

Insights into the Cultural Heritage Landscape

a Reader

stemming from an ERASMUS Intensive Programme Project
“European Cultural Management Policies and
Practices for the Creative Use of Cultural Heritage”

(2013, Pécs, Hungary)

Editor: Teréz Kleisz PhD

Lector: Dezső Kovács PhD

ISBN 9785-963-642-534-0

Technical editor: László Bodó

**Published by: University of Pécs, Faculty of Adult Education and Human Resource Development (FEEK)
Pécs, 2014.**

Contents

<i>Teréz Kleisz</i>	
The Growth in the Cultural Heritage Field	5
CHAPTER 1. INTRODUCTION TO INTERACTIVE TECHNOLOGIES FOR CULTURE	11
<i>Nikolaos Avouris – Nikoleta Yiannoutsou – Christos Sintoris</i>	
Interactive Technologies for Informal Learning in Museums Through Games and Stories	12
<i>Nikoleta Yiannoutsou, Nikolaos Avouris and Christos Sintoris</i>	
Designing Mobile Games for Learning in Sites of Cultural Heritage	32
<i>Balázs Vendler</i>	
Gamification – Beyond the Buzzword	34
CHAPTER 2. CITY MAPPING AND PERCEPTION OF THE CITY	40
<i>Panayotis Pangalos – Vassiliki Petridou</i>	
INFOCITY: New Cities Reading & Promotion System	41
<i>Álvaro Campelo</i>	
Metropolises. New spaces of Urban Heritage	46
<i>Vassiliki Petridou – Eleni Antonelli – Anastasia Rousopoulou – Athina Spiliotopoulou</i>	
Patras Re-Identification Proposals: Three Demonstrating Proposals for Re-Branding the City.....	61
<i>Enikő Demény –Diána Jandala – Victor Kiraly – Hugo Morango –</i>	
<i>Marco Novo – Ana Reina – Emilia Robescu – Anastasia Rousopoulou</i>	
Heritage and Community Involment in Uránváros (Housing district of Pécs, Hungary)	72
CHAPTER 3 NEW APPROACHES IN HERITAGE EDUCATION AND MUSEUM EDUCATION.....	81
<i>Álvaro Campelo</i>	
Creative Industry, Museums: The Mediation of Cultural Heritage	82
<i>Zsuzsa Koltai</i>	
Heritage Education- Museum Education.....	87
<i>Vilja Arató – Bálint Takács</i>	
The Use of Interactive Media in Children’s Museums	92
CHAPTER 4. ROLES IN MAPPING, DEFINING AND BUILDING RECOGNITION OF CULTURAL HERITAGE	97
<i>Tünde Minorics</i>	
The Inscription Process of the First Item in the Hungarian Representative List of Intangible Heritage	98
<i>Dezső Kovács</i>	
Development Stages and Conflicts of the First Living World Heritage Village Hollókő, Hungary	105
<i>Dezső Kovács</i>	
Heritage Site Management Plan	109
<i>UNESCO World Heritage Center</i>	122
State of Conservation of World Heritage Properties in Europe.....	122
CHAPTER 5. POLITICS OF CULTURAL HERITAGE	126
<i>Álvaro Campelo</i>	
Cultural Policy and Politics of Culture: Communities and Society	127
<i>Mária Husz</i>	
Main Aspects of Cultural Heritage Policy	134
<i>Inez Zsófia Koller</i>	
How Do Politics Shape Culture?	141

CHAPTER 6. THE IMPACT OF MAJOR EVENTS.....	148
<i>Ágnes Simon</i>	
Pécs 2010 European Capital of Culture – Success or Failure?	149
<i>Balázs Németh</i>	
Learning Regions, Regional Development and New Roles for Higher Education through the European Lifelong Learning Initiative.....	156
CHAPTER 7: USEFUL SOURCES OF INFORMATION	172
<i>Anna Magdolna Sipos</i>	
Webguide for Reaching the Institutions and Collections of Cultural Heritage.....	173
CULTURAL HERITAGE RESEARCH POLICY IN THE EUROPEAN UNION.....	181
ABOUT THE CONTRIBUTORS.....	184

Chapter 3
New approaches in Heritage Education and Museum
Education

Creative Industry, Museums: The Mediation of Cultural Heritage

Introduction

Contemporary societies are faced with increased competitiveness in their economies, where the local and global challenges must combine, to satisfy the increasing diversity and complexity of consumers. If it's true that the differentiation and diversification of economic sectors and industrial products require new models of economic development, new positions in the global market, and new marketing strategies, the same is true in industries linked to cultural industries and management of cultural heritage.

Regions and cities are concerned to become creative spaces. The concepts of creative region and creative city drew attention to the value of knowledge and science in creating differentiated work and differentiated residential spaces, to capture social groups with improved financial conditions and with higher education. In conjugation with that, we would have high potential for regions and cities as well to become spaces of cultural, social and environmental excellence. In other words, do these spaces define societies of the future and sustainable development (Collis et al 2010)?

Normally, when we talk about creative cities, we refer to spaces where big financial investment, education and excellent architecture attract creative industries. These spaces constitute a great focus (on geographical or political power level), where cultural services offerings, investment in urban design and in high technology are conditions for investment and creation of companies linked to creativity. Thus, in addition to the quality of urban space, the presence of cultural institutions, such as culture centres, "creative buildings", museums and universities (research centres), we have a particular social structure, residential or working, i.e. social and cultural elites.

Our question, here, is: are possible creative urban spaces out of that build around technology, urban centres, high tech architecture, and inhabited by common citizens?; can museums contribute to the construction of these creative spaces?; how can cultural heritage, of one local community take an important role in the discussion and building of creative spaces?; how cultural institutions, such as museums, can contribute to the place local communities have within the creative industries?

Creative Industry

Inner-city locations constitute focus in creative industries for workers, creative clusters, and "creative place" policy (Cunningham & Potts 2008; O'Conner & Gu 2010; Collis et al 2010; Flew & Cunningham 2010). Conversely, the suburbs are construed as unproductive, passive, and culturally moribund. The condition of "suburb" does not exclude it as urban places or cities, but we can apply the same relation (which is, after all, one relation to power) between central and peripheral regions, of any country. As our preliminary findings demonstrate, not only are creative industries active in outer suburbs, but interview responses also consistently highlight the gaps between policy concepts of inner-city creative places and the lived experience of outer-suburban materialities for creative workers.

A creative place requires some recalibration once the material and experiential aspects of creative places are taken into account. As the economic and social benefits of creative industrial development become increasingly visible, local planning authorities are responsive to "creative place" ideas and policy drivers. "Creative place" policy, planning, and analysis literatures tend to be based on a separation which emphasises inner-urban localities in creative s, for a more complex understanding of where and how the creative industries operate beyond inner-urban areas.

In particular, questions are emerging about the geographical sites of creative industries, partly produced by a reassertion of place and its social, cultural, and economic role in creative industries development.

Drawing on Porter's economic geographical studies of industry clusters, creative industries analysts and planners have become increasingly aware of the existence and the value of "creative clusters": sites in which sectors of the creative industries benefit economically and professionally by close geographical collocation.

Florida (2005: 37) notes that high-tech workers seem to prefer to live and work in places with specific local characteristics, particularly "technology, talent and tolerance." Florida concludes that for creative industries development, geography does matter. Based on his findings, he creates indices with which places could measure their own potential to attract "the creative class" and thus to prosper.

Creative industries analysts argue that the cultural characteristics of specific places do not just attract creative workers but trigger particular kinds of creativity. In fact, place has emerged in the literature as one of the key drivers of creative industrial strength. But what kinds of geography have emerged in creative place thinking as ideal, and as less than ideal, sites for creative industries productivity and development?

The geographical division key, which runs through the bulk of creative place analysis and planning, is the splitting of cities into "creative" inner cities and "uncreative" suburbs, particularly outer suburbs. In this thinking, clustered creative industrial productivity takes place in inner cities, while outer suburbs are "hinterland" sites of uncreative, conservative, dispersed no-productivity and consumption. Authors characterize this binary as "densely populated vs. sprawl; gentrified terraces and apartment culture vs. new estates and first home buyers; zones of (male) production and creativity against (female) sedate, consumer territory."

Critiques of creative city policy observe that analyses have swiftly been translated into homogenized, prescriptive geographies. The "imagined geography" of outer suburbs generally sees such places as dull sites of domestic consumption rather than creative productivity.

This conception of the city, dual and discriminatory, affords city planners strong investment strategies in a particular area, to the detriment of others. These "others" are regarded as devoid of "interesting content". From a certain moment on, there arises a similarity between this idea of "absence" and the identity of the social actors who reside in these parts of the city. Becoming mere consumers or "marginalized places" available for use by the creative centres. They are empty spaces, without interest. But, it can happen that it is possible to "invent" something new from social experience or cultural elements of those non-creative spaces. What happens is these elements are presented as "savages", needing an act of civilization for the transformation. And, from there, "created" by those who dominate the central spaces and the creative industries.

Empirical evidence increasingly demonstrates that there is a notable level of creative industries activity taking place in outer suburbia and peri-urban regions. The problem in knowing this creativity and capabilities, of the suburbs, in the creative industry, is that the logics of analysis and implementation of cultural policies and economic development are those of the dominant class and elitist media, without being subject to fieldwork study. An empirical and contextualized research by ethnographic methodology, for anthropological analysis, allows the access to another type of information. What are the role of ethnography and the role of cultural heritage to discover on the urban fringe (mainly social and cultural) possible places for the creative industry?

The transformed suburbs are now places of intense commercial and demographic complexity, with some suburbs becoming urban centres in their own right. To understand the ways in which the many material and demographic shifts impact on creative industries in the outer suburbs, it is necessary to address the experiential aspects of outer suburban place as creative industries workers experience them.

References to "mapping" as a methodology have been particularly frequent of late in creative industries research. Where geographical methods have indeed been used, orthodox techniques for mapping the creative economy have attempted to categorise the size, economic significance, and growth patterns of creative industries, with cities usually being the spatial unit of analysis. However, the logic of "mapping" the spaces and the creative industries via traditional categories, and using the orthodox systems, tends to point out the relevant elements according to these categories. These maps present summaries that can be incurred by representation and communication capabilities of traditional maps.

The ability of new methods features to map the complexity of relational spaces and logical creative spaces enables another approach to creative industries.

In this way, what the new maps reveal is not defined only by funding, by high-tech and by structural changes, with a strong urban and organisational investment, but also introduce, within the relational and contextual logic previously referred to, the "social", cultural values, as well as the "availability" (goods) of certain space due to

their cultural heritage, their contingencies in an ecological space. These maps reflect the story of an experiential space, with the conflicts and achievements they present. Presented like this, these places, or regions, have the capacity for dialogue with the outside regions or places, and to claim new spaces of creativity. The creative industries have only a sustained success in these spaces when they think and act in this way.

When the maps reference all these data, allowing you to study them and their communities, and those who have access to these maps, remaining aware of the complexity of the space to which they relate, then the inclusion in them of new creative industries is the opportunity to introduce relational logic of space or region. That is, the community maps reflect an integrative capability for this space to be a creative space, increasing the possibilities of creative industries. However, the creative industries appear on the map as alien elements, out of context and following an external logic of implementation to the community. In this way, despite its exceptional nature, in the sense of changing the status quo, creative industries do not assist the renewal of the local economy. They must be on a special "map", and present themselves of integrative elements. This is what will make them elements of change and innovation.

How can mapping cultural industries, places of creative industries, new social and cultural use of technologies, be used to broaden the scope of data available via interview practices?; and how do they produce innovative new ways of effectively communicating innovative social practices, and feed research results back to stakeholder communities?

The use of information in GIS allows the perception of a geographical area that requires the relationship. A space where community leaders can understand how the interaction of its commitments and responsibilities with the responsibilities and commitments of researchers and promote urban renewal. In other words, the innovation provided by creative industries, their gross and results are not only knowledge of certain privileged players, who live in a kind of "islands" within the city (even though these islands are located on the outskirts). With these instruments geo-referencing technology (for which at least the leaders of the communities must be trained,) knowledge can be shared and be accessible to all social actors of a certain space. Which promotes sharing and access, in turn, the debate and the relevance of participation. So spreading the knowledge, and interpreting the possible role of each one of the participants, in this the results feed on other results. In other words, mapping and facilitating access, within a certain space or area, creative industries create truly a creative space, innovative capacity and economic, social and urban sustainability.

When we talk about the mediation of cultural heritage as a possible strategy for the creative industries, we want to emphasise this aspect of meaning and possibility of any community being able to build a creative space. Search and work with communities, cultural heritage in an integrated manner and participatory, using ethnographic methodologies correctly, gives us the possibility of building content that can well be mapped by these technologies.

Maps of place provide a readily identifiable and user-friendly point of entry into university-generated research, and they additionally open up the methodologies we employ to the critical scrutiny of a wider audience of stakeholders.

Museums and community engagement

The complex multi-faceted role of museums is often evolving to respond to, and encourage, changing viewpoints or knowledge and shifting political sentiment or government policy. As centres of research, museums potentially can, and at times do, initiate critical thinking and respond with their own self-driven evolution and policy shifts (Kuflik et al 2011).

Scott (2006) has demonstrated that the important impacts of museums tend to be the intangible elements such as:

- personal learning in a visual, hands-on, free-choice environment;
- the development of perspective and insight;
- and the important experience of linking with the past. This type of value and experience is impossible to express in visitor figures alone.

Whilst economic efficiency remains central to public funding agreements, more recently there has been increased emphasis on social policy. Government policy in countries such as the United Kingdom (and, more

recently, Australia) has come to reflect the view that cultural institutions have a role to play in building social cohesion, reducing social exclusion, improving individual self-esteem and encouraging 'lifelong learning'.

Organisations such as museums and galleries may increase their value once they can consistently demonstrate their ability to implement and achieve worthwhile goals that make a noticeable positive difference within their communities (Weill 2002). In many countries, government policy has been reflecting these sentiments by 'encouraging' museums to transcend their traditional role as educators and act as conduits for tackling social exclusion – influencing complex issues of disadvantage, poverty and inequality through a range of public programmes, exhibitions and events aimed at reaching a variety of audiences.

There has been much recent debate about the instrumentalisation of cultural institutions and their programmes resulting from government policies around museums and social inclusion (Gray, 2008). Museums and galleries have historically tended to exclude groups that, for example, come from different cultural or non-English-speaking backgrounds, that have access issues, differing education levels or socio-economic status, and who fall outside the traditional white, middle class audience. When considering the complex role of museums in their communities, it is also crucial to note the privileged position museums continue to hold as perceived centres of knowledge and authority.

It is crucial to overcome the inherent power imbalances that may exist as a result of the real or perceived position of authority that museums hold and to develop, instead, collaborative, transparent relationships with audiences based on a concept of shared authority. The approach taken to develop or implement a community engagement or social inclusion project will therefore be critical to its success, impact and sustainability. It is vital for museums to offer and participate in more effective programmes if they wish to move beyond simply meeting criteria to fulfil financial or political demands.

Exhibition content will be representative of a diverse range of local history groups, collections and research areas and encourage visitors to access and support these groups. Local history and the work of heritage groups must continue to be supported and promoted through collaborative exhibitions, programmes and capacity-building work in a cosmopolitan world (Cameron & Mengler 2012).

Conclusion

Creative urban spaces and museum are the Locus of mediation between elite's conception of modern cities and development and a good appropriation and participation of marginalized groups and spaces. In this mission, cultural heritage has a significant role. Heritage does not belong to a single group. It is pervasive and can be lived and suitable for the development of any urban community. If in cities we find creative spaces in unimaginable places, a museum's mission is give the word to this creativity.

Bibliography

- Brennan-Horley, C. (2010). GIS, Ethnography, and Cultural Research: Putting Maps Back into Ethnographic Mapping, *The Information Society*, 26: 92–103.
- Cameron, F.; Mengler, S. (2012). Cosmopolitics, border crossings and the complex museum. *International Journal of Heritage Studies*, Vol. 18, 6: 637–653.
- Collis, C.; Felton, E. & Graham, P. (2010). Beyond the Inner City: Real and Imagined Places in Creative Place Policy and Practice. *The Information Society*, 26: 104–112.
- Cunningham, S.; Potts, J. (2008). Four models of the creative industries. *International Journal of Cultural Policy*, Vol. 14, 3: 233–247.
- Flew, T.; Cunningham, S. (2010). Creative Industries after the First Decade of Debate. *The Information Society*, 26: 113–123.
- Florida, R. (2005). *Cities and the creative class*. London: Routledge.
- Gray, C. (2008). Instrumental cultural policies: causes, consequences, museums and galleries. *Cultural Trends*, 17 (4): 209–222.
- Kuflik, T.; Stock, O.; Zancanaro, M.; Gorfinkel, A.; Jbara, S.; Kats, S.; Sheidin, J.; and Kashtan (2011). A Visitor's Guide in an Active Museum: Presentations, Communications, and Reflection. *ACM Journal on Computing and Cultural Heritage*, Vol. 3, No. 3. Article 11.
- O'Connor, J. (2009). Creative Industries: a new directions? *International Journal of Cultural Policy*, 15 (4): 387–402.
- O'Connor, J.; Gu, X. (2010). Developing a Creative Cluster in a Postindustrial City: CIDS and Manchester. *The Information Society*, 26: 124–136.

- Perkin, C. (2010). Beyond rhetoric: negotiating the politics and realizing the potential of community-driven heritage engagement. *IJHS*. Vol. 16 (1-2): 107-122.
- Porter, M. (2000). Location, competition, and economic development: Local clusters in a global economy. *Economic Development Quarterly*, 14: 15–34.
- Scott, C. (2006). Museums: impact and value. *Cultural Trends*, 15: 45–75.
- Weill, S. (2002). *Making museums matter*. Washington: Smithsonian Books.
- Zukin, S. (1995). *The culture of cities*. Cambridge, MA: Blackwell.