of tourist destination and their products. In this regard, it thus provides guidance for the improvement of marketing strategies and decision making to re-flame declining destinations, thereby highlighting destination marketing as an invaluable and useful tool in sustainable tourism development.

Therefore, the destination life cycle puts together the different stages destinations go through as a "life cycle" and illustrates how that affects their tourism impacts over time and space and that different stages of the life cycle require different marketing strategies, planning and decision making to meet up changes in tourist demand by improving communication and marketing with target markets at every stage of the life cycle. Buhalis (2000) explain that the different stages are due to differences in demand in destinations for products and services by tourists and supply experienced at different levels in terms of tourist visits to destinations. The author thus suggest that marketing strategies (see table 3 below) in the form of a destination marketing mix should focus on building awareness and promoting the destination product on the early stages of the cycle and probably have to handle image alteration and re-design and re-launch the product at the later stages. Table 3 below suggests strategic management and marketing objectives for destinations.

Table 3. Strategic management and marketing objectives for destinations

Enhance the long-term prosperity of local people
Delight visitors by maximizing their satisfaction
Maximize profitability of local enterprises and maximize multiplier effects
Optimize tourism impacts by ensuring a sustainable balance between economic benefits and socio-cultural and environmental costs

Source: Buhalis (2000)

Destination marketing is increasingly becoming extremely important and competitive on a global scale. Buhalis (2000) emphasis innovativeness, differentiation and flexible specialisation of tourism products by destinations as exceedingly important for destination marketing for tourism regions to attract 'intentional demand' from tourist. Above all partnership between the public and private sector and close cooperation between all suppliers is at the center to any destination to sustain their market attractiveness by steadily offering quality products and also considering consumer expectations, and cooperate rather than compete (Buhalis 2000).

3.4.2 Destination marketing mix

Buhalis (2000) provides an illustrative framework which can assist destination marketers in deciding and developing the most appropriate marketing mixes to employ, following a destination's decision on the type of tourism management and marketing strategy. The marketing mix will enable destinations approach each target market with a comprehensive range of product and service offerings and help them propose an integrated solution to consumer needs and wants. Thus, as part of the theoretical framework on destination marketing for this study, formulating the destination product, developing the destination distribution channel and ways of promoting the destination form the destination marketing mix concept.

3.4.2.1 Formulating the destination product

A destination is usually seen as a mixture of distinctive tourism products and services for tourist experience and consumption, and these products and services are what make up the destination as a brand to target markets. A product is a mixture or combination of tangible and intangible bundle of attributes (features, functions, benefits and uses) or an idea, a good or a service capable of exchange or use. A target market is the particular segment of a total population on which the retailer focuses its marketing expertise to satisfy that sub-market in order to accomplish its profit objectives. A destination or region tourism product comprises of the collective range of facilities and services locally offered, including its socio-cultural, environmental resources, as well as public goods.

Buhalis (2000) asserts that "understanding the core product as well as the facilitating, supportive and augmented products for each target market is of paramount importance for destination marketing". The physical and human environment of the destination, its accessibility, as well as the interaction and participation of visitors forms an enabling augmented destination environment for tourism. In various nations or regions, DMOs have been entrusted with the total responsibility for the entire destination product and through incentives and policies they facilitate the development of desired products for tourists experience and consumption.

3.4.2.2 Distributing the destination

"Distributing marketing channels are defined as sets of interdependent organizations involved in the process of making a product or service available for use or consumption" (Buhalis 2000). Briefly, distribution channel has as main objectives to the right quality and quantity of products, in the right place, at the right time, at the right cost and to the right consumer. Distribution channel actors perform several distribution and marketing functions including the carrying of inventory, generating demand through promotion, collecting and analyzing market information, negotiating channel members and consumers, physical possession and distribution, risk taking, payment and financial arrangements, and after-sales services.

Distribution channels are important actors in bringing feasible competitive and cost advantage, differentiation of product by adding value to the product, promoting brand experience and powerful image popularity for the destination or region.

3.4.2.3 Promoting the tourism destination

Buhalis (2000) states that the implication in destination promotion is essentially the development of communicating channels with clientage or collective body of customers and other stakeholders to increase awareness and persuade to purchase products; and it requires a co-ordinated campaign and message for all local principals and suppliers. The global spread of tourism product consumers and the diversity of tourism suppliers at destinations make the designing of cost-effective promotional marketing mix very difficult for destination actors and their DMOs. Buhalis (2000) highlights that the most challenging task to market a destination is achieving a consensus on the marketing campaign suitable for the destination, as well as coming up with sufficient funds needed to develop and implement the promotional marketing mix or activity.

A broad range of methods have be used in promotional destination marketing activities, including advertising on television, radio, internet, and poster campaigns (above the line advertisement), which credibly can provide appreciable assistance to the development of the destination brand, while influencing a large influx of visitors to visit the destination and even extend their visit, and encourage repeat visits. However, targeting the right market with the right message and at the right time is always difficult; and increasingly more difficult for destinations which attract visitors from vast geographical regions, cultural, and language backgrounds. This scenario usually re-surfaces the issue of the effectiveness of advertisement campaigns and promotional activities in tourism destination promotion and marketing, as it has often been reported to have varied and inconclusive results (Buhalis 2000).

Participation in major annual tourism and travel fairs provides below the line promotional techniques in destination marketing as it provides an avenue for destination marketers to meet intermediaries and members of the public domain to promote their products. These promotional activities make use of brochures (showing local attractions, activities, hotels, entertainments etc.), which is distributed to all partners in the industry and to prospective consumers requiring information on the destination. In addition, travel trade manuals offer information about the destination to the travel trade and provide a reference guide (Buhalis 2000).

DMOs and public relations also contribute appreciable to tourism destination promotion and marketing. For example, DMOS operate information offices providing information about local suppliers in a passive way, prompting consumers to demand for a more active 'one-stop-service' selling role by DMOs in promoting and marketing destinations. Also public relation

representatives at national level establish tourism offices in their major markets to distribute promotional material and information, as well as through their embassies. Furthermore, they are used to generate news articles, stories, and publicity in order to develop the awareness of consumers and persuade them to purchase the products offered (Buhalis 2000).

4 Research methodology

There are four methods of data collection that are universally or widely accepted in academic research and they include the use of questionnaires, interviews, personal observations, all of which are primary sources and interrogation of literature databases, known as secondary or written sources.

4.1 Research design

The study has been designed to investigate the ways that Cameroon can be marketed as a cultural tourism destination based on the perception, opinions and experience of tour opera-tors, travel agencies and other professionals interested in tourism as whole. The study is de-signed to cover different perspectives and typology of cultural tourism and ways of destina-tion management and marketing because of the rapidly growing interest in experiencing and consuming different cultures by tourists and the compelling evidence that nearly all tourist visits have a cultural feeling or an experience and consumption of the destinations cultural products. More importantly, the study is designed to explore the different ways in which Cameroon's cultural products can be marketed to the Finnish society, who arguably are very much less informed about the rich cultural diversity of Cameroon.

4.2 Methods of data collection

Data collection for this study involved a combined primary and secondary data collection. For primary sources, the study principally made use of questionnaires. A total of 50 question-naires were administered to tour operators, travel agencies and local non-tourism marketing professionals as the three main target respondents. The questionnaires contained sixteen questions focusing on some background information of the respondents; their knowledge and experience on where and how Cameroon as a cultural tourism destinations can be marketed, what cultural products, factors and destination characteristics (e.g. accessibility) are appeal-ing to the Finnish tourist population, do they market Cameroon as a cultural tourism destina-tion to the Finnish tourist population, what are the challenges and how can they be overcome to improve on the market share and competitive advantage of Cameroon as a cultural tourism destination to the Finnish tourist market.

Therefore, the questionnaire contained only closed-ended questions attempting to address some important issues relating to the marketing and management of Cameroon as a cultural tourism destination. Closed-ended questions were preferred to open-ended questions in order

to obtain more concise information while saving time as well, as it just required respondents to select from a set of already provided answers (see appendix 1). Also due to the limited time to collect the data and the likelihood that most of the professionals are perceived to have limited knowledge about the research matrix (Cameroon), I decided to use close-ended questions in order to guide and direct the respondents.

The choice of tour operators, travel agencies and other tourism marketing professionals was done randomly in all the three regions that make up the city of Helsinki or the so-called Helsinki-Uusimaa region. Helsinki-Uusimaa was chosen as the target place for questionnaire administration for the study because it is the most populated region in Finland and also because it has the highest record of travel and tourism activities in Finland (Statistics Finland, 2012). Also, due to limited finance and time, it was more cost-effective for me to carry out the study in the Helsinki municipality since I just needed to commute to the various offices of the tour operators and travel companies. These target respondents are considered to be a representation of the wider Finnish-based tourism destination marketing companies. The combined seven tour operators and travel agencies, and other professionals (see table 4) to which a total of fifty (50) questionnaires were administered included the following: Tjareborg (ten questionnaires administered), Suomen Matkatoimisto (five questionnaires administered), Kilroy travels (five questionnaires administered), CWT Kaleva travel (ten questionnaires administered), Moon travel (five questionnaires administered), Jet travel (five questionnaire administered) and Apollo Matkat (five questionnaires administered), and other tourism marketing professionals (five questionnaires administered and four responded).

Table 4. Targeted tour operators and travel agencies for questionnaires administration

Tourism marketing companies	No. of quest. delivered	No. of filled quest. received	No. of unfilled quest. received
Tjareborg	10	10	0
Moon travel	5	5	0
Kilroy	5	3	2
Suomen Matkatoimisto	5	2	3
CWT Kaleva	10	5	5
Appollo travel	5	1	4
Jet travel	5	0	5
Other professionals	5	4	1
Total	50	30	20

Overall percentage participation for questionnaires= 60%

The challenges contacting these respondents were enormous as I had to book appointments by email requesting permission to distribute the questionnaires. I wrote emails to these tour operator and travel agency companies to booked appointment dates for questionnaires administration. In my email, I also briefed them about the main objective and purpose of the study to keep them abreast with the study before going to their offices to administer the

questionnaires in person. I got their contact emails from their websites. This initial step was meant to keep the respondents informed about my need for their assistance to helping me completing my undergraduate thesis. However, not all the seven targeted companies confirmed the appointments by responding to the emails. Nevertheless, I still went ahead to administer the questionnaires to all seven companies in person by simply dropping the questionnaires in stamped self-addressed envelopes and requesting the companies to return the filled questionnaires by post as soon as possible within a period of one month from the date the questionnaires were delivered to my home address.

Although the questionnaires were initially thought to be distributed somehow equally among the target parties, the number of questionnaires distributed to the tour operators and travel agencies was finally decided based on their responses to emails. Companies who responded to emails and confirmed appointments were considered to be more interested to participate in the study and thus were given more questionnaires (10 questionnaires) than those who never confirmed appointments by the email, and this was highly reflected in the completeness and speedy return of the questionnaire envelope by these companies. For example, Tjareborg and CWT Kaleva travel, two internationally accredited tour operator and travel agency companies were the quickest to confirm appointments by email and also the first to return all ten filled questionnaires in less than two working weeks, while some of the questionnaires were returned unfilled by some of the other companies such as Jet travel.

I also intended to administer these questionnaires to top managers and decision makers who have vast experience in the tourism industry especially those concerns with tour operators, travel agencies and tourism advertising agencies, and this was realized as four out of the five questionnaires I delivered to randomly selected tourism professionals were filled and returned by post to my home address.

Therefore, out of the 50 questionnaires administered, a total of 30 were returned filled, giving a general percentage participation of 60%. Although this small sample population of tour operators and travel agencies might not be a true representation of the entire tourists and tourism marketing population in Finland, it should be considered appropriate because it targeted a relatively homogeneous group, which helps to minimize possible random errors that might occur when using a heterogeneous group such as the general public. It is base on these 30 respondents that analysis will be made on the research objective and generalize as a basis for future study.

For secondary sources of information, I have made use of text books, journals, articles published in international peer-review online journals and other internet sources which offered a wide range of literature data bases for the interrogation of relevant literature and development of the right theoretical framework for the study.

4.3 Methods of data analysis

The questionnaires have been sorted manually and the results entered in to an excel sheet for quantification of the responses of the different questions for subsequent analysis. The results are presented mostly as tables and illustrated as figures in order to answer the research questions of the study.

5   Results

The result is base on the perspectives of tour operators and travel agencies on Cameroon and on marketing the country as a cultural tourism destination. This involves analyzing the responds of the respondents on some key indicators of the questionnaires and ranking them base on the judgment of their expertise.

5.1 Socio-demographic background of respondents

As expected, the majority (26) out of the 30 respondents in this study are of Finnish nationality while the remaining 4 respondents are of other nationality. Most (14) of the 30 respondents in this study are between the ages of 20-35, 10 are between the ages of 35-45, and the remaining 6 are between the ages of 45 and above, suggesting that the lower-active age group are more represented in the tourism marketing business in Finland, with females obviously dominating this industry's working population as 23 respondents were female and just 7 were male. Furthermore, 18 of the 30 sampled respondents in the tour operator and travel agency business have earned a higher diploma and 12 hold a University degree, together in Tourism (7), Marketing (13), Management (8), or other related fields (2). This obviously implies that a higher diploma or University degree in Marketing is comparatively more valuable in the tourism marketing industry although the result also illustrates the multidisciplinary nature of the tourism marketing industry with Tourism and Management diploma holders also involved.

The respondents in the sampled tour operator and travel agencies work mainly as trip advisors (6), ticket sales operator (5), operations managers (11), tourism advertisement operators (4), and in other related positions (4). Surprisingly, most of the staffs in the tour operator and travel agencies indicated frankly that they have never heard about Cameroon as a country and as a tourism destination and as a result do not advertise or market Cameroon as a cultural tourism destination to their current customers or even potential tourist customers.

5.2 Some factors that influence Finns to visit a country for tourism

Approximately 53% of the respondents indicate that most traveling Finns will first consider a country's cultural attractions before planning their visits to such tourism destinations. Finnish tourists also consider the multicultural nature of the society of the tourism destination and the peacefulness of the destination nation as indicated by 27% and 20% of the tour operator

and travel agency respondents, respectively (table 5). This illustrates and suggests that although Finnish tourists are appealed by a country's rich cultural diversity attractions, they are also concern about the level of peace and security they will be exposed to if they visit a particular tourism destination. This is in line with other study results which indicate that there is a decline and low intensity of European and international visitors for cultural tourism to war-prone countries such as Syria, Yemen and Jordan (Berriane 1999). It was also widely reported that the development of tourism in the Middle East and Arab nations of North Africa (where the tourism product is largely based on cultural tours) was strongly affected by the events of September 11, 2001.

Table 5. Factors that can influence Finnish tourists to visit Cameroon for cultural tourism

Appealing factors	No. of Respondents	%
Cultural attractions	16	53
Stable political climate	0	0
Multicultural society	8	27
Peaceful nation	6	20
Other	0	0
Total	30	100

In this regard, Cameroon should be an excellent destination for Finns interested in cultural experiences and attractions since the country has arguably enjoyed relative stability and an appreciable level of peace and security since independence. The country has a very rich cultural diversity that is reflected in its 200 ethnic groups with varied cultures, and almost every culture in experience in other African countries can be experienced by just visiting Cameroon alone, thus, the country has long been dubbed 'The African in miniature', meaning all cultures of African found in a one country.

5.3 Cultural attractions in Cameroon and the Finnish tourists

The respondents of the sampled tourism marketing companies indicated that Finnish tourists are most interested in visiting tourism destinations with rich museums and diverse cultural heritage sites. Based on the experiences of the tour operators and travel agencies with their tourism oriented traveling customers, 40% of the respondents indicated that Finnish tourists will chose to visit Cameroon for a cultural tour based on the richness of her Museums, and 23% will be attracted by the country's diverse cultural heritage sites, thereby ranking both cultural products 1st and 2nd as attractions that could quickly appeal Finnish tourists (table 6). The respondents also rank traditional dances and festivals 3rd as a cultural attraction that is of interest to Finnish tourists, while local gastronomy and nature hot spots were ranked 4th (table 6); implying that Finnish tourists are far less attracted by these two but far more attracted to museums and cultural heritage sites.

Table 6. Cultural tourism attractions in Cameroon that could interest Finnish tourists

Types of cultural products	No. of Resp.	%	Ranking
Cultural heritage sites	7	23	2
Museums	12	40	1
Traditional dances and festivals	5	17	3
Monuments	0	0	5
Local gastronomy	3	10	4
Nature hot spots	3	10	4
Other specific attractions in Cameroon			
African in miniature factor	8	27	2
Natural beaches and wildlife reserves	6	20	4
Mountains and an active volcano	0	0	5
Botanic gardens and Zoos	7	23	3
Natural safari	9	30	1

However, their responses were a little contradictory when quizzed about other specific natural attractions in Cameroon that could appeal Finnish tourists. Although they earlier indicated that nature hot spots were less attractive to majority of Finnish tourists (10%), they further acknowledged that natural safari trips (30%), Botanic gardens and Zoos (23%), and natural beaches and wildlife reserves (20%) are very attractive to Finnish tourists. Besides, the understanding of the phrase 'The African in miniature', which refers to Cameroon could proof a major attraction for Finnish tourists as they are sure to experience the whole of the African continent in just one country. This phrase 'The African in miniature' could be a marketing capture for many Finnish tourists interested in visiting African countries as indicated by 27% of the respondents (table 6).

5.4 Marketing Cameroon as a cultural tourism destination to Finnish tourists

Some of the competitive strategies that could be used to advertise and market Cameroon as a cultural tourism destination to the Finnish tourists as identified in this study will involve effective collaboration and partnership between the Finnish tourism board, Finnish based tour operators and travel agencies and the Cameroon tourism board and tour operators and travel agencies based in Cameroon. Such collaboration and partnership should involve the designing and advertising of cultural tours and travel packages to Cameroon by Finnish partner tour operators and travel agencies to their Finnish tourist customers. Effective collaboration and partnership between the tourism board of Finland and Cameroon will imply that the cultural products and attractions, and the image and identity of the Cameroon should be positively advertised in national media and press in Finland; just it is done for other African tourism destination countries such as Gambia, Kenya, Tanzania, amongst others, which are already known to the Finnish tourists.

According to the respondents, collaboration and partnership that will ensure that Finnish based tour operator operators and travel agencies advertise travel packages for cultural tours to Cameroon appears to be the most important marketing strategy to market Cameroon as a cultural tourism destination. This marketing strategy is preferred by 50% of the respondents, while partnership with the Finnish tourism board and continues promotions with Finnish tourism agencies earned 27% and 23% of responses, respectively (table 7). The marketing strategies considered important for this study has also been ranked as illustrated on table 7 below. This result is in line with the view of Buhalis (2000) who affirm that one of the most important marketing strategies for any tourism destination is promoting the destination through advertising on TV, radio and press, as well as using poster campaigns. According to Buhalis, promoting the destination also implies the development of communication channels with 'clientele' and other stakeholders to increase awareness and persuades to purchase products. The author also considers the use of public relations and destination management organizations in promoting and marketing a destination through the distribution of promotional materials and information in order to also develop the awareness of consumers and persuade them to purchase the products.

One of the first the main challenges to establishing good public relationship in the tourism sector between Finland and Cameroon would be signing some treaty on development and international cooperation between the two countries, with Finland pledging to extend its development aid projects and development cooperation to Cameroon through, for example encouraging its nationals to visit Cameroon for tourism, market research, and business related visits. Both countries would first of all need to establish permanent embassies or consulate sections through which tourism destination representatives in Cameroon can distribute promotional materials and tourism related information. Buhalis (2000) state that most tourism destinations extensively use public relations through which new stories, articles and publicity are generated in order to develop awareness of consumers in their target markets. Unfortunately, Cameroon and Finland have no political or economic history together and neither of these two countries has an embassy or consulate section in either country where cultural tourism attractions or products in the destination country could be promoted, advertised or publicized.

In addition, such development cooperation should effectively provide an enabling business environment where Cameroon tourism management organizations and other stakeholders could use a direct marketing strategy by identifying prospective customers through effective and reliable partnership with Finnish based tour operators where identified elements of Cameroon local offerings that satisfy the specific demand of Finnish tourists could be conveniently marketed. The tourism marketing units in Cameroon could subsequently develop relationship marketing and loyalty clubs with Finnish visitors whereby repeat visitors would be recognized and appreciated.

Table 7. How Cameroon can be advertised and marketed as a cultural tourism destination to Finnish tourists and possible aspects that could limit visits to Cameroon

Marketing strategies	No. & % of Respondents	Ranking
Promotion with Finnish tourism agencies	7(23%)	3
Partnership with FTB	8(27%)	2
FTO packages to Cameroon	15(50%)	1
Others	0(00%)	4
Types of setbacks that could limit cultural	tourism visits to Cameroon	
Inaccessible hotel accommodations	5(17%)	3
Expensive airfares to Cameroon	17(57%)	1
Price standardization factor	6(20%)	2
Other factors	2(6%)	4

FTB: Finnish Tourism Board

FTO: Finnish Tour Operators

However, the respondents hold that, many Finnish tourists might be discouraged to travel to Cameroon due to the very expensive airfares to Cameroon as indicated by a majority 57% of the respondents (ticket prices from Finland to Cameroon often range between 1000-1500 Euros, depending on the airline and season). These very expensive airfares from Finland to Cameroon is hardly only due to the geographical location of both countries, but presumably more to the fact that very few airlines go from Finland directly to Cameroon making competition among airlines less of an issue and thus keeping prices high. This has been identified and considered the most limiting factor for Finnish tourists to visit Cameroon, even when they find the cultural products of the country attractive. Price standardization due to differences in currency between both countries, possible inaccessibility of accommodation in some cultural locations, and other related factors were also considered to be potential limiting factors for Finnish tourists to visit Cameroon for cultural tourism (table 7).

5.5 Sustaining market competitiveness for Cameroon as a cultural tourism destination for Finnish tourists for the future

The respondents also identified that there are some unique aspects of Cameroon that could arguably give the country an inherent competitive advantage for cultural tourism, which could be not only attractive to Finnish tourists but also to tourists all over the world. This is illustrated in table 8 below. Nonetheless, literature sources (e.g. Buhalis 2000) have suggested more comprehensive and universally applicable principles that can ensure a destination develop and maintain competitive advantage over other destinations and achieve its marketing strategy objectives.

Table 8. Some aspects that could offer Cameroon a competitive advantage in Africa as a
cultural tourism destination

Cultural aspects	No. of Respondents	%
Two official languages (French and English)	4	13
African in miniature factor	16	53
Local gastronomy	7	23
Accessibility of accommodation and attractions	30	100
Other	3	10

Buhalis (2000) stated that destination marketing is increasingly becoming extremely competitive worldwide and that providing new forms of local tourism products and offerings is therefore compelling for tourism regions and nations. As a result, producing innovative and specialized cultural tourism products will ensure that destinations are able to attract willful demand from consumers who are always eager to experience and consume something new and this will enable destinations to differentiate their products and offerings. These principles together with possible flexible specialisation of destinations, if well appreciated will them to develop and maintain competitive market share and sustain competitive advantage.

As already explained, partnerships between the public and private tourism sector in Cameroon and eventual close collaboration or cooperation between major and minor local suppliers and their target market of Finland remain invaluable. Buhalis (2000) affirm this assertion as the author emphasized that partnership between the public and private sector is vital to the ability of destinations to offer quality products and maintain competitive advantage, and as a result achieve their marketing strategy objectives; thus, "local suppliers should cooperate rather than compete". In the same regard, Buhalis and Cooper (1998, cited in Buhalis 2000) contend that tourism suppliers at destinations need to ripen and develop understanding that they should not compete with each other at the destination level; instead they should collaborate and table their resources to develop and implement comprehensive marketing strategy, which will enable them to develop and maintain competitiveness with other destinations.

Buhalis (2000) also maintain that taking advantage of new technologies and the internet can also enable destinations to enhance their competitiveness, as technology, for example, can improve the efficiency and effectiveness of all local suppliers and also provide tools for the development and delivery of differentiated tourism products. Again, the provision of information on available local facilities and resources will provide the Finnish tourists with the essential information necessary to attract them and enable destinations to improve to more sophisticated and modern cultural tourism demands.

Above all, the secret to marketing a destination for cultural tourism and sustaining its competitive advantage requires developing a collaborative and right marketing strategy and marketing mix for the individual destinations that would benefit all stakeholders. Buhalis (2000) hold that the strategic management and marketing of tourism destinations must lead to the optimization of tourism impacts and the achievement of their strategic objectives for all stakeholders and learn from the 'destination life cycle' in order to avoid the mistakes of the past involving over-exploitation of local resources.

Therefore, a comprehensive marketing strategy should enable managers and planners to identify appropriate target markets and to maximize economic benefits locally without jeopardizing local resources and thus, promoting ecotourism and environmental friendly practices locally (Buhalis 2000).

Conclusions

Defining and contextualizing the growing concept of cultural tourism and the marketing of destinations remains complex and contestable. Some authors argue that nearly all tourist visits has a cultural feeling or at least some experience and consumption of the destinations cultural products, as the tourists must definitely come in to contact with the culture of every destination visited. Of even more complexity is how destinations can market their cultural products to develop competitive advantage and achieve planned strategic objectives. The study suggests that tour operators and travel agencies in the city of Helsinki (Helsinki, Vantaa, and Espoo regions – all inclusive) in Finland have never advertised or promoted Cameroon and its rich and diverse cultural attractions to an average Finnish tourist planning cultural tours or visits to Africa. This is reflected in the fact, most of the respondents clearly indicated that, before my field research visit to their offices, they hardly know any thoughtful information about Cameroon or knowing it as a tourism destination from Finland since they have never market such tour.

It can also be concluded that the rich and diverse cultural attractions in Cameroon and the inherent multicultural societal mentality of many Cameroon could be major influential factors that could convince Finnish tourist to visit Cameroon. The study provides compelling evidence that Finnish tourists will be more interested in visiting museums, cultural heritage sites, and nature reserves for safari than climbing a mountain to enjoy its scenery if they consider visiting Cameroon for cultural tourism.

The study suggests that the ultimate step to marketing Cameroon as a cultural tourism destination to the Finnish tourists is to establish official development cooperation and economic partnership between the Cameroon Tourism Board (Ministry of Tourism) and the Finnish Tour-

ism, and also establish strong collaboration, partnership and promotion with Finnish tourism marketing agencies. Nevertheless, the expensive airfare from Finland to Cameroon could prove a major possible factor that could limit many Finnish tourists from visiting Cameroon or performing repeated visits to Cameroon for their cultural tours.

Thus, this study is arguably the first of its kind to practically and formally inform or better still, remind tour operators, travel agencies, and other tourism related professionals located in the city of Helsinki and Finland of the rich cultural products and attractions that Cameroon offers to the global tourism market. As a result, this study has re-enforced the positive image and national identity that Cameroon reputes not just as a global cultural tourism destination, but also as 'The African in miniature'. This is true especially for rational tourists who prefer to experience and consume all that Africa has to offer in the form of cultural tourism products and services by simply visiting a single country called Cameroon.

Tourism destinations today face critical challenges of designing strategic objectives to be benefit all, of identifying what cultural products or experiences that can be developed and marketed, how and where to market them in order to develop and maintain competitive advantage for their offerings in the future.

Of increasing importance also is selecting and updating the destination theme to be advertised and promoted to capture the target and global market, today and for the future. While communication and information technologies and capacity building in terms of advancement in human resource in the field of tourism in developing and emerging touristic nations or regions have been invaluable in the management and marketing of their destinations, the tension and rivalry among tourism stakeholders in Cameroon, especially among tour operators has undermined cooperation and rather increased unhealthy tourism marketing competition amongst them. Understanding the dynamic needs and interests of tourists is also vital for cultural tourism marketing in Cameroon as tourism as a whole has become more of a learning process and educational experiences rather than just for recreation.

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Appendices

Good day and welcome to this questionnaire session of my research. To begin, I wish to thank you for accepting to participate in my research despite your busy schedules. My name is Akuri Lucien Fobi, a Bachelor degree student in Tourism at Laurea University of Applied Sciences, Kerava, Finland. Your experience and knowledge in tourism destination marketing will be of great help for me to complete my Bachelors degree programme in Tourism with a research topic on "Marketing Cameroon as a cultural tourism destination to Finnish tourists". The main purpose of seeking you to fill the questionnaire is to know how your company can market Cameroon as a cultural tourism destination base on your every day destination marketing experience with your customers. I can assure you that your responses will be treated with confidence and anonymous. Please, kindly place a cross (X) to indicate your choice of answers and/or opinions.

1. Which is your citizenship of origin?
   - Finnish
   - Swedish
   - Other (Please specify)
2. Which age group do you belong?
   - 20-35
   - 35-45
   - 45+
3. What sex are you?
   - Male
   - Female
4. What is your level of Education?
   - Post High school diploma graduate
   - University graduate
5. What is your educational specialisation?
   - Tourism
   - Marketing
   - Management
   - Other professional fields (Please specify)
6. What is your main job specification?
   - Trip advisor
   - Ticket sales operator
   - Operations manager
   - Tourism advertisement operator
   - Other (specify)
7. Have you ever heard about Cameroon or tourism in Cameroon?
   - Yes
   - No
   - Some how
   - Other (specify)
8. If yes, do you advertise or market Cameroon as a cultural tourism destination to your traveling customers?
   Yes
   No
9. If yes, how did you get to know about Cameroon or tourism in Cameroon?
   - Internet
   - Tourism journals
   - Friends
   - Other (specify)

10. In your opinion what factors can influence Cameroon as a tourist destination to the Finnish tourists' population?
- Cultural attractions ☐
- Stable political climate ☐
- Multicultural society ☐
- Peaceful nation ☐
- Others (Please specify) ☐

11. Based on your experience, what kind of cultural attractions do you think interest the Finnish tourists?
- Cultural heritage sites ☐
- Museums ☐
- Traditional dances and festivals ☐
- Monuments ☐
- Local gastronomy ☐
- Geological gardens and rescue centers ☐
- Other (Please specify) ☐

12. What other factors can make Cameroon a suitable cultural tourism destination?
- African in miniature (all of Africa culture in one nation) ☐
- Natural beaches and wild life ☐
- Mount Cameroon and its eruption mystery ☐
- Botanical garden and rescue centre ☐
- Natural safari ☐

13. Where/How do you think Cameroon can be advertised as a cultural tourism destination in Finland?
- Promotional campaign with Finnish advertising agencies ☐
- Promote partnership between Cameroon Tourism Board and Finnish Tourism Board ☐
- Finnish tour operators/travel agents design cultural packages for tourist to Cameroon ☐
- Other (Please specify) ☐

14. Do Finnish tourists use accessibility criteria for choosing a touristic destination?
- Yes, accessible accommodation and touristic attractions ☐
- Yes, accessible accommodation and not the touristic attraction ☐
- Yes, accessible touristic attraction and not the accommodation ☐
- No, they do not use accessibility as a criterion for choosing a destination ☐
- Other (specify) ☐

15. What might be the challenges for Cameroon as a cultural tourism destination?
- Inaccessible hotels in cultural destinations ☐
- Expensive airfares to destination ☐
- Price standardization due to fluctuation of the EUR and USD against local CFA ☐
- Other (specify) ☐

16. What gives Cameroon a competitive advantage as a cultural destination as compare to other African nations?
- Two official languages (English and French) ☐
- Africa in Miniature (all of Africa culture in one nation) ☐
- Local gastronomy ☐
- Other (specify) ☐