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)

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Introductory Notes

In recent years an expansion of heritage sites has been seen and an increase in the manifestation of heritage consciousness in the world could be perceived. Heritage–making processes by different actors, namely nations and increasingly local or regional communities, various minority groups and indigenous communities - they markedly contribute to displaying their own cultural distinctiveness and (re)constructing identities through ongoing engagements. Natural wonders, tangible artefacts (monuments, buildings, cities, bridges, landscapes, seascapes, digital texts and images and intangible cultural phenomena (expressive art forms and rituals, oral performative acts, distinctive practices, knowledge and skills of people, living folklore, etc.) all may qualify as belonging to the domain of heritage. That's why multidisciplinary angles are required to explore heritage issues.

Potentially anything in the human world can be defined as heritage and worthy of protection and re-use if it is interpreted as such. (Re)evaluation is based on the notion of relevance in the present-day.

In our world of pluralist modes of thinking and multiple perspectives, the principle of cultural freedom for interpretation and questioning established heritage forms of all kinds is both strengthened or, according to the given social relations of power, often challenged. The process of interpreting can be considered as part of our social learning, all of us are brought up surrounded by „heritages" defined by the contexts we live in and stories that are told and countlessly retold shaping our collective sense-making. The present era of cultural diversity makes us much more conscious of the plurality (and rivalry) of interpretations.

Over the last decades an enourmous growth in heritage discourse has appeared characterized by a growing diversity and richness. This discourse has been prompted by the 'identity-talk' or 'identity politics' in social and cultural sciences, adding to the so called 'cultural turn' or interpretative shifts in the academic field that promoted a new wave of memory studies and narratologies.

Not only the cultural and moral aspects are important here but the economic dimension as well. The term 'heritage industry" has spread lately alongside the actual business and investment practices and financial benefits accrued in and by the field of international heritage and cultural tourism. Worldwide there is a growing interest in travelling and seeking out interesting and authentic human experiences, exploring new life-worlds beyond the visitors' own, so cultural and heritage tourism seems to be on the rise. Advocating and applying sustainable tourism principles can be not only a source of economic benefit but may act as a tool for empowering local citizen groups.

Cultural practitioners, especially museum experts are key players in displaying different forms of heritage and at present they show renewed impetus to evoke alternative versions of previously dominant interpretations. It is not easy to make sense of this rapid and dynamic development but it is obvious that heritage attraction development and innovative modes of presentation became embraced by different cultural intermediary professions and the field is perceived as a resource of multiple value. Involving the public, engaging civil society, community development and creating partnerships are all part of the cultural practitioners' portfolio in all aspects of people-centred heritage management that favours participatory approaches all across the board.

Heritage is seen not only as a memory base of communities that needs to be preserved but as a resource that can trigger innovation and can act as a force for revitalization in rural or urban development as well.

UNESCO has become a strong advocate for promoting the idea of preserving and displaying unique human treasures of universal value, the great icons of civilisations as items of world heritage. (World Heritage Convention 1972). Governments that sign the Convention realize that it brings responsibilities and duties to

conserve not only the World Heritage sites situated on their territory, but also to protect their national heritages. Each country that ratified the Convention first has the task to consider suitable items and create their Tentative Lists of World Heritage. After having sent it to the Paris-headquarters and after completion of the extensive preparation work embodied in the nomination documentation (following UNESCO's Operational Guidelines), the submission process is forwarded to national and international bodies for approving the inclusion of the proposed heritage site. The decision ultimately rests with the World Heritage Committee, which is made up of representatives from 21 countries elected for 4 years. They meet once a year to decide which sites from the Tentative List to inscribe onto the World Heritage List, which sites to put on the List of World Heritage in Danger. Their role also includes handling the periodic reporting materials and the state of conservation reports and requesting to take action if sites are not being properly managed. There are three advisory bodies named in the World Heritage Convention, which advise the World Heritage Committee. These are ICOMOS (International Council on Monuments and Sites), IUCN (International Union for the Conservation of Nature) and ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property). ICOMOS advises on cultural sites, IUCN on natural sites and ICCROM on education and training. The implementation of the World Heritage Convention is run by the World Heritage Centre that was established in 1992. The General Assembly determines the uniform percentage of financial contributions to the World Heritage Fund applicable to all States Parties, and elects the members to the World Heritage Committee.

In June 2014 more than 1000 (1007)[1] items in 161 countries are inscribed on the ever-growing World Heritage List. The first World Heritage site to be deleted from the World Heritage List took place in 2007. This year the number of signatories totals 191. Since 2003, the Convention for the Safeguarding of the Intangible Cultural Heritage contributes to the growth of heritage studies and policies.

In Heritage Studies Laurajane Smith is one of the authors who writes repeatedly on Authorized Heritage Discourse (AHD) and authorizing institutions of heritage and pointing to UNESCO Charters and procedures that weaken the subaltern and dissenting tones.[2]

The 40 year anniversary of the Convention in 2012 brought analyses of the challenges that the World Heritage Convention faces today. In the year of the 40th anniversary Director-General Irina Bokova voiced her concern on the occasion of the opening of the 36th session of the World Heritage Committee in St. Petersburg.

„In recent years, some developments within the inscription process have weakened the principles of scientific excellence and impartiality that are at the heart of the Convention. It is my responsibility to ring the bell. The credibility of the inscription process must be absolute at all stages of the proceedings -- from the work of the advisory bodies to the final decision by the States Parties, who hold the primary responsibility in this regard. Today, criticism is growing, and I am deeply concerned."[3]

One of the articles commemmorating anniversary stated: *„…requests for international assistance and field missions mount, commitments to sustainable development and enhanced capacity building increase, and conflict over heritage sites like Timbuktu or Preah Vihear intensifies. In addition, the recent controversy over the recognition of Palestine as a signatory to the Convention prompted the United States to withdraw from UNESCO, and the resultant loss in revenue has pushed the organization toward fiscal crisis. These external challenges in the global political arena are also matched by escalating internal tensions from within among the three pillars of the organization: the World Heritage Centre, the Advisory Bodies, and the World Heritage Committee"*[4]

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[1] Twenty six new properties added to World Heritage List at Doha meeting. http://www.unesco.org/new/en/media-services/single-view/news/twenty_six_new_properties_added_to_world_heritage_list_at_doha_meeting/back/9597/#.U7Ptifl_uVM (2014.06.25).

[2] Smith, Laurajane (2006). Uses of Heritage. London: Routledge

[3] Address by Ms Irina Bokova, UNESCO Director-General, on the occasion of the opening of the 36th

session of the World Heritage Committee Let us rejuvenate the World Heritage Convention,24 June 2012, St Petersburg, Russian Federation. http://unesdoc.unesco.org/images/0021/002167/216700e.pdf

[4] Meskell, Lynn (2013): UNESCO's World Heritage Convention at 40

Challenging the Economic and Political Order of International Heritage ConservationCurrent Anthropology Vol.54. No.4. p.484. http://www.jstor.org/stable/10.1086/671136

Criticism was strong against the advisory bodies, especially ICOMOS and their demanding and rigid delimiting criteria. („ the pyramids would never have been built if ICOMOS and the World Heritage Committee had been there." – a statement formulated by an ambassador).[5]

The geographical imbalance in the World Heritage Map caused by Eurocentrism is also a long-held argument. Other imbalances between culture and nature or between categories (overrepresentation of historic monuments and churches) are voiced as well. For the sake of prestige inscriptions some states parties are ready to exercise pressure and are inclined to form coalitions capable of vigorous lobbying to fulfil their national political agendas.

„Too great an emphasis is placed on inscription as an end in itself; in addition, one observes a reduced technical basis for decision making; increasing Committee, Advisory Body, and Secretariat workloads; budgetary pressure from near universal membership and global economic slowdown; and burgeoning political, economic, environmental, and social pressures on heritage sites worldwide."[6]

UNESCO came out with a strategy "Global Strategy for a Credible, Representative, and Balanced World Heritage List" in 2011 after an audit revealed that the Committee's decisions had increasingly diverged from the scientific opinions of the Advisory Bodies, factors such as a big anniversary of the site, relevant lobbying, or political pressure came into play. On the 30th anniversary of the Convention in 2002, UNESCO developed the strategy of the Five Cs: Credibility, Conservation, Capacity Building, Communication, and Communities. So, the issues do come back and constantly need adressing properly.

The World Heritage system with its faults and criticism is still seen as a reference point and a forum for knowledge transfer that hopefully will keep on motivating efforts to safeguard and promote heritages.

This idea for an e-book –stemmed from an ERASMUS Intensive Programme Project *European Cultural Management Policies and Practices for the Creative Use of Cultural Heritage* (2013, Pécs, Hungary) that brought together specialists from a range of disciplinary backgrounds and geographical regions, to provide theoretical reflection and empirical approaches on cultural heritage management for university students interested in the theme. We hoped the programme would broaden the participants' knowledge and understanding of the issues surrounding heritage and cultural policy. The ERASMUS IP program aimed to address significant 3 multidisciplinary themes:

1.Developing & designing experiences for cultural/ creative tourism
2. Roles in mapping, defining & building recognition of cultural heritage
3. Evaluation of social benefits of cultural heritage projects

The international student body were are studying Cultural Studies, Andragogy, Heritage Tourism, Management and Business, Drama and Festivals, Architectural Engineering and Electrical Engineering shared their interests for exploring how cultural heritage can be kept alive and transformed in response to the needs of the communities. Everyone hailed from universities in cities which once acted as a European Capital of Culture-project, playing as motors of cultural heritage marketing and cultural tourism development. The University Network of the European Capitals of Culture (UNEECC) network was supporting the IP project from the start. The study program succeeded in bringing together 31 students and 12 members of teaching staff (4 Greek, one Portuguese, one Romanian and 6 Hungarian) representing a wide range of disciplinary fields. None of the students and teachers were specializing in Cultural Heritage Studies per se, but they had a wish to gain insights into how heritage, culture and tourism contribute to the multidimensional nature of human development and to be engaged in dialogue with cultural experts and key lay persons. The Intensive Programme presented a strong multidisciplinary approach, fostering the interactions of students from differing academic disciplines to a great extent.

In compiling this reader the intention is to provide a valuable resource for teaching purposes.

Essays, theoretical frameworks, case studies drawn from diverse contexts, opinion papers, resource materials (documents) and teaching materials are covered in this book defining and reviewing the key concepts and

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[5] Ibid p.488.

[6] Ibid p. 486.

practical core areas of cultural heritage management in a thoroughly accessible way available to both students and researchers alike.

It is reasonable to say that each section will provide something of interest and value for discerning readers. There are commonalities between chapters and some overlap, which ensures that the reader does not miss out on key issues and ideas.

The book is divided into 7 chapters.

Chapter I (*Introduction to Interactive Technologies for Culture*) focuses on the principles and conceptual models guiding the processes of designing interactive artifacts for different user groups in order to shape the visitor experience in cultural heritage sites. The authors (Nikolaos Avouris, Nikoleta Yiannoutsou and Christos Sintoris) emphasize the significance of user involvement throughout the whole process and the multidisciplinary perspectives and skills the creative team needs to deliver. As a result visitors are able to interact with exhibits instead of just observing them from a distance, thus the technological tools employed can contribute to an enhanced and more meaningful participation and to active learning by the users.

In recent years game-based learning has been introduced by cultural professionals in heritage sites and museums in order to attract new audiences and engage visitors by generating complex memorable learning experiences, involving all sorts of contextual knowledge and emotions. Creating quizzes, narrative or role-played games in competitive or /and collaborative fashions for exploring museums and cities seem to increase and facilitate the visitors' engagement even more. Several types of game description are presented to the reader with questions and tasks to move the insights beyond the reading. The authors point to the fact that the proliferation of mobile technologies and social media has greatly also supported the creation of user generated content, such as expressing preferences, offering opinions, expectations, tagging, discussing, commenting and recording subjective experiences and interpretations, especially in the case of the hyper-connected generation Y. It assists in getting to know the target groups more deeply and offers the chance of building up more informed and engaged communities around the cultural institutions.

A new term „Gamification" is offered to the interested public to note the implementation of games in diverse environments from education to marketing, and even at work places. *„It can drive engagement, creativity, production, performance and behavior change among players who can be customers, students, fans or employees",* states the author Balázs Wendler who himself is a CEO of a game developing firm and in his paper he shares some projects of his company as examples of gamification.

Chapter 2 *(City Mapping and the new Perception of the City)* provides an insight into those endeavours that aim to address the issue of creating a renewed and competitive image of a city, using new ways of reading and presentation with an emphasis on linking local data with those of other international areas. The authors, Petridou and Pangalos propose a new methodological enhancement tool of mapping the multicultural identity of cities through creating a City Identity Workshop along major reading axes such as architecture, art, religion, collective memory, museums, archives, public places, cultural events and the economic and productive functions of civilization. The city of Patras is set as the scope for this proposal. Cities are seen as strategic sites in the network society, a sort of laboratory of emerging new and dynamic trends of the global era manifesting the „glocal", yet still claiming distinctiveness. The chosen brandname itself expresses how the given city wants to be perceived by its residents and by the outside world. Reputational capital, the representation of a city, has always been important in history, but nowadays the growing sense of place-competitiveness makes city leaderships use branding as a vision-led complex policy development strategy to drive city renewal and growth as a form of re-inventing the city in global times of transition.

The anthropologist Alvaro Campelo touches on the new scene of metropolisation, i.e. the transition from single monocentric cities to polycentric metropolitan areas that redefines the spatial and architectural relationship together with forms of lifestyles. He highlights that we are experiencing in our western global societies a profound mutation of both urban and rural realities: new urbanities, new ruralities. The supposed triumph of the urban also benefits the rural; at the same time, it is impossible to contemplate a re-emergence of rurality without analyzing how it is constituted in an interactive dialogue with urbanism. The concept of frontiers needs rethinking as well as the demand for theories for new rural and urban policies. Currently, cities promote

community development, social cohesion and civic and cultural identity. Under the umbrella of striving for increased competitive advantages the politics of heritage valorization (including the UNESCO World Heritage classification) and the physical restructuring of the centers, coupled with the role of creative industrialists, has become the focus of attention for decision makers. He analyses case studies from Porto Metropolitan Region.

Another case study was selected for this volume which deals with the students' proposal of engaging with a local disintegrated community on a modern housing estate, part of Pécs that was built in the 1950s (Uranic Town - Uránváros), offering the challenge to build local identity and stimulate identifying the cultural heritage of recent times and contexts. They suggested collecting a body of life episodes and stories told by the inhabitants of Uránváros, which later on will be the subject matter used by theatre professionals and the community, creating a story-telling event and community theatre. Searching and working with communities, mapping cultural heritage requires an integrated approach and the use of participatory methodologies.

Chapter 3 (*New approaches in Heritage Education and Museum Education*) addresses mediation issues and policy initiatives.

As the economic and social benefits of creative industrial development become increasingly visible, local planning authorities are responsive for developing "creative place" ideas and policy drivers. The article on Creative industries by Alvaro Csampelo highlights that the splitting of cities into "creative" inner cities and "uncreative" suburbs is not valid, creative industries can be equally active in the outer suburbs as well. It is high time not to classify them as dull sites of domestic consumption. He proposes new ways of effectively communicating innovative social practices, and feeding research results back to stakeholder communities: use of instruments of geo-referencing technology, mapping contextual knowledge and facilitating user-friendly access and participation are key steps in the new policies. Collaborative, transparent relationships with audiences based on a concept of shared authority is also an issue in cultural institutions, especially in museums, to counteract the previously real or perceived position of authority they held. He concludes that creative urban spaces and museums are the locus of mediation between an elite's conception of modern cities and development and a good appropriation and participation by marginalized groups and spaces.

Zsuzsa Koltai writes about the theoretical background of both Museum Education and Heritage Education and shows their commonalities, especially caused by incorporating new theoretical concepts on learning and taking up different social roles.

"The new type of cooperation with local communities requires many skills and competences which were not necessary in traditional museum education a couple of decades ago", she states.

Vilja Arató and Bálint Takács present the changes brought by technological innovations and media applications toward enhanced interactivity in Children's Museum thus providing meaningful user experience.

Chapter 4 *(Roles in mapping, defining and building recognition of cultural heritage)*analyzes the cultural mediator's roles and relationships with local communities. Some lessons learned from cultural heritage projects show they perform at the crossroads of tradition and innovation. Tünde Minorics highlights the ingredients of the inscription process of the first item in the Hungarian Representative List of Intangible Heritage: the Buso Festivities in the city of Mohács. Dezső Kovács presents a retrospective analysis of the development stages and conflicts of the first living World Heritage village Hollókő in Hungary inscribed in 1987. He is providing for perusal some of the kind of materials (Management plan, State of Conservation Report) that are required by the World Heritage Office.

Chapter 5 *(Politics of Cultural Heritage)* Alvaro Campelo presents the point „*that the interests, the ability to impose or not, rules and procedures, the definition of objectives about selection and heritage purposes, - these have led to a conflict between institutions and actors, with the authority to define, and with communities composed of cultural actors. The conflict is not itself a problem. The problem is when it moves from fixed and not negotiated positions.*" He proposes ethnographic methodology to be applied and its consequences in the politics of culture. Having emphasized the new context of the growing recognition of 'identity politics', 'politics of recognition' or 'politics of difference' the identifiable arena of political conflict is highlighted where „*citizens' power encounters 'authorised heritage discourse': diversity of heritage, diversity of participants, diversity of 'places' and diversity in politics' communication of power*" – all are parts of the heritage cultural policy landscape. Cultural policies are associated with the preservation, promotion and interpretation of cultural heritage, creating local public spaces for discussion and debates. Local participation, integrating people into decisions, the

relationship of community and heritage and the social dimensions of heritage are making the criteria for a new cultural policy, he maintains. Ethnographic mapping, via interview practices and innovative ways of communicating research results to stakeholder communities places the experts in a different position. The process of interpretation has become increasingly visible in public contributions to local heritage websites, online exhibitions and archives and in the creation of new online memory communities through social media networks employing ICT technologies.

Mária Husz firmly takes the view that politics are about power and heritage is a political phenomenon by nature. „*The ruling classes supervise carefully the content and the form of historical recreation; they legitimise themselves by projecting their present sociocultural values onto the past.*" According to her view definition-hierarchies suggest a certain spatial ranking from local, regional and national levels, and the spatial location of a heritage-construction has been seen as a crucial variable. As territorial borderlines have much changed in history the legal and cultural possession and usage has shifted as well, capable of generating contradictory or strikingly different interpretations that can be sources of serious power conflicts. She cites culture and faith-conflicts, the destruction of material heritage as a consequence and issues of restitution (conflicts between the local ownership status and the legal ownership demands), heritage canons and the exclusion of marginalized groups in her text.

Inez Zsófia Koller poses the question in her essay whether politics has the power to effect notable cultural changes by establishing political institutions, or big projects like the European Capital of Culture (ECOC) Programmes and whether they reach the expected goal of supporting European integration and European identity. Her focus is to suggest adequate research methods to explore this issue, such as modelling (decision making processes and motivation) and narrative analysis by different stakeholders. („*Stories people tell provide information about people themselves, how they make sense of their lives, how they create and rank values and interpret their world.")* These are shown within the context of the host city PÉCS which held the ECOC title in 2010.

The next chapter (Chapter 6: The impact of major events) explores the same theme. Ágnes Simon gives an account of the European Cultural Capital initiative and its success and failures. She highlights that „at the beginning the objectives of the ECoC cities implied cultural diversity and dialogue between cultures, but later the regeneration of cities, heightening their creativity and improving their image came more to the forefront. Lately it has become so significant that in certain cases the ECoC cities were turned into exemplary 'laboratories' for strategic investment targeting culture on local and on regional level.

Balázs Németh describes a different initiative and its stakeholders and the desired benefits in his article on *Learning Regions, Regional Development and New Roles for Higher Education through the European Lifelong Learning Initiative.* The conceptual frameworks behind learning city/region -projects are the following ones: Knowledge economy = Learning economy; Learning within and across organizations; The spacial context of innovative learning milieus; The wider community approach „*where increasingly learning and learning processes can be the vehicle to equip and empower whole communities*." Learning communities, local capacity development, local economy development are in the focus. The author underlines that models/ frames for possible local and regional partnerships needs to involve higher education institutions as the valuable attraction of a region depends today on a balanced networking arrangement between higher education institutions, companies and community organisations. The paper presents the history of lifelong learning policy initiatives, Europe-wide and Hungarian programmes, research projects depicting the changing perspectives and how they affected universities' third mission. (i.e. engagement with the community and society beyond teaching and research.

Closing the e-book (Chapter 7) a webguide is offered by Anna Magdolna Sipos, a sort of gateway for interested learners who want to explore the main web sources relating to the theme of cultural heritage, especially in European and Hungarian contexts. Digitisation of cultural heritage is a key challenge in order to make cultural heritage accessible for all. The data was collected in July 1-10 2013, so it remains open to constant modification.

Another piece of information is added to inform on the EU Cultural Heritage Research Policies and the Joint Programming Initiative on Cultural Heritage and Global Change defining key priority areas in research.

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Chapter 1.
Introduction to Interactive Technologies for Culture

Interactive Technologies for Informal Learning in Museums Through Games and Stories

*Introduction to Interactive Technologies for Culture**

Interactivity: definitions

In this introductory section, we discuss interactive technologies, their main characteristics and the role they can play in cultural experience. We are going to introduce interactivity as a notion, the cognitive aspects of interactive media and then as a result, to identify the key characteristics of interactive artifacts that may be introduced in cultural contexts like museums and other memory institutions and how they can affect the visitor experience. It is a fact that **interactive technologies** have been spreading and they are interweaved in many everyday activities of modern life. However we need to start this discussion on some review of the notion of interactivity and interactive media.

Interactivity is the situation in which two agents (e.g. a human and a digital artifact) exchange messages, in such a way that a message is related to a number of previous messages and to the relationship between them. The definition can be made more clear if we distinguish interactive behaviour with non-interactive one, i.e. when the exchanges are not related to previous ones, or to reactive behaviour, when a message is related just to the immediately previous one. While interactivity is a typical characteristic of human communication, it is in recent years that digital interactive artifacts have emerged that are capable to maintain a dialogue with their users and a state that is related to the task that is performed through them.

It should be observed, that what is important for this discussion is that interactivity refers to the artifact's interactive behavior as experienced by the human. This is affected also by the visual appearance of the artifact, its internal working, and the meaning of the signs it might mediate. Related to interactive technologies, are the **interactive media**, that are described by the relationship established by a symbolic interface between its referential, objective functionality and the subject.

Fig 1. Interaction with an exhibit through a mobile device in a museum

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* **Authors:** Nikolaos Avouris

A model of action

An analysis of interaction with artifacts of this nature has been proposed by D. Norman (1988) in the seven stages model of action.

Fig. 2 The seven stages model of interaction

This model is based on the assumption of intentionality of action, i.e. that action is the result of intentions that are translations of agent's goals. A goal is to be achieved, then, an action is done to the world, i.e. manipulate an object, through an interactive device in order to achieve the goal. Next, the agent needs to check if the goal was achieved. This model thus contains two phases related to execution and evaluation. Execution relates to performing actions. The goal has to be translated into an intention, which in turn has to be made into an action sequence. In figure 2, this is initiated in the left with goal (1) formation by the agent, the state that is to be achieved. The goal is translated into an intention (2) to do some action. The intention must be translated into a set of internal commands, an action sequence (3) that can be performed to satisfy the intention. The action sequence then is executed (4) performed upon the world, using typically input devices. Evaluation of the new state of the interface display is related to examination of the new state of the world, which is the result of the action. Evaluation starts with perception (5) of the world, which then must be interpreted (6) according to the agent's expectations. Then it is compared (evaluated, (7)) with respect to both the original intentions and goals. This cycle of action is repeated until the final goal is achieved.

This model of intentional action has been proposed for human activity involving interactive media, and is particularly relevant to the case of interaction in cultural heritage, where the goal of action is either learning or achieving the goals in a game activity in a site of culture. A use of this model is to guide design of interactive artifacts. A design principle that is related to this model is to identify and eliminate the so called gaps of execution and evaluation. In particular, the gap of execution is the difference between the intentions and the allowable actions, as presented to the user through the user interface of the artifact. The designer should strive to build an artifact that presents the user with the right means to achieve her goals. On the other hand, the gap of evaluation reflects the effort that the person must exert to interpret the new state of the system and to determine how well the expectations and intentions have been met. The designer of the artifact should make sure that presents the state of the system, clearly enough, using the symbols and signs that are meaningful for the typical user.

On designing Interactive Artifacts

A key question thus is how to design interactive artifacts that are intuitive to use in particular in the case of cultural heritage, where the users are of a wide spectrum, as culture is relevant for large sections of modern societies. It is evident that the designer needs to know the user in order to make sure that the gaps of execution and evaluation are narrow enough to be applicable for the user.

Human-centered design (HCD) is an approach to design that grounds the process in information about the typical users who are expected to interact with the artifact. HCD processes focus on users throughout the artifact design. It is described in ISO 9241-210 international standard. The main characteristics of the process are summarized as the following: The design is based upon an explicit understanding of users, tasks and environments, the users are involved throughout design and development, the design is driven and refined by user-centred evaluation, the process is iterative, the design addresses the whole user experience, while the design team includes multidisciplinary skills and perspectives (Gould & Lewis 1985).

In this model, once the need to use a human centered design process has been identified, four activities form the main cycle of work: First specify the context of use, then identify the people who will use the artifact, what they will use it for, and under what conditions they will use it. Next specify requirements or user goals that must be met for the artifact to be successful, create design solutions, in an iterative way, from rough conceptual to more detailed designs. Throughout the process evaluation needs to be performed involving actual users. This process ends once the requirements are met. The steps of this process are shown in figure 3.
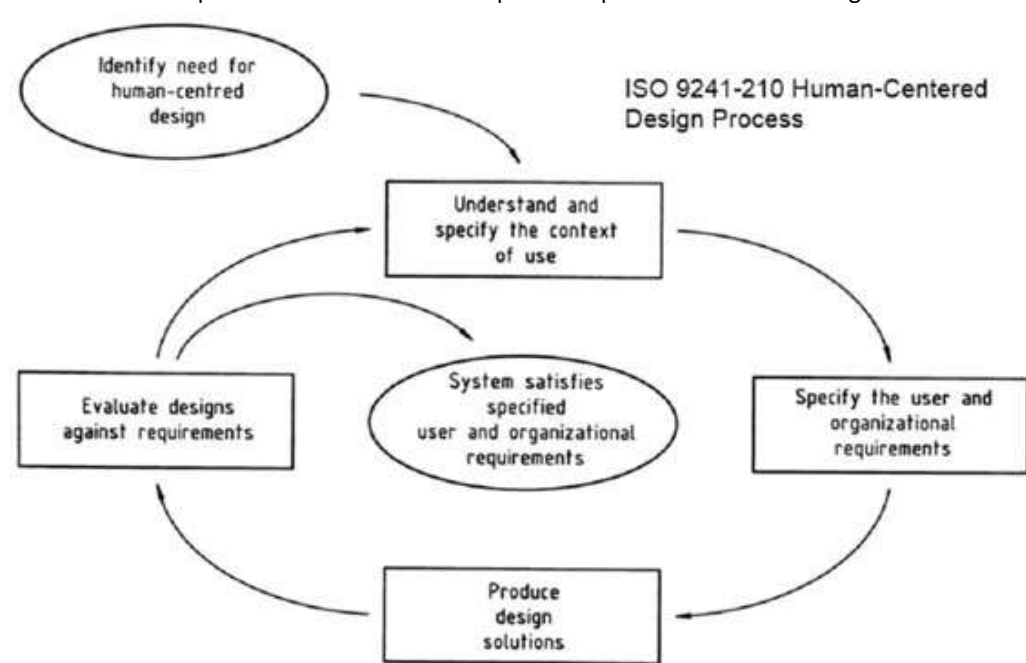
Fig.3 The key activities of the ISO 9241-210 human-centered design process (HCD)

An important notion in the use of interactive artifacts is the development of a **user mental model** of the artifact. This is a representation of a user's understanding of how the artifact works. It is based on past experiences and intuition. The user mental model of the artifact helps shaping actions and behavior, influencing what the users pay attention to in complicated situations and define how the users approach and solve problems encountered during interaction. Mental models are very important in designing user interfaces. The human-centered design process is focused in defining a conceptual model of the artifact through user involvement. This **artifact conceptual model** is the actual model that is given to the user through the interface of the artifact. It is important that that the user mental model will be matching the interface's conceptual model. In the next section

we will describe some empirical methods for evaluating interactive artifacts and examining if they are usable, i.e. their conceptual model matches the mental model of their typical users.

Usability of interactive artifacts

The **usability** of an interactive artifact is a quality characteristic that relates to typical user experience. **ISO 9241-11** is an international standard for human-computer interaction. Part 11 discusses usability for the purposes of both design (requirement specifications) and evaluation. According to this standard, usability refers to the extent to which a product can be used by specified users to achieve specified goals with effectiveness, efficiency and satisfaction in a specified context of use. So according to ISO 9241, the dimensions of usability are: **effectiveness**: the accuracy and completeness with which users achieve specified goals, **efficiency**: the resources expended in relation to the accuracy and completeness with which users achieve goals and **satisfaction**: the comfort and acceptability of use. Effectiveness measures usability from the point of view of the output of the interaction. The first component of effectiveness, accuracy, refers to the quality of the output and the second, completeness, refers to the quantity of the output in relation to a specified target level. Efficiency relates effectiveness of interaction to resources expended. It may be measured in terms of mental or physical effort, time, materials or cost. A model of this definition is shown in fig.4

> *Revision Questions:*
> *(I) Provide and discuss an example interactive application for culture.*
> *(II) Define the design process and briefly discuss the typical users involved in it.*
> *(III) Provide examples of possible gulf of execution and gulf of evaluation problems.*
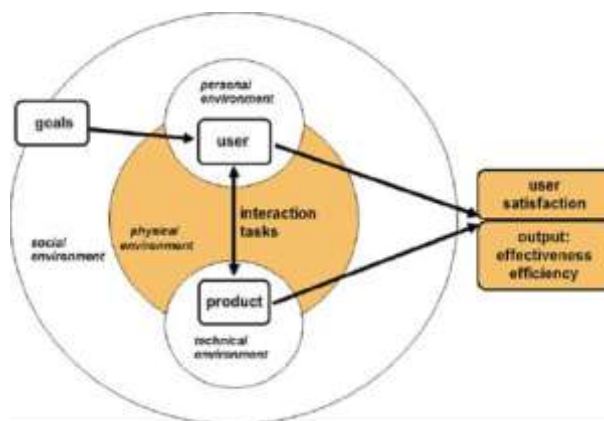
Fig.4 ISO 9241 Definition of product usability

There are various methods proposed to measure usability and evaluate an interactive system. In the next section we describe the most widely adopted method of heuristic evaluation of interactive artifacts.

Usability heuristics

The main goal of heuristic evaluations is to identify any problems associated with the design of user interfaces. Usability consultant J. Nielsen developed this method on the basis of several years of experience in usability engineering. Heuristic evaluations are one of the most informal methods[1] of usability inspection in the field of human-computer interaction. There are many sets of usability design heuristics; they are not mutually exclusive and cover many of the same aspects of user interface design.

Quite often, usability problems that are discovered are categorized—often on a numeric scale—according to their estimated impact on user performance or acceptance. Often the heuristic evaluation is conducted in the

context of use cases (typical user tasks), to provide feedback to the developers on the extent to which the interface is likely to be compatible with the intended users' needs and preferences.

The simplicity of heuristic evaluation is beneficial at the early stages of design. This usability inspection method does not require user testing which can be burdensome due to the need for users, a place to test them and a payment for their time.

Nielsen's heuristics are probably the most-used usability heuristics for user interface design. Nielsen developed the heuristics based on work together with R. Molich in 1990. The final set of heuristics that are still used today were released by Nielsen in 1994 (Nielsen 1994).

H1. **Visibility of system status**: The system should always keep users informed about what is going on, through appropriate feedback within reasonable time.

H2. **Match between system and the real world**: The system should speak the user's language, with words, phrases and concepts familiar to the user, rather than system-oriented terms. Follow real-world conventions, making information appear in a natural and logical order.

H3. **User control and freedom**: Users often choose system functions by mistake and will need a clearly marked "emergency exit" to leave the unwanted state without having to go through an extended dialogue. Support undo and redo.

Revision Questions:

(I) Usability (ISO definition): Define the main aspects and what they depend on.

(II) Heuristics: identify 3 heuristics that you believe they are of high importance for interactive cultural media.

(III) Propose a way to use the usability heuristics in design and evaluation of interactive media

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H4. **Consistency and standards**: Users should not have to wonder whether different words, situations, or actions mean the same thing. Follow platform conventions.

H5. **Error prevention**: Even better than good error messages is a careful design which prevents a problem from occurring in the first place. Either eliminate error-prone conditions or check for them and present users with a confirmation option before they commit to the action.

H6. **Recognition rather than recall**: Minimize the user's memory load by making objects, actions, and options visible. The user should not have to remember information from one part of the dialogue to another. Instructions for use of the system should be visible or easily retrievable whenever appropriate.

H7. **Flexibility and efficiency of use**: Accelerators—unseen by the novice user—may often speed up the interaction for the expert user such that the system can cater to both inexperienced and experienced users. Allow users to tailor frequent actions.

H8. **Aesthetic and minimalist design**: Dialogues should not contain information which is irrelevant or rarely needed. Every extra unit of information in a dialogue competes with the relevant units of information and diminishes their relative visibility.

H9. **Help users recognize, diagnose, and recover from errors**: Error messages should be expressed in plain language (no codes), precisely indicate the problem, and constructively suggest a solution.

H10. **Help and documentation**: Even though it is better if the system can be used without documentation, it may be necessary to provide help and documentation. Any such information should be easy to search, focused on the user's task, list concrete steps to be carried out, and not be too large.

Location based games and stories to support learning in cultural heritage sites[*]

In this section of chapter one[1], we will discuss how technology based games and stories can support learning in sites of cultural heritage[2]. We begin by putting forward two observations:

The first involves the audience of the cultural institutions and more specifically its number and characteristics: "Over the last twenty years, audiences for museums, galleries, and performing arts institutions **have decreased**, and the audiences that remain are **older** and **whiter** than the overall population. Cultural institutions argue that their programs provide unique cultural and civic value, but increasingly people have turned to **other sources for entertainment, learning, and dialogue**". (Simone 2010)

The second observation involves a phenomenon called *museum fatigue* (Bitgood 2009) which is used to describe visitor's limited ability to remember, digest and do something with the information offered

In the light of the above observations, we noticed that technology is used by cultural institutions as a medium to "change" cultural experience and make it more attractive to their audience. In this direction we identified three major strands:

- Rethinking the ways the visitor can interact with the exhibits (Instead of observing them from a distance now technology can be used for interaction with digital models, for interaction with content relevant to the exhibit, etc.)
- Rethinking and re-designing the information provided: Personalization, games, stories, etc.
- Rethinking the relationship between the visitor and the museum (participatory experience)

In this section we will focus on the last two uses: i.e. a) on how the content of cultural institutions is integrated in games and stories and what kind of learning is pursued and b) on how technology can be employed to support participatory cultural experiences. These two topics will be discussed from the perspective of the learning experience they can support. Thus, it is first important to address a rather crucial question: What do we learn in a museum?

Learning in cultural institutions

Joshua Landy in his course "The Art of Living[3]" at Stanford University discusses the question "what do we learn from artists[4]". In his talk, he makes two interesting remarks which are relevant here:

a.) One is that **artworks are experiences**. The artwork as experience is illustrated by J. Landy with a very eloquent metaphor: "Imagine that you have tickets to a big game and you invite a friend to come and his response is: "That's all right, I will just catch the result later". Won't you think that he will be missing a great experience here?".

b.) Artworks are not just fancy ways of delivering messages. One of their most interesting and useful functions is not to provide answers but to **offer questions we have to answer ourselves**. Answering the questions does not involve guessing the author's intention. Instead, it involves injecting something of ourselves.

In the light of the above remarks let's consider again the question we posed at the beginning of this section and try to provide some answers:

What do we expect the visitors of a museum to learn while visiting or when leaving the museum?

- Information

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[*] **Authors:** Nikoleta Yiannoutsou

[1] The content of this section is **not original work** as it is based on the authors' previous work and publications.

[2] The material presented in this section is customized at certain points (revision questions, section about participation) to reflect on a specific site visit (i.e. The Zsolnay Cultural Quarter) which was part of the Erasmus Course in Pecs.

[3] http://humanexperience.stanford.edu/artofliving#videos

[4] Art here is not restricted to the exhibits of a cultural institution but also involves literature, theatre etc.

- Life Skills- Learning skills,
- Pleasure/ Satisfaction (is this learning?)
- Expanding our horizons
- All the above
- Other

Dodd & Jones (2009) in an effort to respond to the above question offer a set of Generic Learning Outcomes which groups learning in the museum to the following categories:

- Knowledge / understanding
- Skills
- Values
- Fun
- Inspiration
- Creativity
- Action
- Behaviour
- Progress

This categorization shows that the learning experience in a cultural institution is a complex phenomenon with many facets to be taken into account. Furthermore, in order to be able to construct a better idea of what kind of learning we pursue in cultural institutions we need to define not only what we pursue (learning outcomes) but also how. Hein (1998) introduced the constructivist perspective in the museum learning experience, which stresses the active role of the visitor, who constructs meaning through the interaction with the exhibits. In the same line of thought Falk & Dierking (2000) advocate that meaning lies not in the individual artefacts but in the connections the visitor can make with each other and with overarching concepts, beliefs and narratives.

The "**what**" and the "**h**ow" of learning in the museum is better conceptualized if they are considered in relation to the metaphor of learning adopted or pursued by the museum.

On two metaphors of learning: "Agora" and the "consumption metaphor"

Cultural experience as *information consumption:* In this case the cultural experience is structured around the information the cultural institution has created for the exhibits. User experience is limited in viewing the exhibits and listening or reading information about them. As we mentioned earlier a recent trend in the use of technology focuses on refining and redesigning the information delivered to the user so that it becomes more attractive and more easily consumed.

"From Parthenon to Agora[5]" (Proctor 2009) The main elements of this metaphor is a)**Parthenon** which represents cultural experience as something that the cultural site holds and the visitors see but don't touch and b)**Agora** which represents a "gathering place": a centre for meeting, opinion exchange and discussion. Thus this metaphor illustrates the shift from the perception of cultural experience as something that the museum holds and transfers to the visitors, to something that can be discussed, shared and negotiated. In this metaphor of learning, cultural experience is created through the development of a dialectic relationship between the visitor and the museum. In this context, the visitor has an active role in the process of culture generation and he/she is more like a partner to the museum and a collaborator.

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[5] "The **agora** was a central spot in ancient Greek city-states. The literal meaning of the word is "gathering place" or "assembly". The agora was the center of athletic, artistic, spiritual and political life of the city" Definition offered by Wikipedia http://en.wikipedia.org/wiki/Agora

REVISION QUESTIONS:
1. What are the two metaphors of learning?
2 Pick something (an artefact, a building, a story?) from our visit in the Zsolnay factory and link it with something else (another artefact of the visit, or your experience or your values/ beliefs).

Examples of technology based games and stories for sites of cultural heritage

In this section, we discuss the role of technology in rethinking the cultural experience by through game and story play activity by presenting a set of representative examples:

Museum Scrabble

In MuseumScrabble[6] (http://hci.ece.upatras.gr/museumscrabble/), players compete against each other as they try to link exhibits with specific conceptual ideas (called hints) that describe properties and characteristics of exhibit. Thus the main components of museum scrabble are the topics and the hints (for an illustration see the picture at the end of this description):

- Topics: represent concept or field of knowledge or category, related to parts of the museum collection or the themes of the museum. Examples are geography, feminism, religion, art etc.
- Hints: Each topic contains several hints. A hint is a short sentence that can be applied to exhibits in the museum related to the topic.

To better explain the game we present an example of play activity: A team decides to work on the topic "Women and Zakynthos". Next, the team members have to decide on their strategy in order to identify the most relevant exhibits for each one of the topic's hints. If, for example, the first hint is examined ("the first woman feminist of Zakynthos"), provided that the players do not know beforehand who may be the first feminist of the region, then they have to search further among the exhibits, making some assumptions: When this person may have lived, what social class she may have belonged to, etc. The players have to scan candidate exhibits and look for further information either on the labels or in text on the screen of the PDA. For instance, in one of the halls of the museum there is a portrait of Elisavet Moutzan-Martinengou (1801-1832), an autobiographer, story writer, feminist, and woman of letters. The additional information is provided that "...many scholars consider E. Martinengou as the first modern Greek female writer and feminist". A lot of contemplation and physical movement within the halls of the museum are required in order to reach the portrait of this lady and find the relevant information so that the players can establish that the portrait matches the hint of "the first woman feminist of Zakynthos". The hint, once the team links it with the portrait, cannot be used by the other teams. However, not all hints and topics are of equal degree of difficulty. There are topics, like "Animals", that can be identified easily by observing the exhibits, while others, like the example given on the topic of "Women and Zakynthos", need further searching, involving in addition non-perceptual cognitive activity. Also the complexity of the task depends on the spatial distribution of the relevant exhibits of a particular topic.

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[6] The description of the game is drawn from Sintoris et al (2010)

Topics
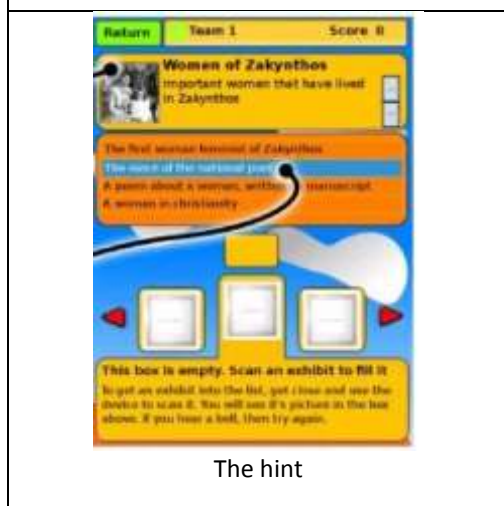
The hint

The hint connected to the exhibit

Rebels vs Spies:

This is an open space game, designed for the city of Patras (http://www.invisiblecity.gr/)[7]. The game is played by two groups who compete in solving puzzles related to sites of the city. Specifically, the rebels are the team of the uninformed majority and the spies are the informed minority. The rebels try to successfully carry out missions but their team has been infiltrated by spies who will sabotage the missions while remaining undercover. The game is structured as alterations between meetings of the players, where they discuss and vote for a leader, and individual missions in various locations in a city centre. This cycle of: a) player gathering, b) voting for a leader, c) carrying out of missions, is repeated until the spies have been exposed or until one of the teams wins a minimum number of rounds.

At the beginning of a round the players assemble and use their hand-held devices (Android phones) to vote for a leader. The elected leader of the round has to assign missions to all the players. The players receive their missions in their devices. Some missions are critical, and if a critical mission fails, the round goes to the spies. Otherwise, if all critical missions of the round succeed, the round goes to the rebels. Only the leader knows which missions are critical. There are as many critical missions as spies. If the elected leader is actually a spy, she can assign critical missions to her fellow spies who can then intentionally try to foil the missions. After the missions

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[7] The description of the game is taken from the publication Sintoris et al (2013)

have been assigned, the players move out to locations for performing the individual missions. Each player can choose to perform the mission correctly or fail, but has no way of knowing whether the mission was critical. When a player completes the mission, the location of the next meeting is disclosed. At the end of the round all players meet at the new location and the new round begins with the voting for a new leader. In the following picture we show some typical mobile device screenshots in various phases of the RvS game are shown.
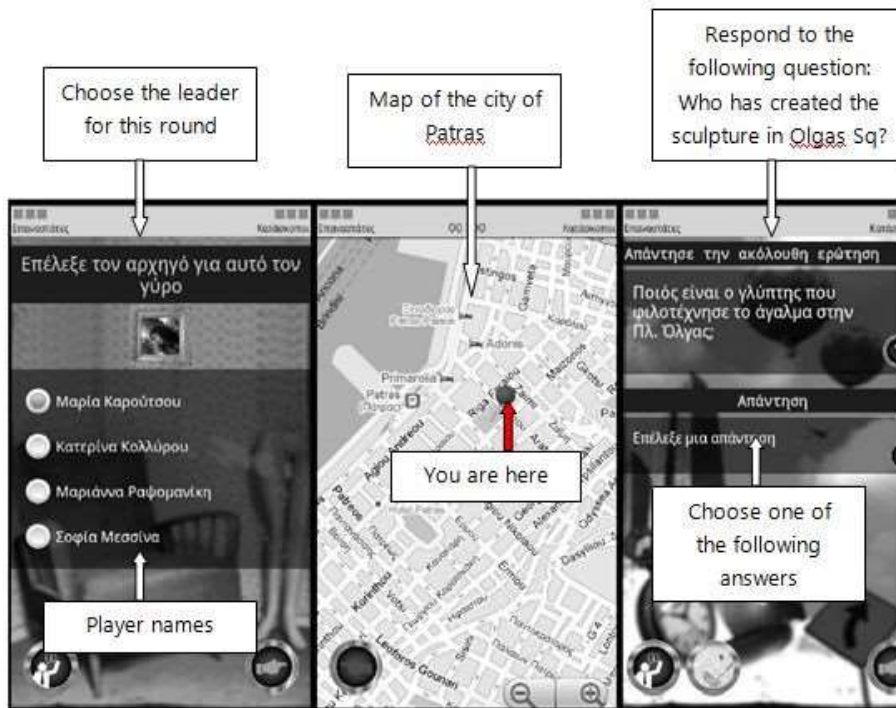
Frequency 1550:

This is also a city game[8] about medieval Amsterdam (Akkerman et al 2009, Huizenga et al 2009, Raessens 2007), designed to be played in the historic centre of the city. This game has a strong narrative element, however the role of this narrative in learning has been debated (e.g. Akkerman et al 2009). The back-story of Frequency 1550 asked the students to move to medieval Amsterdam using their mobile devices. For one day, they roamed through the city in small groups, using GPS to help them identify their own positions as well as that of other players and objects. The players needed to demonstrate their knowledge of medieval Amsterdam by doing location-based media-assignments on the city's history. The location was a strong element of the action. Most assignments had to be performed in specific parts of the city, were related to specific buildings, points of interest etc., and were intended to trigger environmental awareness. In particular, the old city of Amsterdam was divided into six areas. In each of these areas, one of six different themes of medieval times was addressed; labour, trade, religion, rules and government, knowledge and defence. An interesting aspect of this game, then, was a mapping between themes and space. Each assignment was related to one of these themes and so was undertaken in the corresponding area of the city. In addition, part of each team, located in a different space, the headquarters, where they were assigned a different role, that of receiving the information from the field and making further investigations to assist with specific tasks. Here, we observe a distinct role assignment related to physical and virtual space activity.

In terms of the interaction and technology used, the field teams used smartphones with multimedia capturing capabilities and GPS. Through them, the team members could capture snapshots of the urban setting and relate

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[8] The description of this game is taken from the following publication of the authors: Avouris & Yiannoutsou (2012a)

them to their tasks. The non-mobile members of the team at the headquarters interacted with desktop equipment that allowed them to search for further information in order to complete the task.

Strong interactions took place between the team members, and in particular between the city and the headquarter teams, since the former supplied the latter with information while navigation instructions flowed in the other direction. Lastly, at a final plenary meeting, all team members interacted and discussed the experience with other groups.

Who Killed Hanne Holmgaard?

This is an example of mobile fiction[9] where users experience the mystery story 'Who killed Hanne Holmgaard' interactively, as they move through the city of Aalborg, Denmark (Paay et al 2008). Different episodes of the story were "attached" to the places of the city (e.g. the killing of Hanne took place in a park, interrogation of some of the suspects took place in a convent of the city as Hanne was a nun, etc). The users become part of the narrative as they undertake the role of two detectives who have to collaborate in order to find out who is the killer. They in a sense enact these roles through a set of predefined questions, differentiated according to the character enacted and to the virtual character interrogated. The two detectives need to complete the collection of evidence in a "key location". (the park, or the convent etc.) Collection of evidence involves solving a puzzle, obtaining a response from a suspect or discovering a hotspot. Then the system awards the user with half a sign which when combined with the other half obtained by their partner indicates on the map which will be their next stop. Thus, in order to solve the case of the murder, players had to visit each of the different places, where the story was taking place, in order to collect the necessary information. Information related to the story and to the city, is delivered to the user in different ways: (in the form of newspapers, torn letters etc.). These pieces of information are clues which aim to support the users to solve the case of the murder.

Mystery at the museum

Mystery at the Museum[10] (Klopfer et al 2005), is a game designed to be played in the Boston Museum of Science by children with their families. It is a role-play game combined with a mystery story. Players in the game were required to visit a wide variety of places in the museum, and to examine exhibits closely to find and understand some of the "clues". Several codes, for example, were woven into the storyline (the thieves used codes to communicate with each other). The authors argue that the game engages players in connecting the exhibits with broad scientific fields (such as mathematics, models, communication). This way they have the chance to engage with the details of some exhibits and to think more broadly about multiple exhibits (combining depth and breadth).

> *REVISION QUESTION: Pick one of the games presented. The one that appeals more to you or the one that you think that you would like to play AND describe in bullets what do you think that you would learn if you played this game in the Zsolnay factory.*

Analyzing the learning experience

Games[11] have been used by museum educators to provide a context where the visitor actively constructs meaning through interaction with the exhibits. The proliferation of digital technologies and especially of mobile technologies resulted in revisiting the idea of game play in museums for many different purposes (for a detailed analysis and overview see Beale 2011). One type of mobile game designed for museums follows the scavenger hunt motif where players look for exhibits following clues (for a presentation of representative examples see Avouris & Yiannoutsou 2012) or try to answer correctly questions or quizzes in order for the game to continue. Although studies on these games report player engagement, motivation and knowledge about the exhibits

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[9] The description of this example is drawn from Yiannoutsou & Avouris (2010)

[10] Description taken from author's publication: Yiannoutsou & Avouris (2012a)

[11] The analysis of this chapter is taken from author's publication Yiannoutsou & Avouris (2012a)

integrated in the game, there is also criticism pointing out that in the context of this type of games, museum artefacts are treated as a bunch of disconnected and de-contextualized things (Klopfer et al. 2005).

To further understand the above statements let's return to the game examples we presented earlier and try to respond to the following question:

What do visitors learn when engaged with the above games?

To answer this question, we discuss some examples of the learning activity described for the games presented earlier. These extracts attempt to cast light on the learning focus either presenting the tasks assigned to the players or the comments of the players after game play.

> '…*We did see parts of the museum we weren't aware of,'… 'hadn't ever seen the monkeys,' …'We come a lot, and I still saw stuff in exhibits that I had never seen before.' …'I learned things that I had never seen before, like reading about the mummy or the banana tree. It made me read things that I wouldn't have otherwise*.' (Klopfer et al. 2005,: 319)

(Extract 1: Player comments from the mobile game: *Mystery at the Museum*)

> '*Participants all enjoyed walking through the city of Aalborg; in fact current residents of Aalborg claimed that they had learned new things about their city. For example, the existence of the Aalborg Convent, hidden near the central city shopping precinct, and its historical associations with the Danish resistance during World War II had not previously been known to any of the participants*' (Paay *et al.* 2008: 128)

(Extract 2: Player comments from the playful narrative 'Who killed Hannae?')

> In the comprehensive assignment, the City Teams (CTs) are asked to search for several details – such as a plaque with the medieval name of the area – and take pictures of the details while the Head Quarters (HQTs) are asked to select the correct picture from various pictures on the Internet or somewhere else… Imagination assignment: For this assignment, the CTs are asked to act out particular idioms/sayings such as 'this is monks' work', which is the equivalent of 'this is sheer drudgery' in English and refers to the days when monks meticulously copied books by hand. The acting out of the sayings is videotaped, while the HQTs are asked to find out what these sayings mean… The orientation assignment includes texts and tasks which are intended to trigger environmental awareness. This may be done via the creation or selection of photos, the answering of questions about the site. (Huizenga *et al.* 2009:. 335-336)

(Extract 3: Tasks from the Frequency 1550 mobile game)

> R: So, what would you say that you learned?
> S. That the church of Pantocratoras was an ancient temple before.
> M: I was impressed with the information about the Mayor (information about an ex Mayor during the period 1949-1967)

(Extract 4: Player comments from the Rebels vs Spies)

Our main observation that runs through all above studies is that they focus on enriching visitors' factual information: 'we did see parts of the museum we weren't aware of' or 'current residents learned new things about their city… such as the Convent' or 'search for a plaque with the mediaeval name of the area' or "the church of Pantocratoras was an ancient temple before". Even the imagination assignment (Extract 3) ends up aiming at factual information where players are asked to find the meaning of the enacted saying. In several cases we can see that the game has become a vehicle for transferring new, more or 'hidden' information to be stored by the visitor.

On the other hand, in the context of games the search of this factual information might take place in an intriguing and pleasant way for the visitors and might involve interesting processes such as hypothesis testing, reflection on actions etc. (Costabile *et al.* 2008). There is no doubt that factual information is an important part of cultural experience. But when it comes to learning in museums we need to ask: Is this all what we can get from a technology mediated playful interaction with cultural content?

The idea of Participation

A trigger to discuss the idea of participation is the following picture, which depicts a wall close to the cafeteria in the Zsolnay Cultural Quarter in Pécs, Hungary.
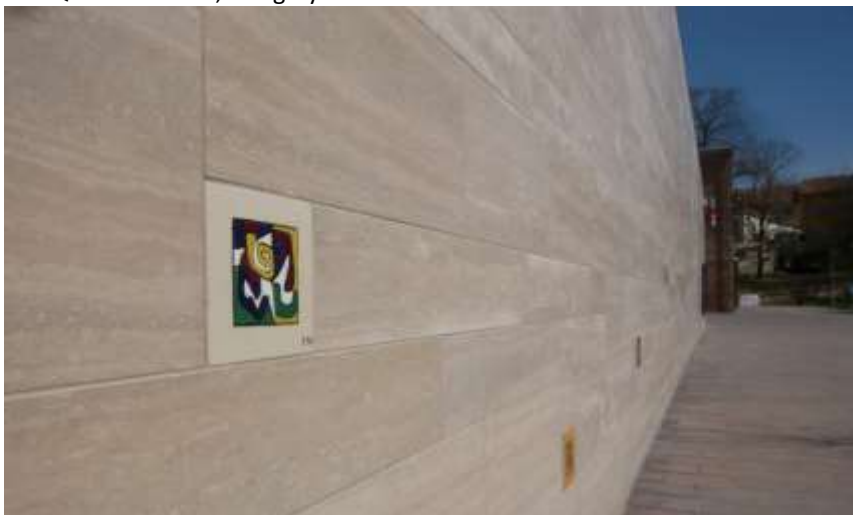
Picture taken from the Zsolnay Cultural Quarter in Pécs

Pay attention to the tiles integrated in the wall. What is interesting in these tiles is that they were designed and created by visitors, under the guidance of the staff of the cultural centre while this wall was under construction. This way, visitors became acquainted with one of the important activities of Zsolnay factories i.e. the tile making process. Members of the staff say that many of those who participated in this experience return to the cultural centre bringing their friends and family to show them their tile and have coffee under it.

Two things are of interest in this experience:

a) the rich and profound cultural experience obtained by the visitors during the participation in the process of tile making (to better understand this contrast it with a text or a video describing how the tiles were produced) and

b) the sense of ownership shown by those who participated in this experience (i.e. they feel that they have contributed in this cultural centre with something they are proud of and they can say this is mine!)

Based on these two points we made for the visitor made tiles we observe that participatory cultural experiences[12] imply a new relationship between the visitor and the museum which is not restricted to one off or first time visits. Instead, participation aims also at building an enduring relationship with existing audiences and communities (museum friends, volunteers, etc.) related to the museum (Black 2005). Building an enduring relationship between the visitor and the museum through active participation of the visitor enhances the cultural experience for the visitor and enriches the content and the impact of the museum also on first time or one off visitors (ibid).

In the wide spectrum of participatory activities (for a detailed presentation see Simon2010) we identified two types of activities relevant to our analysis. The first type of activity reserves for the visitor a role similar to the documentation process performed by the museum. The proliferation of mobile technologies and social media has supported the creation of user generated content using various crowd-sourcing practices (Oomen & Aroyo 2011) like the ones presented next:

- **Stating preferences**, voting on interesting objects, comments etc.
- **Tagging**: unstructured text associated with objects
- **Debunking**, criticizing: arguing against other peoples' ideas, tags etc.

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[12] This analysis on participation is taken from authors publication: Yiannoutsou & Avouris (2012)

- **Recording personal stories**: personal memories associated to a museum object
- **Linking objects** or categorising: grouping of objects or associating them with themes (e.g. card sorting, museumscrabble)

The second type of activity aims at resuming or approaching cultural experience through engaging visitors in the creations of "meta-artefacts" – i.e games or stories based on compositions of elements of cultural content - which are supposed to have a public status. The idea of involving visitors in creating computer-based public artefacts that make use of cultural content is new. It builds on a theoretical background that acknowledges the gap in the communication between the museum and the visitor and calls for active participation of visitors in the dialogue with the museums (Hein 2006; Simon 2010).

Although both activity types reserve an active role for the visitors they have a drawback: visitor generated "products" -content or artefacts- are almost never integrated in the museum's assets because of their low quality (Simon 2010). This problem is related to the open ended and unstructured participatory activities:

*When it comes to participatory activities, many educators feel that they should deliberately remove scaffolding to allow participants to fully control their creative experience. This creates an open-ended environment that can feel daunting to would-be participants. … What if I walked up to you on the street and asked you to make a video about your ideas of justice in the next three minutes? Does that sound like a fun and rewarding casual activity to you? (*ibid, chapter 1, p.13)

What Simon described above draws upon an approach which asserts that learning in museums should focus in triggering visitor creativity and subjective interpretation of cultural content leaving aside the "knowledge of the museum" which prevails in the information consumption metaphor. Simon showed that in participatory activities this perspective has its weaknesses. In the same line comes the idea of "objectified cultural capital" (Bourdieu, 1986) which explains that cultural experience is not just an issue of access but it is also an issue of background knowledge that supports the person to appreciate and understand the value of a piece of art. Museums and cultural institutions offer in the process of culture creation not only the objects-exhibits but also the background knowledge about the exhibits. In our view the key in this process is how we integrate and combine exhibits and background knowledge in the cultural learning experience. For example, museum knowledge does not have to be presented as an axiom to the visitor but it needs to come to his/her attention as material to be negotiated, discussed, shared and used for the construction of something new (like in the example with the visitor tiles designed for the Zsolnay Cultural Quarter).

Game design workshop: a mobile learning game for Pompeii [*]

This section describes a hands' on activity[13] that followed the material presented in sections 1.1. and 1.2. The students are expected to work in groups of four of five and they are asked to design a mobile game to support informal learning for the site of Pompeii.

Structure of the game

Specifically, the participants of the design activity follow a 'scenario' where they impersonate game designers. In this scenario:

- They belong to a group of game designers
- They are tasked with designing a game for the archaeological site of Pompeii
- The aim is the design of a game where the players

o move in the archaeological site

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[*] **Authors:** Christos Sintoris

[13] The activity and the material presented here are designed and implemented by C.Sintoris in the context of his PhD Thesis at the University of Patras. (Sintoris 2014)

- o use smartphones to interact with exhibits, buildings, locations in the site of Pompeii
- o interact with each other forming teams, collaborating, competing or antagonizing
- o have fun and enjoy the game
- o learn about Pompeii

Phases

The purpose of the activity is to design the concept of a location-sensitive multiplayer (learning) game to be played in Pompeii.

The designers form groups of 3-5 people and receive the relevant material.

The activity is structured into two symmetrical phases. Each phase is followed by a presentation. The aim of the first phase is to familiarize the team members with the material. The actual design work is expected to happen in phase two.

Phase one (10-15 minutes)
- − A rapporteur is chosen from each team
- − Each team formulates an idea about a location based mobile game using the A3-sized Worksheet to describe it
- − Presentation (20-25 minutes): The rapporteur explains and pitches the idea in a very short presentation (1 minute per team) Very fast!

Phase two (1 hour)
- − The teams get back and improve, detail and modify their games. They can use any of the other teams' ideas
- − Final presentation and discussion
- − The rapporteur explains and pitches the final idea in a detailed presentation this time

Material

- − One instruction card for the participants: Instructions explain the phases of game design described above and how to use the material
- − One map of Pompeii, showing the location of six important places
- − A description of six sites of Pompei, in the form of some text with photos (print on a single-sided A3 sheet)
- − Two concept cards, that describe in some detail concepts that might be interesting learning topics
- − A Worksheet, where the designers record their design. The worksheet consists of empty boxes to be filled in. The instructions printed on the worksheet are intended as guides and one should insist on "filling" them out with vigour.

Next we present the material developed for this workshop in detail. The material can also be found in a printable form in http://hci.ece.upatras.gr/pompeiigame/ [14]

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[14] The material is free to use but please give credits.

I THE MAP OF POMPEII
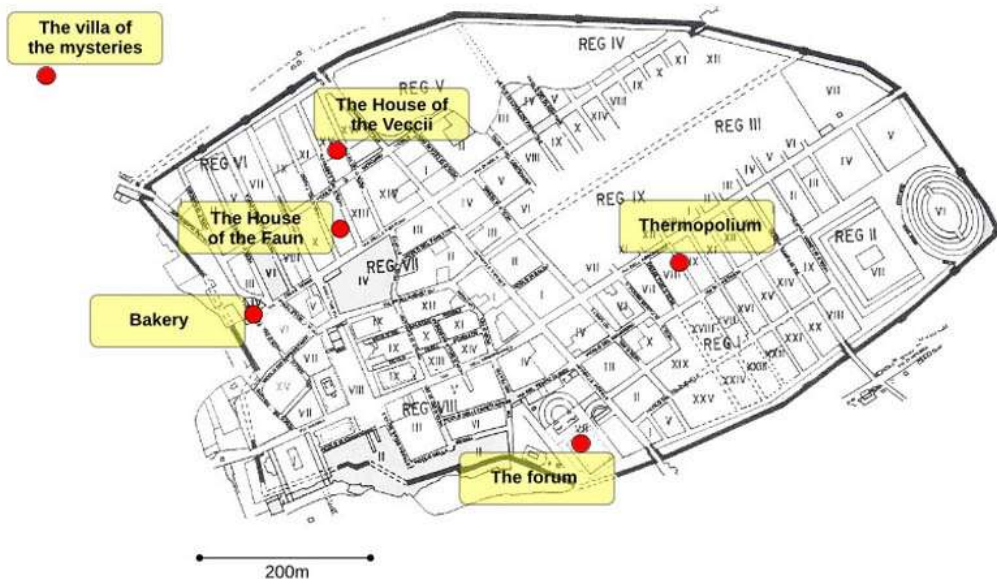
hci.ece.upatras.gr/pompeiigame

II THE SIX SITES OF POMPEII

The six sites of Pompeii

Garden of the House of the Vettii
This garden belongs to one of the most famous houses in Pompeii, the House of the Vettii. The house is named for its possible owners, the Vettii brothers, whose signet-rings were discovered during the excavations; they are thought to have been free men and may have been wine-merchants. The ornate and formal garden would have been glimpsed through the front door of the house, allowing passers-by a glimpse of the wealth and taste of its owners. The garden was full of marble and bronze statues, 12 of them fountain-heads that spouted water into a series of basins. The garden is enclosed on four sides by an elaborately decorated portico, onto which opens into a series of rooms that were probably used for entertaining guests.   The garden is surrounded by a peristyle which has been restored. The garden itself contains many of the original Roman plants. Archaeologists can discover what plants the Romans had in their gardens.

Thermopolium
This one of Pompeii's many thermopolia - which were shops or 'bars' that are thought to have sold food (restaurants). They consist of terracotta containers (dolia) sunk into a masonry counter (sometimes covered with polychrome marble) that are believed to have contained hot food that was sold to customers.

Some thermopolia have decorated back rooms, which may have functioned as dining-rooms. In one thermopolium, the remains of a cloth bag were discovered in one of the dolia, along with over a thousand coins; these are thought to represent the day's takings and demonstrate the popularity of the establishment. Lararia (domestic shrines) are a fairly common feature of thermopola, and sometimes depict Mercury and Dionysus, the gods of commerce and wine respectively.

Villa of the Mysteries
The villa is large and luxurious, overlooking the sea. It faces outwards to take advantage of its position, unlike the inward facing town houses. It is not known who owned the villa. The most famous feature is the series of life-size frescoes. The panels of the fresco appear to show a series of consecutive events which give the villa its name. It is believed to represent an initiation into the secrete cult of Dionysus, though its interpretation is still unclear. This scene is a detail from a fresco that runs round all four walls of a room in a suburban villa just outside Pompeii. The fresco is a megalographia (a depiction of life-size figures), and is unique in Pompeii. In the scene pictured here, the initiate is flogged, while another woman dances beside her. A wine-press was discovered when the Villa was excavated and has been restored in its original location. It was not uncommon for the homes of the very wealthy to include areas for the production of wine, olive oil, or other agricultural products, especially since many elite Romans owned farmland or orchards in the immediate vicinity of their villas

Bakery
The lava mills and the large wood-burning oven identify these premises as a bakery. Each mill consists of two mill-stones, one stationary and one hollow and shaped like a funnel. The funnel-shaped stone had slots, into which wooden levers could be inserted so that the stone could be rotated; these can be seen in the photo.

Each mill would have been operated either by manpower or with the help of a donkey or horse (in one bakery, the skeletons of several donkeys were discovered). In order to make flour, grain was poured from above into the hollow stone and then was ground between the two stones.

In total, 33 bakeries have so far been found in Pompeii. The carbonised remains of 81 loaves of bread were found in the Bakery of Modestus, demonstrating that the oven was in use at the time of the eruption in AD 79.

The Forum

Shown here is Pompeii's forum, which would have been at the political, commercial and social heart of the town, as in all other Roman towns. As was typical of the time, most of the most important civic buildings at Pompeii - the municipal offices, the basilica (court-house), the principal temples (such as the Capitolium), and the macellum (market) – were located in or around the forum.

Recent archaeological work has demonstrated that in the years immediately before Vesuvius (seen in the background of the photo here) destroyed Pompeii, building work was taking place to improve the appearance of the forum. Wall-paintings in one of the houses excavated illustrate scenes from the forum, such as bustling market-stalls set up in the colonnade fronting many of the forum buildings. Such evidence highlights the importance of this area in the everyday lives of the town's inhabitants.

The House of the Faun

The House of the Faun built during the 2nd century BC, was one of the largest, and most impressive private residences in Pompeii, Italy, and housed many great pieces of art. It is one of the most luxurious aristocratic houses from the Roman republic. It is thought that this house was built shortly after the Roman conquest of Pompeii, and is likely to have been the residence of one of Pompeii's new, Roman, ruling class.

The House of the Faun was named for the bronze statue of the dancing faun. Fauns are spirits of untamed woodland, which literate and Hellenized Romans often connected to Pan and Greek satyrs, or wild followers of the Greek god of wine and agriculture, Dionysus.

The third photograph shows a detail from one of the most celebrated ancient mosaics. The mosaic depicts Alexander the Great's defeat of the Persian king Darius; the detail here illustrates Alexander himself. The mosaic highlights the wealth and power of the occupier of the house, since such grand and elaborate mosaics are extremely rare, both in Pompeii and in the wider Roman world.

III. CONCEPT CARDS:

CARD1: ECONOMY

− Ways in which the economy is based on agriculture.
− Professions in Pompeii.
− Merchants' and crafts-men's shops

Wine and olive oil

− Wine production in the villas
− Inscriptions mentioning the selling of wine

Bakeries

− 30 bakeries with mills
− The bakery of Modestus

Markets

− around the forum
− Thermopoliums (restaurants)

CARD 2: ART AND ARCHITECTURE

− Greek and Egyptian influences in art
− Influences in the architecture

The House of the Faun has mosaics of Greek and Egyptian influence

− Greek: flowers and fruits with tragic masks. Dionysus as a child. An erotic satyr with nymphs
− Egyptian: A mosaic with Alexander. Scene from the Nile

IV. WORKSHEET: The main elements of the worksheet are the following:

− The title of the game. The title can be something funny, curious, strange and/or representative of what the game is about
− The goal of the game: The goal of the game involves what the players need to do in order to win. Examples of such goals can be accumulation of points and scoring higher than their opponents, first to reach a specific place, collecting all or the most clues etc.
− The rules of the game: The rules delineate the behavior of the players and define the way they can interact with the objects of the game with their co-players or with their opponents. Examples: if you pick up a clue for an object and you don't use it in the next five minutes then the clue is available to your opponents. Or in order to visit a site (e.g. the house of the Faun) you need permission which might mean a minimum number of points.
− Use of technological means and tools: Mobile games employ technology in various ways: as information screens, as communication media, as barcode scanners, as GPS, as map displays etc.
− Mechanisms: The mechanisms of the game involve mainly the pacing of the game and the type of interaction between players. Will the game be competitive or collaborative (i.e. in order for the game to proceed to the next stage all players need to collaborate in order to collect the required amount of evidence or clues). Are the players allowed to communicate between each other? Are players aware of the actions of their opponents or co-players?
− Location and real world objects: This item involves how space and the real world objects are integrated in the game. Is space just the background for player action? Are real-world objects part of the game? How will players interact with them?
− Behaviors and aesthetic result: This item involves how the game will evolve over time and what is the envisaged player experience.

The designers can follow the order of the items if they have a rough idea of what might be the game in order to elaborate on its details. The same items can be addressed in random order as triggers for brainstorming drawing ideas from known- successful games and then they can try to relate the items between them in order to converge and support a main game idea. This game design process is intended to take place in the context of

group work (more than one group is involved in designing a game). In this process groups work on the game components in two rounds, at the end of the first round each group presents their design and the other groups comment and make suggestions. During the second round groups integrate in their design comments and ideas presented by the other groups and re-present their new game at the end of this round.

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Designing Mobile Games for Learning in Sites of Cultural Heritage

Teaching Resource Material

In this section we present how we involved students in designing a game for a specific cultural heritage site. The design session followed a lecture and discussion on the following issues: a) the learning dimension of the cultural experience (Dodd 2009; Falk & Dierking 2000; Hein 1998) b)the role of technology in re-considering the characteristics of this experience c) a presentation of exemplary games some of which were designed (Museum Scrabble, Benaki Scrabble Invisible City,) and evaluated by the HCI group (University of Patras) and d) analysis of the learning dimension of the cultural experience based on data collected during the evaluation of the games presented earlier (Yiannoutsou & Avouris 2012).

The game design is suggested to evolve against a theoretical background like the one presented above because it relates the process of game design to the role of the museum visitor and to the type of cultural – learning experience pursued. Games with a learning value for cultural heritage sites require a good acquaintance with the content of the site. Determining what content and in what form it is going to be included or approached by the game is a process related to the envisaged learning trajectories, to the special characteristics of the site (type of exhibits, indoor-outdoor) and to the type of cultural experience the game intends to support (e.g. gathering factual information, crafting connections between player experience and cultural objects etc.). It is thus important for the designers to take into account the content of the site, as well as its spatial characteristics. The example we implemented during the Erasmus course involved the archaeological site Pompeii where selected sites, learning material in the form of concept cards and a map of the archaeological site were provided to the designers (the material is created by C. Sintoris and it is provided in http://hci.ece.upatras.gr/pompeiigame/).

The game design process starts with, and is structured around the following question: What are the components of a game? A good way to address this question is through an example. This question aims at grounding the design process in the deconstruction of existing games and to start thinking about a game in terms of its main components. To further illustrate this we discuss the example of the scrabble game the basic elements of which are: the tiles with the letters, the number of letters, the points for each letter according to its rarity, the board, the randomness of the tiles, the rules etc. This discussion aims to function as a brainstorming phase where game characteristics are brought to the table in order to be used as a resource for the more systematic design process that is going to follow.

Our approach in supporting the game design process is based on unpacking mobile games into their components, each of which is addressed separately but also in relation to the other components. This approach is grounded on a framework of design principles defined by Sintoris et al (2010) and it is further developed and elaborated to support game design workshops by C. Sintoris in http://hci.ece.upatras.gr/pompeiigame/). We draw from this material to present these game - components and to explain how they can be used in order to guide the design process.

Game components

- The title of the game. The title can be something funny, curious, strange and/or representative of what the game is about
- The goal of the game: The goal of the game involves what the players need to do in order to win. Examples of such goals can be the accumulation of points and scoring higher than the opponents, first to reach a specific place, collecting all or the most clues etc.
- The rules of the game: The rules delineate the behaviour of the players and define the way they can interact with the objects of the game, with their co-players or with their opponents. Examples: if you

pick up a clue for an object and you won't use it in the next five minutes then that clue becomes available to your opponents. Or in order to visit a site (e.g. the house of the Faun) you need permission which might mean holding a minimum number of points.

- Use of technological means and tools: Mobile games employ technology in various ways: as information screens, as communication media, as barcode scanners, as GPS, as map displays etc.
- Mechanisms: The mechanisms of the game involve mainly the pacing of the game and the type of interaction between players. Will the game be competitive or collaborative (i.e. in order for the game to proceed to the next stage all players need to collaborate in order to collect the required amount of evidence or clues). Are the players allowed to communicate between themselves? Are players aware of the actions of their opponents or co-players?
- Location and real world objects: This item involves how space and the real world objects are integrated into the game. Is space just the background for player action? Are real-world objects part of the game? How players will interact with them?
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The designers can follow the order of the items if they have a rough idea of what might be the game in order to elaborate on its details. The same items can be addressed in random order, as triggers for brainstorming, drawing ideas from known- successful games and then they can try to relate the items between them in order to converge and support a main game idea. This game design process is intended to take place in the context of group work (more than one group is involved in designing a game). In this process groups work on the game components in two rounds, at the end of the first round each group presents their design and the other groups comment and make suggestions. During the second round groups integrate into their design comments and ideas presented by the other groups and re-present their new game at the end of this round.

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BALÁZS VENDLER

Gamification – Beyond the Buzzword

Using game elements, tools and dynamics in a non-game environment e.g. in education, at work or in the field of marketing. This is the simplest definition of the buzzword: gamification. There is a very wide range of its use. Many examples demonstrate that the implementation of games in different environments can drive engagement, creativity, production, performance and behavior change among players who can be customers, students, fans or employees. Each and every game mechanism (points, levels, leaderboards, etc.) is connected directly to game dynamics (rewards, statuses, competitions, etc.) which are human desires or basic needs (like the desire to achieve, the desire to get promotion at our workplace). These dynamics are universal and can be found across different generations, cultures and genders. Here, the difference between mechanisms and *dynamisms* is that the first one is more about actions, behaviors and control mechanisms that create together an engaging user experience while the second one, *dynamism* is more the result of our desires and motivations. (PwC, 2011)

Mechanics	Dynamics
Points	Reward
Levels	Status
challenges	Achievement
Virtual goods and spaces	Self-expression
Leaderboards	Competition
Gifts and charity	Altruism

If we just take a look at Maslow's hierarchy of needs, besides the basic physiological and safety levels there are three more kinds of needs which are connected with our social life. These are „love and belonging", „self-esteem" and „self-actualization". The first one is the need to feel a sense of belonging and acceptance in our social groups. The second is self-esteem, which presents the desire to be accepted and valued by others. And the last one, self-actualization, refers to a person's full potential and its realization. With gamification, these levels of needs and desires can be easily satisfied by continuous feedback to the player's performance, achievable points, badges, statuses, competitions, the opportunity to be the best and by many more aspects of games. (Cherry, K. N.d.)

Some gamification experts make a difference between gamification 1.0 and 2.0. The perfect example for the first one is Foursquare. With the application users can achieve points, badges, statuses after their check-ins to different places but that is nearly all. In the 2.0 version all the game elements mentioned above are implemented into a real business environment, used to solve real business problems and to help real business processes like recruitment, employee trainings, branding or customer engagement. (Kuo,I 2013)

The Millennials and the relevance of the technology

Analyzing the Millennial generation is important, because they are a very significant part of the labour and consumer market as well. In order to satisfy their needs, desires and leverage their potential we have to know their motivations, expectations and based on the results provide them with personalised solutions.

MTV's study called „No Collar Workers" from 2011 focuses on the differences between the perspectives of the Millennials' (20-, early 30-year olds) and Baby Boomers' (who were born between 1946 and 1964) expectations towards work and working environment but of course we can get some conclusions about their basic behaviours also. The results of the study enhance the relevance of using gamification in business processes. The key finding of the study is that Millennials are going to reshape the workplace as well as the consumer and media market. Millennials have come with the age of text messages and social media usage. Because of these

they are „hyper-connected", they want to receive quick and immediate, nonstop feedback any time, they are very impatient. They need feedback about their work more often than the Baby Boomers do. They don't separate their personal and professional life strictly, that's why they prefer casual attire. They want flexible working hours, they think that more working hours don't mean higher performance. They would „rather have no job than a job they hate". They would like to have a fun and social workplace, transparency is important for them. That's why they want to know details about e.g. the company's strategy. The traditional and strict hierarchy is just simply not for them. (Hillhouse, A. 2012)

Gamified business solutions can provide continuous and immediate feedback for the Millennials. They can help to decrease the lack of engagement which this generation exhibits. With gamification and its tools, work can be more interesting and fun for them. All these things are going to increase the performance of the Millennials at work as well.

This study is specifically important in order to understand the Millennials' motivations but gamification is a solution for every generation based on the desire we all have in common: to play games.

Foreign examples

To demonstrate the efficiency and the results of the implementation of gamification techniques in different areas, let's see some successful examples from abroad.

Foursquare is a wide-known, location based social networking website, launched in 2009 and at the moment, it has more than 33 million users. It allows users to check in places and connect with friends. The check-ins are awarded by points. Users who checked in a place on more days than anyone else in the past 60 days will get mayor status. Users can earn badges for checking in at various venues. Scoring is very complex, there are more than 100 means by which to earn points. Some examples from the scoring: checking in a new place: 3 points, becoming the Mayor: 5 points and so on. These simple game mechanisms such as points, badges and statuses led Foursquare to huge success, engaged millions of people and affected their behaviour - all while raising $50 million. (Zichermann, G. 2011)

Deloitte Leadership Academy, an online training program, transforms training sessions from boring must-dos into exciting and useful free time activities. In 2013 it was awarded the „Greatest impact in Gamification" award. Right now it has more than 20,000 executive users and since the integration of gamification the number of users returning to the site each week has increased by 37%. There are badges, leaderboards and missions embedded into a user-friendly platform, and with video lectures, in-depth courses, tests and quizzes users get more engaged and more likely to complete training. Deloitte Leadership Academy proves that gamification has its relevance in the field of training and development. (Heong Weng Mak 2013)

The second example is from the field of HR, employee engagement and a little bit of finance. It is *NextJump's* initiative. Keeping fit is the CEO's, Charlie Kim's personal goal and he believes his employees should value it also as a tool to improve their lives, to reduce the company's insurance costs, and to prevent employee absenteeism. The company installed gyms in their offices, employees could check in to workouts, and see their performances on leaderboards. The top performances were rewarded with a cash prize. Later, Kim retooled the game and created a team sport. From that time on there were regionally based teams, competitions and of course leaderboards. Here, gamification helped to create a happier and healthier working environment with more engaged employees - and last but not least it significantly reduced (by millions of dollars) insurance and work attendance costs. (Zichermann, G. 2011)

An example for engaging citizens with games to be more involved in the American democratic process is *MTV's Fantasy Election*, a game from 2012. The idea came from Fantasy Football games where the user has to draft a team out of real football players and based on their real time performance the user can gain or lose points. In Fantasy election, the team players were candidates running for presidency and congressional seats of the United States. The candidates were evaluated by 5 categories: honesty, transparency, civility, public opinion and constituent engagement. These evaluations were sourced from independent, non-partisan organisations and channelled to the game. For instance the candidate who held a public speech or led any campaign event got 300 engagement points, those who exhibited uncivil behaviour (language of violence, demeaning language) lost 500

civility points. The players could gain bonus points when they involved themselves in the election, for example if they read relevant articles about the candidates or answered daily questions. The prizes were very motivational and the game was so engaging that nearly 20,000 players managed to undertake more than 500,000 real civic actions during 2 months and the game's website received nearly 140,000 individual visitors. But the biggest achievement of Fantasy Election was that with gamification they reached and engaged thousands of a very disenchanted target audience, American youth. (Heong Weng Mak 2013)

These examples were enough to prove the usage, relevance and success of gamification in very diverse fields. In the followings there will be two examples of the application of gamification in marketing, recruitment and image-building. Both of them were designed by MarkCon.

Uniface – University reality

(Uniface Case Study (2013) MarkCon Group)

About the game

MarkCon has worked for the University of Pécs since 2006. From that time we have organised altogether 4 online campaigns for the University, Our simulation started in the fall of 2011 and was expanded first to regional level, and later we also involved the University of Szeged. The biggest advantage of this higher education solution is that we can address youth through games in order to build the image of the university, to create interactive communication and moreover, to build a stable fan community. The concept was born in order to raise the university's position in today's increasing competition, to set up a new and unique communication channel which introduces the values of the university in a very credible and distinguishable way.

Evolution

The simulation game creates a virtual world which gives important and useful information to high school students before they decide about their university application. In addition, the game gives real university experience to the players. After a successful application students can continue their studies in a state-financed or self-paid way. They can live in dormitories or in flats and of course they can decide about their leisure-time activities too. They can choose professional career development during their studies but turning their energies to build up their personal network is also possible. There is an important question in the game just as in real life: how to cope with finance. For outstanding marks they can get scholarships, by sacrificing their free time they can earn some money or there is the opportunity to apply for a student loan.

The personal attributes and the decisions together make the virtual semester exciting and full of experience during the game. Players have to make many decisions in the virtual class, choose many paths and while doing these they have to keep in mind their efficiency which is defined by the amount of knowledge they have gained during the university years. Nevertheless the player's role in communities and the development of their network have a strong influence in their future life.

From originally comprising simple quizzes, the game has evolved into a real simulation of the university life with the help of various scenes of the university experience, 3D locations, navigation map, photographs, videos and many interactive functions. A crucial advantage of the game is the „You're right there!" feeling which involves the player in the real life of the university.

For those who are starting their career by choosing the right university, the internet is the prime source of information not to mention Facebook. With this game communication with the target group is straight and unique. Thanks to Facebook, the game related posts, comments news and likes are viral and that makes us sure to reach our target group.

Measure of successes

After continuous game development and the wider range of the communicated values, the next steps were changes in the name of the game and the increasing number of the users. In 2011/2012 3,450 users played with

Uniface and 12,015 people followed the actions on Facebook. The results of the survey filled out by the users liste the following:

- the concept of the game is an exceptionally great idea, they're satisfied with the game,
- the professional questions helped the players to prepare for the preliminary procedure,
- they got a lot of new and useful information about the university because of the university related questions,
- thanks to the city related questions the environment becaqme more attractive,
- visits have become common at the university, on the Facebook page of the game and in the game itself,
- the impressions about the university have changed for the positive,
- 90% of the users will apply to the University of Pécs.

Multipoly – Innovation in recruitment, worklike reality

(Multipoly Case Study (2013) MarkCon Group)

About the game

PwC Multipoly is an innovative online recruitment game which introduces life at the Hungarian office of the well-known consulting firm, PwC and at the same time gives an opportunity to its users to simulate real working environment. The game demonstrates the values of the company and its expectations of young fresh graduates. „Worklike reality", this is how PwC named the game which lets the players simulate a one year long internship program at the company in a time period of 12 days. The game replaces traditional case studies which are a little bit old-fashioned nowadays. However, the game allows the company to get a clear overview of the competencies and knowledge of potential applicants interested in working at PwC. The game has proven to be more efficient compared to traditional employer branding tools.

How the game worked

The game had two rounds. The first round was the online 12 days long simulation. After that the best performing players were personally interviewed by PwC professionals. in addition, the virtual experience players were competing for valuable prizes. In 2013 the grand prize was a trip to the USA for two, the second prize was an iPhone and the third an iPad. For Facebook activities small prizes were drawn (mugs, pens, earphones). Besides the big prizes, these small gifts helped to motivate the players.

After registration players could create an account and then by filling out a preliminary examination they could apply to PwC. Before the examination the players had to watch a video and then – based on the video – they got 6 multiple choice questions on 3 different topics. After that there were logical and basic literacy tasks. Based on the results of the exam the players got their starting attribute points. Everyone could get into the game no matter how this exam ended up but these attribute points played important roles later on and they defined the players starting position in the game.

The navigation platform was an office designed as a real one. Objects marked with red dots had roles in the game. For instance with the computer the players could check their e-mails and one click on the mock-up of the PwC Hall led the players into the game room. The game room simulated the real PwC Hall's offices and from this place the users could navigate wherever they wanted to. The most important part of the navigation platform was the elevator which gave an opportunity to go to different floors. On the floors players could choose from certain locations and after choosing the right one there were many situations waiting for a solution.

Every day started with a question with two given answers. There were no right or wrong answers, they only had an effect on the attribute points. There were required tasks on each working day just like random situations and optional elements too. The required tasks' location was always marked with yellow. Every day started at the Club Lounge Corner with checking the e-mails and solving the current required tasks. One quarter in the game

was equal to 3 days in real life and because of this each and every action had a serious impact on the final result. Players had to take that factor into account.

Each quarterly pereiod started with a meeting with the player's personal Coach who informed the player about the goals of the upcoming three months in a video message and in written form and also evaluated the previous three months' results. Achieving the goals let the players enter into a new and higher position. Every quarter had a key goal, these were:

- 1st quarter: Getting to know the environment, colleagues, tasks
- 2nd quarter: Training
- 3rd: Affiliation, joining a community
- 4th: Client-related tasks

The players had the opportunity to create a maximum of 10 characters under their profile but more characters didn't mean better chances or any advantages for a character. Each character had 20 action points per day and the required tasks needed 5 of them so the users had to keep this limit in mind and manage their tasks well. Based on these factors, the opportunity to create more characters was in-built for those who wanted to spend more time playing the game but were prevented from doing so because the action point limit wouldn't allow them.

Results in numbers

In 2013 altogether 1120 people played from 292 different cities. 257 users created at least 2 characters just to be able to spend more time playing. The goal of reaching the target group was absolutely successful, most of the players were university students with economics or related studies, speaking business English at least to an intermediate level. The performances were satisfying, 78% of the players answered the questions correctly. The survey which was made after the end of the game shows that 77% of the respondents had a positive attitude change towards PwC. Some statistics from marketing side:

- 624 special tasks solved,
- 11,000 game days started,
- 113,000 actions,
- 659 Facebook permissions,
- 17,820 visitors,
- 4,667 individual visitors.

Summary

It's the world of web 2.0, the Millennials are very mobile and have very specific needs. The traditional employer branding tools should be replaced by means that are more closely adjusted to the demands and attitudes of younger generations. These facts raise the competition among employers from national to international level to find the best recruitment solutions and to engage with talented youth.

With Multipoly we tried to satisfy the contracting parties' needs in a multi-staged system. Basically, games like this have mainly short-term marketing values for the contracting party and the measure of success is the number of applicants. But in the long-run, Multipoly helps the recruitment and selection processes too. The large number of players provides PwC with a great opportunity to create a pool of talented and quality players who are potential applicants. Besides these factors, building loyalty is also a long-term effect of the game: Multipoly players are more likely to imagine their career at PwC than at any other companies and the company has an opportunity to build loyalty at a very early stage.

Multipoly is a high-quality employer branding tool for big companies which helps them to communicate corporate values while the users have the opportunity to experience company life and gain information about the company, straight from the company. Thanks to the game environment, personal involvement is very strong and users are more likely to remember all the information than by employing any other communication channel.

General summary

After getting a clear picture about gamification and the opportunities it provides, we can say that this tool has strong relevance in the market, especially if we want to engage members of the Millennial generation. Of course every trend has its ups and downs, there are always big successes and failures as well but gamification is something we have to take into account when examining our opportunities.

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Chapter 2.
City Mapping and Perception of the City

Reading the city and generating a new city image

A guide to a layered multicultural mapping

PANAYOTIS PANGALOS – VASSILIKI PETRIDOU

INFOCITY: New Cities Reading & Promotion System∗

The current way of understanding and knowing cities is characterized by speed of travel, interest in new destinations, the aging of older centers of interest and the appearance of more modern sites. In the near future the development process of the EU Member States is committed to building a new flexible entrepreneurship adapted to the characteristics and possibilities of freedom of movement and citizens' access. In this direction, it is important to understand the critical role that the concept of STRUCTURED INFORMATION plays in an environment of competitiveness and innovation, both at national and at European level. Young citizens, either as permanent residents or as moving populations (work, tourism, recreation, health) increasingly feel the lack of methodical, reliable and immediate guidance and information on elements which they may choose from, through multiple options that a place offers in the modern era. Local governments' modern strategies should invest in enhancing the quality of products and services in the region with a simultaneous assimilation of an operational value-oriented system of innovation, adaptation to specialized knowledge, effective use of local wealth and in creativity and harnessing opportunities emerging from technological progress.

Consequently, the introduction of methods of Research, Identification, Registration, Evaluation and Promotion of the specific features of cities is to determine the growth and competitiveness in economic terms (Evans 2005). Once the cities of developed countries are prepared to offer their space even through virtual reality, in Greece reading and viewing local features of an area is still based on traditional methods, resulting in the field of city tourism and cultural marketing not being as competitive as in other countries.

Investigating the above in real time, we have constructed and propose a new methodological enhancement tool of the multicultural identity of cities by repositioning their destinations. The proposed system is the creation of a CITY IDENTITY WORKSHOP (CIW), which will be undertaking the construction of a renewed and competitive image of a city, using a new way of reading and presentation with emphasis on linking local data with those of other international areas.

There are Urban Study Workshops in many universities around the world as well as independent organizations such as: IPCity (research consortium partly funded by EU Sixth Framework Programme - Integrated project on Interaction and Presence in Urban Environments); the Foundation Gramsci Emilia-Romagna (Italy); the International Laboratory of Civil planning Villard (Italy); the organization SPUR [San Francisco Planning and Urban Research Association] (USA; the international organization PanUrban Intelligence; the Urban Institute (Washington, USA); CPANDA [Cultural Policy & the Arts National Data Archive] (U.S.); the UCRC [Urban-Culture Research Center] (Osaka, Japan); the GHAMU [Groupe Histoire Architecture Mentalités Urbaines] (Paris, France); the CPSCC [Centre for Policy Studies on Culture and Communities] (Vancouver, Canada) etc.

Unlike other countries (De Carlo et al. 2008), in Greece the study of urban phenomena is restricted to either university laboratories of Urban and Regional Planning, or in the field of academic courses of Urban and Town Planning programs for undergraduate and graduate studies. The implementation of a multicultural and economic reading of cities in Greece in combination with an integrated repositioning system of their image as thematic tourism destinations and use of the material generated to highlight and promote cities in socio-economic status has not yet become possible even at high level.

Development of the methodology of the proposal

This paper presents a proposal for the design, organization and operation of a cutting-edge City Identity Workshop (CIW), which will produce material to be used in highlighting & promoting cities at a socio-economic

level. The proposed method includes RESEARCH and MAPPING of cities with major reading axes such as architecture, art, religion, collective memory, museums, archives, public places, cultural events, economic and productive functions of civilization. The city of Patras is defined as the scope used in this proposal.

The working method of the City Identity Workshop (CIW) will be based on two main components:

A) On an Integrated ANALYSIS System of the city and its special features, which combines the advantages of modern technological methods, reading, organizing. And classifying information will lead to a comprehensive Historical Research (Identification, Registration, Documentation) of archaeological sites, architectural works (buildings and settlements), museums, archives, design of public space, recording facts and elements of collective memory, tracking, recording and study of events in the city, recording of the generated experience, identifying, recording and study of production areas and availability of local produce, track and research points of special tourist interest, etc. Such a system can read images of the city, which until now have remained on the sidelines or not yet emerged (Parkerson, B. and Saunders J. 2005).

B) On an Integrated PROJECTION System of the city and its particular characteristics. Using online viewing media may produce a renewed image of the city with a full update on the features, products and services available in the city. A series of new maps of the city are considered important to design: a. Archaeological, b. Artistic, c. Architectural, d. Religious, e. Memory & experience, f. Archives & museums, g. Public property, h. Cultural happenings, i. Economic & business, with multiple paths and information to create new images of the city.

Feasibility, importance and contribution of the proposal

The main objectives of the proposal are:

1) to elevate the city as a new tourist destination (internal & external)
2) to project the potentials of the city to welcome new investments and thus increase the economic mobility of the city,
3) to create a new perception for the inhabitants of their town by presenting a renewed image of its components

An important element of this proposal is the intention of proceeding this investigation from the theoretical-analytical part in practical scope through to efficiency in economic terms. Specific objectives include:

- The analysis and photographic mapping of production sites and distribution of local products.
- The labelling of key and critical elements would be desirable to distinguish a broad economic map based on financial products and markets.
- Mapping in full detail the economic cultural products (agricultural, livestock, craft and industrial production), so that they become available through modern means of access.
- The formulation of detailed communication proposals and special communications equipment to all potential visitors, after comparative analysis and synthesis of all the above with a focus on the advantages - disadvantages, strengths - weaknesses and possibilities for their implementation.

The case of the city of Patras- Greece

The existing literature on the Greek cities, among which the city of Patras is limited to historical content texts fails to present a modern dynamic and comprehensive view of the modern city. The tourist or professional city guides feature fragmentary material of low quality and financial information unrelated to other features of the city. The organization and movements within the immediate surroundings is not intended to update nor to facilitate displaced residents and visitors. Therefore, the manufacturing and disposal of such information requires a comprehensive analytical procedure using new technologies that will yield a set of coordinated data (cultural, historical, economic, etc.) on the current urban reality.

Special mapping of Patras

The new mapping of a city aims to collect information which may fuel the renewed image of the city. The reading of the city is expanded beyond the conventional conceptions. For example, among the Greek, Roman and industrial ruins, as far as their definition is concerned, there is no substantial difference. As carriers of memory, ruins are still considered to be industrial buildings of the 20th century, buildings that in the near past constituted the dynamic elements of the city. Each era is historically evaluated by its ruins. Also a city is not only what it appears to be on its surface, a great treasure of knowledge is hidden underneath its soil. For example, the history of networks (water supply and sanitation, electricity, telecommunications) and other infrastructure, form the structure of an organization, which quietly supports the operation of the city but also represents an important part of its life. The emergence of this secret part of the urban reality is a new unknown element that can enrich the city's image. Analyzing the various networks over time, we can also gain a new wealth of information about the historical development of the urban fabric in relation to policy choices. Finally, the main economic products of the region are not only a monetary input, but can be seen as a cultural factor that can link Patras with other production centers, resulting in creating a visibility network of the city through new common features. For example, the wine business of Patras can be connected to other similar Mediterranean cities. That way Patras and its history will show a new multicultural identity that will strengthen its ties with other international centers.

TOPIC	FIELD	PROJECT	PRODUCT
1. THE PRESENT OF HISTORY	Archaeological sites, excavations and ruins by the end of the 20th	Historical Research (Identification, Inventory, Design, Documentation)	ARCHAEOLOGICAL MAP
2. ARCHITECTURE AND THE CITY	Buildings and Settlements from antiquity to the present	Historical Research (Identification, Inventory, Planning, Documentation and Classification of Buildings)	ARCHITECTURAL MAP
3. MULTICULTURAL PATRAS	Religious Buildings, Cemeteries, Monuments and Urban Art	Historical Research (Identification, Inventory, Design)	RELIGIOUS - ARTISTIC MAP
4. CITY & COLLECTIVE MEMORY	Landmarks of urban life and collective memory elements	Historical Research, Locating sites and Event Recording	COLLECTIVE MEMORY MAP
5. TRACES AND THEIR FUTURE	Archives, Museums, Monuments, networks	Research, Identification and Study files (photos, private collections, etc.) and monuments	FILING AND CONSERVATION MAP
6. COLLECTIVITIES OF THE CITY	Public spaces (squares, parks), public buildings (Administration, Security, Justice, Education, Healthcare, Recreation) Roads	Research, Identification and Recording of Public Areas and Buildings	PUBLIC PROPERTY MAP
7. THE CITY AND THE WORLD	Cultural events (Carnival, Agios Andreas, Film Festival, etc.)	Identification, Registration and Study of the main festivals and events in the city	CULTURAL EVENTS TIME-MAP
8. ECONOMIC DYNAMICS OF THE CITY	Key financial products (agricultural, livestock, craft, industrial production) and markets	Identification, Registration and Study of production sites and distribution of local products	FINANCIAL MAP
9. COMMUNICATION AND PROJECTION OF NEW IMAGE OF PATRAS	Marketing, promotion and communication of all modules	Identify competitive advantages and generated experience	INTEGRATED PROMOTION AND COMMUNICATION PROGRAM WEB PORTAL

Utilization of the results

The aim is to draw conclusions on the most popular means of communication for the successful promotion of the city as a new destination: tourism, investment, scientific cooperation The key assumption underlying the research is that the features and general profile of the places of production and marketing of local products should be transformed into powerful and useful information. In this way a new economic map of the city of Patras can be created. Multicultural records of the status quo will lead to export direct conclusions on issues of critical importance. Some of the applications of log analysis and enhancement of sites, areas and points, social, economic, cultural, historical, religious and scientific interest, may provide answers to very critical issues that require decisions, such as:

- On social interactions within the urban area.
- On Thematic Tourism development planning (Religious Tourism, Ecotourism, Caving Tourism, Cycling Tourism, Climbing Tourism, Marine Tourism, Web Tourism, Diving Tourism, Hiking Tourism, Business Tourism, Health Tourism, Sport Tourism).
- On winter tourism development planning (tourism in Mountaineering, Ski centers).
- In educational programs for training in cultural / tourism.
- On policy towards basic social problems (targeting the disabled, weaker social groups, immigrants, minorities, etc.).
- On the need for a strategy on issues of environmental protection and sustainable development.
- On the planning and on upcoming infrastructure projects.
- On cultural initiatives and participation in international and domestic cultural institutions.
- On the allocation of state resources to cultural activities.
- On the architectural identity of the area, the parameters and rules for restoration and landscape regeneration.
- On preservation or change in directions of the public space.
- On unexploited tourist resources.
- On a strategy for the production and distribution of new products.
- On a strategy for the effective promotion of existing products.
- On planning routes and schedules of public transport.
- On economic opportunities.
- On the design principles of the new urban fabric.

Contribution of the proposal

Progress is expected to contribute to the proposed research lines at several levels:

GENERALLY

- Increase the economic mobility of the city through new lines of thematic tourism.
- Presentation, organization and promotion of unknown elements of the city that aim to change the perception of residents about their city and positive influence on young people (OECD 2009).
- Highlighting elements that will lead to improved quality of life and safer living (e.g measuring social elements that will involve decisions by local authorities).
- Developmental progress of the city by creating a new competitive image internationally and projection of the capabilities of Patras in order to receive new investments.

SPECIFICALLY

- The interdisciplinary nature of the research will promote interdisciplinary and inter-institutional cooperation in general, and grounded pockets of interface will be created between researchers from different scientific fields, but in every scientific field separately, the proposed research will contribute to the advancement of knowledge in all themes included in the project. Therefore, in a sense, the progress achieved with the proposed research will have both horizontal (interdisciplinary

and inter-institutional foreshortening) and vertical (deepening and specialization of knowledge within each scientific field).

– The proposed project and the resulting scientific research will enhance the progress of Greek academic research and its competitiveness abroad.

Conclusion

The proposal is a methodological tool, focused on the city of Patras, but with extensive use, relating to increased economic mobility of the city through new lines of thematic tourism, presentation, organization and promotion of unknown elements of the city that aims to change the perception of residents about their city and positively impact on young people, highlighting elements that will lead to improved quality of life and safer living (e.g. measuring social elements that will involve decisions by local authorities), **and developmental progressive city by creating a new competitive image internationally and projection of the capabilities in order to encourage new investments**. The usefulness of this research is clearly crossing the boundaries of many, completely different disciplines, such as history, archeology, art, architecture, marketing, advertising, psychology, information technology, etc. Thus creating a City Identity Workshop promotes interdisciplinary foreshortening and cooperation as it may become a magnet for scholars and researchers from different scientific fields. Moreover, the existence of a City Identity Workshop is the first step in producing applied research, the results of which, because of their innovativeness, will both enhance the competitiveness of the Greek academic community at an international level and the other, will be channeled to other the Greek cities, thereby enhancing the capabilities of local governments to absorb and generate new knowledge to solve economic, social, cultural, technological problems and to innovate.

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Metropolises. New spaces of Urban Heritage

Introduction

We propose here to examine the processes of metropolisation and how it is influencing the concepts of city and the consequent concept of urban heritage. The practices of Western Cities define what we mean by urban heritage today. Both the question of spatiality, as well as the city's relationship with the surrounding territory and its specificity compared to the countryside were important for the emergence of urban institutions and architectural, politics, religious, cultural, military and housing shapes that composed them. The urban organization itself sets the historical epochs of the city, since the ruins of classical antiquity until the industrial revolution and modern urbanism, including the medieval times. The whole urban web is often seen as a feature of its own, which defines a cultural identity. Therefore, many cities, due to their history and "urban identity" were classified by UNESCO as a World Heritage Sites, as is the case of the city of Porto and Guimarães, right next to us.

When we look at the city metropolis of our days, mostly arising from an integration by phagocytosis of their neighbouring towns and villages, or by the appropriation of the surrounding rural areas, we find it difficult to discern their urban coherence. Whatever in historical cities was achieved in the course of several centuries, now happens in modern cities in a matter of few decades and with much more significant dimensions. Can this process of constitution of the metropolitan centres define the cultural heritage of contemporary societies? And can it transforming itself in a patrimonial legacy for future generations? What are the problems and the possibilities of the metropolisation process that we are witnessing, and what consequences does it have for the historical experience of the city?

We want to analyze the difficulty in establishing definitively the boundary between the world of the countryside and that of the city, both at the level of physical reality – taking into consideration the locus in which our research is based – and at the level of its theoretical and operational classification with regard to the future of urbanism. And it is precisely on that difficulty – that could be the source of "a problem" – that this reflection will fall, making of it an "opportunity" for both theory and process. The conceptual delimiting of spaces, territories and socioeconomic practices associated with the terms "rural" and "urban" has always been based on the hegemony of one over the other, in this case, of the urban over the rural. The purported ease with which these two worlds were distinguished, always viewed within a simplifying dichotomy, reveals the history of the so-called western process of civilization, where the city occupies the end goal or the reference for defining that civilizing ideal (*civitas – civilization*).

Within a structuralist logic, positive values were attributed to the city and negative ones to the rural. However, there is a paradoxical conception in this rural-urban relationship. At one point, having been contextualized in a logic of dependence, the rural is allocated positive concepts, such as "rural landscape" (synonymous with a bucolic environment and a naturalist aesthetic, close to the Garden of Eden), "healthy environment" (with all the approaches of ecological enjoyment and consumption); "proximity relations" (where social relations are founded on strategies of community life, conditioned by shared knowledge), etc. All this as opposed to the city!

At another point, when wishing to classify some of the problems of the city, rural and country terms are used, of which "urban jungle" is the most widely known, (with manifold meanings, including urban disorder and social conflict). Similarly, if originally the term "landscape" was associated with rural spaces[1], it too has been appropriated by narratives about the city, with reference being made to the urban landscape, and this

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[1] The root word in "landscape is "land", which is linked with concepts of region, the soil and homeland. The term arose in the Renaissance to designate a kind of painting depicting nature and country life.

subsequently came to be expressed in landscape architecture (Telles 1994; 2006; Shane 2006; Silva 2006). The rural, urban and metropolitan landscape share meanings and constraints, but each employs various reference elements, like points and lines that draw and outline it: spaces of continuity and discontinuity, of relation and closure - in other words, its identity! Meanings betraying the memories (Certeau 1975; Marot 2003) and experiences of social actors should be related to this transmutation, as well as the search for an interpretation of the complexity of the two spaces (the rural and the urban): each, more than designating itself, designates the relation it establishes with the other!

How can the notion of "landscape" be introduced in another form in the urban context, especially in the urban metropolis? Nowadays, the rural is imagined as a place that sustains consumption and leisure (Hadjimichalis 2003). But the rural landscape, as an asset to be preserved and a space enshrining the transformation and experiencing of the space, can include the most surprising, and even problematic elements at the level of utilitarian use and effectiveness. Can the same be said of the urban landscape? In other words, to what point does the urban landscape have to be effective and have a constant operative functionality? To what point should not the city embrace and integrate those spaces that are "meaningless" or useless in terms of effectiveness, but which nevertheless reveal other reasons, such as ecological sustainability, beauty amidst chaos, planned and assumed "forbidden places", like places of magic? How can the different and (apparently) contradictory metropolitan landscape be integrated? The problem lies in that legacy from the civilizing process of which the city is one of the prime exponents, together with its rules for use and planning. Can one plan disorder? Might disorder and the "empty" space that forms an integral part of the mental imagery be useful? Will we have to propose a new rationality for a type of space that relates the urban with the rural, in order to have meaning in our metropolises? Following the "natural form" inspiration in architecture and design, based on biological organisms, why not inspiration for urban planning from the "natural" space and the symbiosis of the ecosystem? Under what conditions and within what relationships could the different users' memories and experiences of the space (Campelo 2010) play a role in the metropolises? We would probably find it difficult to move on to this paradigm, having been trained in that fundamental distinction between the rural and the urban. Yet, if the urban has spread its forms, social strategies and values into the rural space, why should there not be an inverse movement? We know that ethnographic research has discovered this in corners of the city, in marginalized spaces and lifestyles. Could not this be the chance for those lifestyles and those spaces to escape from the marginal position imposed on them and become, in themselves, spaces for modern discussion of the metropolis?

Hence, there is nothing to dictate a logic of dichotomy or hegemony as the basis of this relationship, since such a logic has always had its moments of heterodoxy. The history of urbanism and the rural world is not linear. The latter is not necessarily a consequence of the former. At some moments of western history, the growth of great cities and urban economies has been followed by periods consolidating rural life and the values of peasant communities. The reasons for these events may be religious and political, or due to epidemiological factors and ecological/energy sustainability (Rapport 1998).

In situating my reflection in the field of anthropology, I have noted that, in the history of anthropological research, there has been a process of selecting the object of study which has been informed by the emergence of a supposedly more complex corpus, which has to some extent revolutionized the field. Thus, the study of the so-called primitive societies led on to that of urban societies, via the peasants (the departments of "Mediterranean anthropology" in the Anglo-Saxon universities are a good example of peasant studies). In order to study the peasant and rural world (the terms do not signify the same reality, as we know) the variables of the market economy and central political power had to be introduced, which was not the case with the previously studied societies. However, from the outset, a logic of belittling the peasant and the rural assumed the establishment of "reserves" (communitarian-type peasant societies; desertified spaces) whose characterizing elements prevailed, evading the great transformations being undergone by European rural societies in the 20th century. City values and industrialization (informed by technological progress and the complexification of the market) were to put an end to a supposed "uniformity" of the peasant/rural world, thereby diversifying the lifestyles and identities of those inhabiting the rural space, together with the rural landscape.

The relationship between the urban and the rural began to encourage social thinkers and land use planners to build interaction models, of dominion or imposition. Hence, we can find an extremist proposal for complete urbanization (Lefebvre 2002), and another advocating a rural renaissance (Kayser 1990). But one cannot, today, think about the urban and the rural using the previous logics, since we are experiencing, in our western global societies, a profound mutation of these two realities. One cannot speak, today, of a triumph of the urban, without considering that this supposed triumph also benefits the rural; at the same time, it is impossible to contemplate a re-emergence of rurality without analyzing how it is constituted in an interactive dialogue with urbanism.

Nevertheless, the dichotomous logic remains! It is in this context that the term "new ruralities" has arisen (Marsden & Murdoch 1993; 1994), in the belief that the current rural space is absolutely different from the rural space of the past. In fact, it is different, just as the new cities differ from those of the past. Hence, if we must now reflect on the concept of "new ruralities"), or "contemporary ruralities, where the rural spaces are no longer spaces for farming or agro-industrial activities, but enjoyment and leisure spaces - linked to tourism or the cultural and leisure industries - or even to new life styles and values), the same is true of another concept: "new urbanities". According to this concept, the new urban spaces no longer exist in opposition to the rural, but are integrated in urban sustainability and planning models – such as the green and eco-cities – or via the reality that has arisen of an extensive urbanization (Sola-Morales 2002; Corner 2006) that increasingly occupies the rural territory in a dual character intricate network – such as the case of the area that is discussed here (Domingues 2006) – where tertiary and quaternary city lifestyles engage in environmental and ecological experiences, whether through the participation in production or through being physical neighbours to those productive agrarian units. The space of the ambiguous prevails in both concepts, the superimposing of functions and spatial planning, in an increasingly complex relation that also galvanizes new lifestyles, new uses and appropriations of the space and new architecture.

The notion of continuum, which advocates the relation of the urban space with the rural space through the advance of the former over the latter, was an important factor in the survival of the first paradigm. Others see in this relation only a difference of intensities, rather than contrasts. Here also this continuum is seen differently according to the logic of the dichotomy and the hegemony: with one being "urban-centered" (the dominant influence of the urban as the source of progress) and in the other the particularity of the rural world not being destroyed by the hegemony of the urban, instead two poles remain, based on the concept of "plurality". In the second case, that of the "new urbanities", what we are seeing is an intersection of mixed spaces, where both architectures and lifestyles intersect, are superimposed, and land planning and specialization is constructed in small (poly-centric) nuclei, with a prevalence of individual options. In other words, what is in question is a spatial and architectural relationship, added to a specialization of lifestyles, at times clear and at others hybrid, where the concept of frontiers and the experience of spatial and experiential intersection are manifest as the major element for the reflection and creation of this new urbanity.

The realization that the traditional difference between urban and rural territory was profoundly shaken by the so-called "urban sprawl" and "counter urbanization", forcing us to conceptualize the metropolitan landscape (with population density and open green spaces), also made us consider the place held by agriculture in these territories, as much for the constraints in its development as for the opportunities that were created (Scott 2006). The role of agriculture in the metropolitan and peri-urban territories, at the level of products and services, forces us to rethink urban needs and the expectations of public benefits, such as health, leisure, education, in the relationship with the landscape and with nature, as well as the quality of foodstuffs, etc. Hence, the role of agriculture must be re-thought in these spaces, insofar as it has contributed towards regional development, where quality of life is one of the most important points to be retained.

Above and beyond the social capital implicated in this relational process, the multifunctional dimension of agriculture and the rural areas should also be brought into play, where the traditional rural farm has given way to new forms of organization that are innovative at the level of design, technology and technical expertise. Hence the need for new theories for new rural and urban policies in the implementation of complex territories such as metropolitan territories. Also, the question of globalization forces a repositioning of agriculture in the challenges posed to these territories.

A new geography of food products must emerge, counterposing the dominant industrialization, standardization and globalization of productive processes and marketing networks. A more sustainable production and distribution means that these regional alternatives are taken into account. The spatial dynamics implied in food production and distribution should be related with socio-cultural, economic and political factors if we want to take into account the consequences for ecology, health and sustainable development. The importance of these elements in the local economy, the education system and the environment refocus the question of local spaces as multidimensional realities, for example with regard to food safety, democratic participation and civic participation in public decision processes.

How can identity processes be located in these territories now, when the dichotomy between urban and rural was one of the strongest definers in the territory's identity reference? In western societies, the image of the rural space was constructed by the urban populations, who saw in it, in the "country", that which was different from their daily life, idealized in a natural beauty and marked by authenticity and environmental quality. The latter was a symbolic capital of the rural world, which was promoted as a "commodity" of rurality. Integrating agriculture into the national and international production processes (via the extensive intervention and maximization of production) has significantly altered this symbolic capital. But the questioning (if not bankruptcy) of this agro-industrial model, as well as the problems that the cities have had to face in the meanwhile, has led to a revaluing of the rural world. New narratives (such as the environmental narrative[2]) and new uses are searching for those values and ideas, of which the aforementioned "new ruralities" are the expression. And it is here that the new identities, the possible conflicts (with the diversity of actors and objectives) or the opportunities opened for both spaces (urban and rural) are located.

In the metropolitan regions, and especially in this region studied – the Litoral, north of the city of Porto and Vale do Ave - spaces arise between these two traditional poles (urban and rural) that can be characterized by neither. They are intermediate spaces, urbanized regions of high economic dynamism and intense transformation that function as adjacent spaces. The characterization of these spaces/regions within metropolitan dynamisms questions social theory as a microcosm of intermediate experiences. But certain regions, such as that which provides the study object here, have acquired urban characteristics that bring into question the classic concept of metropolitan region. They are regions where the relation between the urban and the rural is more problematic, because they are established in a combinatory and interdependent nature. If pluri-activity, combining agricultural and non-agricultural occupations, is the "new characteristic" of the rural world, these territories do not fit into the sense of a "new rurality"[3], because the "rural" is a particular way of utilizing space and social life (cf. Kayser1990). So, what we have is the transformation in a territory of the use of space and the transformation of social life. In our "case study" we find that both the space and the social life were profoundly changed!

Let us first consider the notion of territory[4]. A territory is characterized by its structural and morphological characteristics, as well as practice and social domain, which are open to a relational dynamic. The territories of Litoral Norte and Vale do Ave, despite a history that situates them now in one, now in another administrative

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[2] The introduction of the problem of the "environment" into the debate on the rural redefined contents, actors and practices. And this happened in the discussion around the polluting agrarian activity, and in the new uses and expectations of economic profitability by land owners, creating "ecological" businesses and products, On the other hand, the rural space was seen as a place of fruition and encounter with a new "natural", now reinvented and proposed as an object of desire and not as an archaic space. In the scientific disciplines, the notion of ecosystem migrated to a multidimensional nature that could bring together transdisciplinarity. The rural was transformed into a modern *locus*. It is the conjugation of the two elements (criticism of a polluting agro-industry and new development models and social practices) that will call into question the productivist model in use until then, both in rural and urban spaces. Hence the return to the rural by groups of young idealists or disillusioned adults.

[3] We must not forget that pluri-activity is not really a new reality in the rural world. What is new is that pluri-activity being developed both by the same actors in different fields and by specialized actors in non-peasant activities (in the anthropological sense) who nevertheless dwell in the rural world. If one datum characterizes the peasant world it is the pluri-activity of its social actors, in a self-centered and self-sufficient world.

[4] I think it important to employ the concept of "territory" here, since it differs from that of "region" (one generally refers to the "Vale do Ave region") in that the latter is determined by political/administrative decisions.

region, in one or another civil and religious dependency, nevertheless maintain a set of material characteristics and structural elements that endow them with a given identity. These elements, being local, because they are delimited in the territorial unit which they reference, assert themselves in a density of relations and living memories. "The territory allows for a degree of proximity that influences the relational order, since its constituent elements exist and persist in co-presence, consolidating their relations, the culture and the institutions. From it arise the sense and the perception of the collective, as well as the construction of a shared identity. That is why the territory "guards" the memory of collective practices and conserves an intrinsic historicity" (Campelo 2010: 196).

The memories of these two territories are to some extent similar and to another different, in their use of space and their social life. They are similar when we look to a relatively recent past, where the economy and type of life were associated with the world of the countryside and the predominance of maize cultivation, in intensive proximity agriculture, an economic and occupational typology that deeply marked the land planning of this territory (Ribeiro 1945). On the other hand, they are different with regard to the more recent processes of urbanization: there was heavy industrialization in the Vale do Ave in the areas of high agricultural capacity (for the Portuguese context), mainly in the second half of the 20th century, founded on the textile industry.

In the case of the Litoral (which also had excellent agrarian soil conditions) there was an urban overload, caused both by the proximity of the sea (now associated with a new leisure experience) and by the demographic pressure of an area that has had a strong economic activity ever since the 18th century, and this was a factor in structuring the new models of territorial relations. The historical conditions for sustaining this type of dispersed urban occupation were inherited from the earlier introduction of an agrarian economy based on the cultivation of maize (which required the farmer to be always on hand, given the constant care needed) and the mini-holding system of land ownership. If we add to this the transformations in mobility[5], in demographics and in the crisis of the rural world, as well as the uncertainties and difficulties in land planning and soil use policies after the 1970's, we will obtain a closer understanding of the urban result that we have now.

And this was the transformation that occurred in the Vale do Ave, namely in the clusters such as Guimarães, Famalicão, Santo Tirso and Trofa. They fall within a diffuse urban-industrial conurbation, where the majority of the population and employment are found "inter-city". There is no homogenization in this diffuse urbanization, with spaces that are very built up being followed by dispersed spaces, as and when centers of gravity and urban memory justify centralities or new functionalities and management policies for large social and commercial undertakings (cf. Domingues 2006: 16-79).

Our field work was in the area delimited by the municipalities of Vila do Conde, Trofa and Vila Nova de Famalicão, all of which lie in the Vale do Ave. The former, Vila do Conde, is the only one that, in addition to its Vale do Ave characteristics, is also a municipality of the Litoral, lying to the north of Porto and belonging to the Porto Metropolitan Region. All of these sub-districts are heavily populated, with a significant demographic density, and are characterized by extensive urbanism. However, in the parishes by the river Ave, in the case of Vila do Conde, population density varies significantly between the more agrarian interior (Parada 109.3 inhab/km2; Arcos 161.2 inhab/km2) and those of the coast (Azurara 996.2 inhab/km2; Árvore 680.7 inhab/km2), with the population density for the whole municipality being 518 inhab/km2[6]. The municipality of Trofa has the same overall density of Vila do Conde, and its western boundaries about the inland parishes of the latter municipality, a zone where the density for both is at its lowest. The higher density for Trofa is in the parishes that border Santo Tirso and Famalicão (the latter has the biggest density of the three municipalities analyzed: 669 inhab/Km2). It is here, strictly speaking, that the urban landscape marking the in-between territory of the Vale do Ave, begins. Although in the intermediate part of these municipalities rural practices predominate (especially in the zones where the municipality of Vila do Conde borders Trofa, on the left bank of the Ave, or where it

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[5] "The proximity effect led to ease of relation; time and speed diminished the territorial 'friction'; the possibility of choice increased freedom of movement, and varied the destinations and origins, rhythms, circuits and mobilities that support daily life" (Domingues 2006: 19).

[6] INE data, 2001.

borders Famalicão, on the right bank), elsewhere rural practices, with their farmland, intermingle with very urbanized zones, whether these be residential buildings or industrial, commercial or service buildings.

The "rural" is a particular mode of space utilization and social life. Likewise, the relation of the country dweller with nature, in virtue of the direct relations established in daily life, is specific, configuring work and the habitat. However, "rural nature", precisely because it is the object of human use, is the least natural it could be! Social life too, made up of "relations of interknowledge" (Mendras 1976), is expressed in differentiated and complex relations. On the other hand, we are confronted today with a "rural" that is disconnected from the peasant world, since no immediate relation can be made between the rural and the peasant (Becerra & Sánchez 2009). Hence, the permanence of the rural world, it could hardly be termed peasant, in certain spaces of this region, imparts an unexpected complexity to the classification of the territory. Urban and rural values intersect and stratify in layers where the differences are not always marked by clear or definable boundaries.

Thus, the type of occupation and continuity of social practices in this territory give it a "density" allowing for the development of given competences that can be reproduced. This territorial domination and modes of appropriation can be seen as a domination and appropriation that have not necessarily been resolved, but which are to some extent conflicting, in that their complexity, resulting from their polymorph structure, demand from their practitioners/residents a negotiation of these spaces of intersection.

For the construction of the city, at a time when the metropolitan areas are asserting themselves and expanding, there will have to be compromise in defining spaces and relations, if not of inter-knowledge, in the relation between the rural and the urban, now transformed into "new rurality" versus "new urbanity". Such relations will have to be mediated by local intermediary authorities (residential groups, where the complexity of the problems can be organized in a restricted space). And this applies both for the city as classically understood – which will have to assimilate those forms of compromise and negotiation – and for the metropolitan areas or extended cities.

Urban planning tried to bring together the functionality of the city "zones" with their sustainability. But planning new cities was never the same thing as planning when the starting point was consolidated cities or those in transformation, or even doing so while taking into consideration territorial land use planning[7]. The purpose of planning at the beginning of the last century was to guarantee the public health of cities and organize them in line with the problems posed by industrialization. In turn, the new urbanists, such as Le Corbusier, were concerned with land use and the quality of life of inhabitants, propounding autonomous zones, concentrating on a group of buildings, various services and functions (habitation, work, leisure), neglecting the history, memory or previous urban processes of the place where these new neighborhoods were implemented. The Le Corbusier model applied more to the spirit of creation for a new, modern city, breaking with the past.

A later urban planning phase looks towards the multifunctional city that integrates and consolidates all its constituent parts and that takes into account environmental concerns, which cover both ecological and social

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[7] It is interesting to see the strategic objectives of PNPOT (*Programa Nacional de Política de Ordenamento do Território* or National Program for Land-Use Planning Policy (Portugal):

1. Preserving and enhancing biodiversity and the natural, landscape and cultural heritage, sustainable use of energy and geological resources; risk prevention and minimization.

2. Boosting of Portugal's territorial competitivity and its integration within the Iberian Peninsula and Europe and on a Global scale.

3. Fostering polycentric development of the territories and strengthening the infrastructures supporting territorial integration and cohesion;

4. Ensuring territorial equity in providing collective equipment and infrastructures and universal access to general interest services, encouraging social cohesion;

5. Expanding advanced information and communication networks and infrastructures and encouraging their growing use by citizens, companies and public administration;

6. Reinforcing the quality and efficiency of territorial management, encouraging informed, active and responsible participation by citizens and institutions.

We found that PNPOT's policy for the rural world is based on an urban policy. Hence, polycentrism is the urban structuring policy for the territory, highlighting its political, economic, social and cultural dimension. In this way, the cities are presented as the development base for the territory and the country.

problems. A new type of urban planning emerged, seeking to manage and prevent the problems created by migrations and demographic changes, expressed in the use and occupation of the urban space, revealed in the alteration in urban morphology, in the economic, social and environmental challenges with situations of social segregation, violence, insecurity in the public and private space, as well as the degradation in physical structures. The organization and classification of land use was a means to overcome these "conflicts", hence the concept of zoning in planning (urban, industrial and protected zones).

After containing the urban sprawl over agricultural land, the concern with recovering degraded zones and the inclusion of environmental, social and economic components, we found that many of the zones have ceased to have the planned function and evolved into other occupation typologies. In other words, the city is in full mutation and is constantly rediscovering itself in new services and new morphologies, of which, for example, the biggest expression until very recently has been the use for leisure and culture of industrial spaces from the past. And if cities built from scratch are still planned according to this zoning concept, that typology must be confronted with the dynamic of other cities, in order to be aware of the bankruptcy of a rigorous and immutable schema.

The question posed is that of the sustainability of this dynamic, which calls for environmental and social negotiation in the planning, but also in the reading of the existing situation. The environmental, the economic and the social are unavoidable factors for the sustainability of the city. These factors exist both as elements supporting the urban practice, and strategic elements in the negotiation and social participation for transforming the city. There is a certain consensus nowadays that urban sustainability depends on planning that promotes the development of compact cities (high population in a small space; resources to hand; greater capacity for wealth creation; shared services within a good level of infrastructures). This compact city would be energy efficient and, through effective management and concentrated resources, would provide inhabitants with a better quality of life. But this is not the story for most cities we know, or for the metropolitan region dealt with here.

The urban space having spread, in order to be sustainable it was accompanied either by a further proliferation, that of public transport systems, or this was achieved by greater integration of city use (Beatley 2000) by the different spaces, cutting down on the distances to be covered in providing the different services. If, in the former case, planning directs/regulates the city, in the latter it is the city that directs/regulates the planning, with the aim of overcoming social injustice and environmental and economic degradation. Built "with" and "between" differentiated spaces, the urban territory multiplies itself in different typologies and practices, making those differentiated spaces its raison d´être and, at the place of intersection, the opportunity to consider and sustain itself. The urban territories and cities will have in these spaces of intersection/boundary the ideal locus for negotiating and creating new typologies or urban planning and architectural construction, city practice, and citizenship.

If the rural is transformed into a place for living, pleasure, tourism and industry, why cannot the city be changed into an agrarian productive space, a space of integrated, planned proximities, with a strong sense of belonging? The city that includes agricultural productivity is not exactly a novelty. It was not only in the past that another world existed at the backs of the houses with a use other than that indicated by the facade of the street; in the present, too, many empty spaces or abandoned and run-down zones of city space are being transformed into "urban gardens", that join agrarian production to the search for a new "lifestyle", no longer that of a peasant, but an urbanite with ecological concerns, with new uses for leisure, but also with a search for another meaning in life that is granted through contact with the soil and the fact of being a "producer" (organic, of course). Here we have both the search for a result (fresh food, close to home, organically grown), with the desire to build a different self image, one that will feed that image of being different in order to impress the neighbours. In the press, new futurist architectural and urban proposals have begun to appear, with "vertical farms" in the big metropolises (Despommier 2010).

Thus, on the one hand we have new build futurist architecture to produce the vegetables for the demanding "organic diet", which links the sustainability of the new city to human and environmental health via local production and management of energy and of the goods needed for a healthy diet; on the other hand, we have the reconversion of industrial buildings and warehouses into "urban farms" (which in the recent past were transmuted into leisure and culture facilities).

Unlike the "city gardens" (small-scale, set up on the initiative of individuals or small communities, with traditional technology), these new agrarian production spaces (futurist in both architecture and technologies) call for big investment and follow complex, demanding organization and management processes at the level of economic sustainability. But both bring food production into the confines of the city and renew the sense of the city "green". We could say that following the post-industrial urban space, we now have the post-rural urban space.

An examination of the urban area studied provides indicators for considering this new city. This is an area that combines urban concentration with agrarian spaces which are still worked following traditional production cycles (in spite of greater use of machinery and agrarian technology). The actors cross them several times in the course of their daily lives. The use of space is an opportunity to reinstate the negotiation and involve the acquired knowledge in putting it into practice.

"Those who live in these neighbourhoods can learn from us. Now nobody knows anything about the land! The old folks have died or are prisoners in their own houses; the young don't want to know... The few people working the land live in greenhouses or grow corn for milk. It's what they know how to do: riding around in a tractor and milking! But they even have machines for that! Nobody knows the land and, my friend, it's the land that gives us everything!

We look over there (the neighbourhood piazza) and it seems like nobody does anything! What do these people live on? I'd be ashamed to do nothing! Should the government keep us? I don't know how it can! Such a shortage of people to work the land... and I can't get anyone. They all think it's beneath them!" (Man, 73 years old).

A lack of understanding that includes the spaces of communication and relational strategies. Looks are exchanged and the meanings and customs of the other studied. What might the other's daily life be like? What would happen to me if I changed my life? What do I gain and what do I lose by staying as I am? How can I approach the other and how can I let the other enter my world? Even if I don't want to belong to that other world, what do I gain by having it close by?

"I sometimes even feel ashamed! I leave here, the land, and I have to pass through there, where there are cafes and shops... in my dirty work clothes... I don't feel right... Sometimes I bring clothes along just to wear here and then I change when I leave..." (Woman, 69 years old).

"We are here on the land and they are looking down from their balconies.... But it's also a good thing, because like this I always sell anything I grow in my plot. Sometimes I think about what my life would be like if I lived in one of those apartments! It would be more la-di-da, but I don't know if I'd be any happier. They are always in such a rush and so sad. I get along OK here... pains all over, but I can't grumble..." (Woman, 72 years old).

"In the past you could tell who was poor and who was rich... Now everyone dresses classy! And the fashions! Our land has got more beautiful with these buildings! Before it was a sorry state... there was nothing. Now we have everything. I feel just as much a farm worker as a city woman. All I lack is money..." (Woman, 79 years old).

The narratives also come from the "other side", from the windows of verandas or the hurried cars on the highway and the new street. Contrasting and sometimes misunderstood worlds. Spaces and trades blend; the reasons are not known and mistrust and fear emerge. Nevertheless, spaces for dialogue open us and common concerns are discovered:

"I often come here, along these lanes through the middle of the fields, to get home. Rarely on foot. I work in Porto. Every now and again I come here to run. When I do, I can smell the earth and the plants, and I like it! But I feel sorry for these people who work in the country... this really doesn't pay! Other times I envy them their life! We want to go to a garden and they always have their garden... and time! Sometimes I find myself looking at the countryside around my house and I ask myself why I don't look at it more often! We come home and go off to work and the route we travel is an obstacle. Rarely, or never, do we see this as a good thing! We are so distracted that we are incapable of enjoying the beauty of the country" (Man, 45 years old).

"This is a waste of time, but my mother likes her cabbages and chickens. What can I do? After work in the shop I come and help her. I live there in an apartment I bought. True, I also take eggs and chickens to my house. But, after all, I've more than paid for them. On the other hand, I also unwind when I'm on the land. Some things you lose out on, but you win in others! But with the crisis that's coming, many people are going to have to work on the land..." (Woman, 31 years old).

"When I was born here I thought I was always going to live off the land. It's just as well I left it, because now, with my work, I can order my life better. Now I lack nothing, but one thing I learned from the past was to save. Most people spend everything they earn in the factories. They like luxuries and more luxuries and then... and look at them riddled with debt and their houses and apartment blocks up for sale. Things are very bad round here. We can't want everything that's in the shops!" (Woman, 52 years old).

The narratives and experiences intersect in these complex spaces. Not as messages between "islands" (which is how some classify the space between cities in the extended city), but as a new language that runs through and links those spaces. The definition of space, work and time will have to be altered with these "new urbanisms". The space has spread, on one hand (with the new infrastructures and mobility), and contracted on the other (different lifestyles and socioeconomic activities coexist side by side).

The time references ("before" and "now") mark the differences in use of space and affirmation of customs. If capitalism grew out of the conjugation and reframing of the rural with the urban (with the integration of peasant societies in the market mechanisms, power benefits and classes), then post-capitalist society will have to formulate them anew. If in the beginning it was the State delimiting the rules of the game, at a later stage it will be groups of citizens, or interested bodies, with strong ideologies or different backgrounds, that opt to come together in function of their lifestyles. These lifestyles will determine all the organization of the space, time, work and an architectural and technological aesthetic.

Moreover, it will be the technology that defines the aesthetic, with urban excellence constituting not only beauty, but "Good". An ethic based on a set of solidarity principles, associated to the reconstruction of what city means. It will specify the meaning of the urban and the urban experience, where it will not be the centralities or suburbs delimiting social meanings, but the capacity of having both within the limits of a relational and integrating architecture. An ethic, however, that can assume discourses and practices of a moralist and extremist character when the discourses and practices of some groups foment the emerging antagonisms. In other words, a new morality fastens on places and spaces with which groups and lifestyles will identity, where the boundaries will be clearly differentiating lines of exclusion/inclusion. As well as providing a new aesthetic, the experience of the diffused city in these metropolitan areas may open the way towards promoting a new urban ethic – an ethic where the concept of boundary is established as a spatial and political reference, where the architectural planning and social practice negotiations establish themselves as a condition of urban existence.

Currently, governments and local strategists see in the cities the means to promote community development, social cohesion and civic and cultural identity. Within the process of globalization, they show up with new economic, social and cultural roles, in the search for a new place that is legible and plays an active role in the strategies of differentiation. We are seeing the construction and valorization of an iconic place among a variety of proposals. Whether through presenting themselves as centers of decision, of communication and negotiation, or as the place where intellectual resources are concentrated in universities and research institutes, boosting high levels of innovation, the cities are seeking a "place in the sun". The cities in turn foster regional competitivity.

It was within this strategy that the politics of heritage valorization (including the UNESCO World Heritage classification) and physical restructuring of the centers, coupled with the role of creative industrialists, became the focus of attention for decision makers. As well as the external recognition (which encouraged cultural tourism) and the pride of the inhabitants, the aim was to achieve economic growth and population retention through job creation. However, despite this potential, many communities and individuals with the cities remained excluded from the economic and social nucleus.

The image of the cohesive, efficient city with an aesthetic that must be easily identified even in diversity, originates in the legacy of the medieval city, where the centrality of a square surrounding a bell tower defines the meaning of urban living: power, information, cultural life and exchange (Le Goff 2007). The medieval city asserts itself as «the place»! In a society of travellers, with routes sedimented by trade and religious belief along which ideas and the arts followed in more or less consenting complicity, the city represents refuge and safety. Only the monasteries of the mendicant orders, situated on the periphery or even outside the city walls, challenged the centrality of the main church.

The importance of the mendicant orders in reformulating and criticizing urban living (Le Goff, 2007) meant that the city was increasingly constructed in a single unit of meaning that linked together the city and outskirts.

But this process that has yet to find and have put into effect a modern critique of that urban way of life. The overvaluing of certain urban planning and aesthetic constraints mythified concepts and experiences of the Historic Centers, neglecting the contexts and peripheries that explain them and give them meaning. The definition of protected areas reinforces that concept that excellence can only be preserved when protected from a surrounding pollution. This aesthetic/ethic of the city prevailed for centuries.

If the medieval city had that "external space" of counterbalance provided by the mendicant orders, the cities and metropolises of consensual morality will enforce the ethic of integration, if not intimacy. In the city, there will be no opposition between the built space and the free space, because the built space will be better able to preserve the environment and social and productive sustainability, and the free space will warrant greater control. The farmer's way of life will be coupled with the urban experience and will be established as a freelance profession or occupation; the urban way of life will, in turn, unfold between the apartment and the countryside, because both are places for practicing the liberal professions and enjoying an increasingly technological leisure. And all this without these ways of living translating into a "standardization" of society that would lead to a wiping out of the unique qualities of certain spaces or certain social groups. In the dynamic city there is room for these transhuman experiences.

The social and symbolic orders attributed to traditional legacies cannot be exclusive to the farmer. This is because urban memories (Certeau 1975) cannot be thought of as breaking down or failing to facilitate local solidarity and the symbols of sharing. Both practitioners and both spaces preserve mythical and symbolic narratives that are mutually fecund. In turn,

"the diffused city, in losing the coherence of design of the System of Public Spaces proper to the continuous city, spreads over landscapes-territories where the urban gaps come to play a preponderant role in the new urban images. Besides the environmental infrastructure (sewage and water management systems, for example), there is a need to "give meaning" to those non- built spaces and make them compatible, both with the defense of pre-existing and classified heritage, landscape and environmental values, and with the qualification of trivialized spaces (the verges of roads and intersections, land for informal use, development areas, remnants left over by the poor quality of housing, wastelands, etc.), which, taken as a whole and in all their diversity, have potential as great as the problems and dysfunctions they encapsulate. The future of qualifying the diffuse urbanization will certainly take this route" (Domingues 2009: 41).

Rather than giving meaning to these "empty spaces", we should first find the meanings they already contain. The qualification of these spaces is not the condition for obtaining meaning through land use planning. They are charged with meaning and the planning consists in giving a new language to those meanings, so that all users can benefit from them.

The surrounding countryside now forms a part of the urban environment, and nature and agriculture have become elements of the city, making it impossible to draw the line between city and non-city. The borders are fluid and in movement; they do not separate, but are an integral part of the condition of the transhumant city. And if in the past these borders also used to exist in the classical city – dividing spaces, distinguishing classes, practices and uses – in the diffused city and the metropolis they are moveable. Thus the urban metropolis will have to combine the complexity of the differentiation/relation through the capacity to manage its potential architectural, urban, social and economic conflicts. It will be through its "*traversability*"[8], between the different urban and social spaces that the city will constantly renew itself in a more creative and less conflicting way.

However, we expect this process of "transition" to be problematic, in that it will be in constant formulation and tension (whether at the architectural and urban level or the social level). In the formula *"walk the way"* we can metaphorically sum up the modalities of the "Urbanscape", the city that critically reconstructs the

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[8] One of the big challenges of the city will be to construct urban structures and policies (social, cultural, economic and environmental) that enable a sort of transhumanity of the "urbanite" (city dweller) between different spaces, without falling victim to the social exclusion and segregation that render it impossible to feel oneself a citizen of one's own city. A city conceived and programmed for a naive egalitarianism would be misguided and irrational. Spaces and their use will always create hierarchies in the city. The "transactional city" will be that which, aware of this hierarchy and differentiation, creates structures and policies that allow the different spaces to be crossed (whether at the level of physical and social mobility or residence).

environment, citizenship, ways of living (Careri, 2003). An experience of the city that establishes a cognitive world for its social actors, the formal instability and thus mutability of which allows for the stability of the respective social meanings negotiated.

The transactional metropolis (making transactions between spaces – between the rural and the urban – between ways of being, experiences, memories and lifestyles, etc.), must in turn involve the experiencing of frontiers; a relational experience since both are necessarily implicated; the experience of a place where the different lifestyles are negotiated.

In asserting itself as a creative place open to various possibilities, the frontier is no longer seen as a limiting problem, but rather as a problem/challenge that is innovative and stimulates hybrid lifestyles. These synthesize, in a logic of miscegenation, those which are physically and culturally closest; or others - those whose adhesion is made possible by the new information technologies and which are not subject to local control logics. That is the advantage of open communication spaces, where the different is presented as possible.

In the spaces of the specific urban metropolis dealt with here, we found social practices and lifestyles which could hardly be referenced as connected to the space where they occurred, whether the rural or the urban space, since the actors easily escaped from the location, travelling between both, abstracting themselves from both, not settling, in a transactional, creative logic of new places. What is happening in this highly urbanized region, where the fields are intermingled - now with completely urbanized streets and roads (cf. Domingues 2010), now with housing clusters organized in planned and parcelled developments - there has to be a logic of miscegenation, where the different is encountered and transformed into something that is no longer the sum of its parts, but rather a different reality. And the place where it is encountered is that space of interception, where they intersect and touch, on real and imaginary frontiers.

Domingues (2010) sees in the urbanized road, the support of local daily life, the continuation of the city, now in a process of "sub-urbanization" and "de-ruralization" that are accelerated by the dissolution of frontiers. But the book "Street of the Road" is no more than the beginning of that reality that he called transgenic, resulting from the combination of deep-seated globalization and local typical characteristics. More than a dissolution of frontiers, what we are seeing is the multiplication of frontier spaces, seminal places for recreating lifestyles and spatial and architectural organization. More than the window display and social image of a country's reality, as Domingues claims, the "street of the road" is the provocation and disruption of an established order. A new order of space is established and new meanings of the urban are asserted. It is this order and these spaces that need to be revealed, both in their urban language and in the language of power.

It is therefore within the concept of "frontier", now seen as a place of dialogical dynamics rather than a boundary, which the metropolis and the city of the future must think. The hegemonic logic will always be based on the centers and the peripheries, while the dialogic logic fosters creativity and the relativity of urban functions[9]. This new logic will require a new usage and a new place for memory. Since memory is linked to the experience of space and the preservation of an associated cognitive world, with the profound change that we are experiencing, it will have to migrate to architectures and experiences of another kind that the new technological and communication models allow for or demand. And memory will be employed in the frontier places as Creative capital (Certeau 1975), that is to say, as something available to the town planner, as well as the architect, who can make use of it to recreate and transform the new spaces that have appeared in the meantime.

Planning thus finds a place to interpret and work, invoking the meanings under which the parts have lived, and a design is constructed, on the basis of which one plans to live in the future. The processes of memory and identity negotiation in the urban space will, in the future, arise in the complexity of the metropolis and the urbe: a complexity where physical and social relations are in play, as well as the relation between culture and nature. The metropolitan landscape no longer looks to the environment as a lost world, but an emerging world, in a kind of re-naturalization of the city. The "natural" spaces of the metropolis, integrated through the appropriation of the rural and now protected as a provider of quality of life for residents (Willits, and Luloff 1995), are memory

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[9] If miscegenation occurs in the countryside, why not in the city? If the rural has become a place for living, pleasure, tourism and industry, why cannot the city be changed into an agrarian productive space, a space of integrated, planned proximities, with a strong sense of belonging?

bearers, and it is as places of memory that they can assert themselves as places of dialogue and invention within the metropolitan context. They transport to the metropolis and the city know-how and experiences that have been built up over time. Perhaps this knowledge and experience can and should be worked on by science and technology, in the implementation of the new social and urban planning strategies.

Hence, in the public space, urban and architectural thinking will have to deal with experiences and realities characterized by multiple frontiers. It will be constructed in (mutant) places of the possible, of fruition and creation/production; of privacy, anonymity and agreed and negotiated interdependencies. The experiences of the city will have to be ruled by multiple and different orders of power, such as layers of identification/aggregation, over others of differentiation/imposition. The new order of the city will no longer be the search for harmony, but the management of a conflict. And this new order will be a strategic policy to meet the challenges that urban life of the future will demand and not a mere choice, or else the cities may be unsustainable.

Admittedly, in this new order, the groups and communities will play an essential role, but the individual will have to be taken into account in the reflection on the new urban space, as someone who is increasingly called on to take responsibility, as an actor and decision maker, in those spaces of transition, in a cultural and political affirmation that permits possibilities to be discussed and solutions negotiated, something that is increasingly difficult to delegate to representatives because they act in the institutional field. The dynamics of individual convictions are extremely powerful in the organization of urban life, especially in a society with free and open communication where the frontiers between the public and the private will have to be rethought. The promotion of community development, social cohesion and civic and cultural identity in the urban space will have to be done within this conflicting logic.

If the so-called pluri-activity of the new ruralities was born of the emerging economic needs and challenges posed by the alteration in the relations of work and production in the changing rural world, in the new city, post-specialization will emerge as a life-style. What used to characterize the cities of the past was specialization, the complexity of classes and activities, in contrast to the rural world. What will characterize the two worlds indiscriminately in the future will be a post-specialized world, in that each inhabitant will multiply distinct activities and affiliations. The urban revolution will thus undergo the "third modernity", the society of hypertext, where the individual is enrolled through the different forms (Certeau 1975) established with highly diverse social ties (hence the role of citizenship). Individuals today are multi-involved, multi-referenced, multi-attached.

The social actor is connected to a process of metapolization: the growth of distribution, information and interest and mobility networks that have altered relational times and spaces. In this network, the power of the individual as communicator and consumer, as well as inhabitant who moves through this meanwhile individualized space and time, calls for a reflexive process that is demanding on the role of everyone, which the State and the functions it provides must take into account. A revolution in the urban space must also be a democratic revolution that takes into account social inequalities, which challenges urbanism to adopt diversity and heterogeneity. To look at dysfunctions as multifunctional responses and to shun massification through the coordination of localized potential are the principles called for. (Ascher 2004).The new practices of the city and the metropolis are difficult to understand or delimit, since, in addition to a decoding of the meanings present there (which can be attributed via a semiotics of the space), they are subject to the unforeseen possibilities within those meanings. We must focus on the intentionality and implication of the social actor in giving value and importance (Sperber & Wilson, 2001) to elements that fall outside the predicted meanings and institutional order. Thus, the context, position (relative and overt) and intentionality of the actors are essential in determining the relevance of the meanings (explicit and implied). In the use of the space, this makes both knowledge and control of the place possible, even if a significant part of the place's meanings and possibilities is not grasped. This unapprehended part is what gives the space its "poetic" dimension, that is, one capable of creating new uses and meanings (Campelo 2010).

In traversing this diffused city, it is not only the new means of mobility which are in play, but also the topological references and linguistic codes. If, in the past, the name of cities "created" them and created Europe (Tunhas 2009), as if giving a name were the condition for existing in reproductive logic, the current naming of these emerging urban territories will entail a new classification, fruit of the experience of their practice and the

technological and codified languages that mark their paths. It is in this field that urban planning and architecture will have to negotiate their own language; in its ability to name and plan the practices of the multiple frontier spaces that structure both mobility in the diffused city and the experience of each individual living there.

Conclusion

The new organization of the urban space and its experience as a space frontier, among multiple dependencies and multiple possibilities of urban life requires a new approach to the issue of cultural heritage. We can look at the cultural heritage inherited by the inhabitants of modern metropolitan centres in two ways. On the one hand, it is possible to contextualize in historical moments of the city, the processes of town construction and the management of powers that is visible in those processes, which give the city its own identity; on the other hand, cultural heritage is called upon to be integrated in the negotiation processes between the parties which constitute the complexity of cities. Cultural heritage is both the origin and a consequence of social processes that transcend the spaces where they are visible. It is a testimony of the openness and the relationships that the communities established, with the regions near and far and, it has the ability to provide narratives and experiences which allow aggregation of the diffuse and the negotiation of frontiers, which are the distinctive marks of the metropolitan centres.

As to the second form, the spaces of frontier and miscegenation in the city of the future, they are also the privileged spaces of cultural heritage building. Much of the art (music and plastic arts) that we enjoy today is the result of negotiation and dialogue that these urban spaces undertook. It is a heritage that collides with the concepts of "authenticity", antiquity or historical purity. This is an authentic cultural heritage in its diversity, presenting a pure dynamic originality, which is alive in the novelty and inventiveness of the event management. It is a heritage that one does not have to destroy, thus annihilating, historical heritage. It lives upon the relationship with hit, in a "destructive" creative action. This the urban cultural heritage with witch most of the new practitioners of metropolises identify with, and which will bequeath its testimony for the future.

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Patras Re-Identification Proposals:
Three Demonstrating Proposals for Re-Branding the City

ABSTRACT: The aim of this study is to analyse the current image of the city of Patras, Greece, and re-identify another perspective dedicated to youth. Primarily, an extensive analysis is carried out about the existing functioning of the city, which is followed by a three -part proposal aiming to create new reasoning for the redefinition while each one of them can operate as competitive advantage for a real restructuring of the city image.

The reinvention of old traditional places seems to be a major part of a new sustainable development strategy aiming at renovating the image of the city, through investigating the potential assets from a youth perspective, while promoting its traditionally industrial nature. Also, a newly renovated perspective as the city of porticos, and a redesigned urban front's perspective can be used as a starting point for restructuring the city image, in an effort to reveal a new identity for the city.

Prior to looking into the project of the city's image redevelopment, its historical and cultural identity, plus the action that has been taken so far towards its sustainable regeneration has to be recorded. Additionally, the possibility of further future interventions is examined within the existent framework.

For the purpose of the study, this paper first defines the existing brand of the city and sees how it has evolved as a result of various social, political and economic processes. Following that, it describes the objectives, the barriers and benefits of revitalizing vacant, under-utilized or abandoned places within the city. Furthermore, three re-identification proposals are formulated for further redevelopment of the city image concerning its view from urban fronts, its porticoes perspective and as a city seen from a youth regeneration angle.

Introduction

Patras is used as a case study for examining the composition of district cities of Greece. Patras is chosen, as it pulls together most of the main characteristics of many regional cities of Greece. It encompasses a long historical tradition, accommodates educational organisations which play an important role in the city life, it operates as a collateral city to Athens and its population is composed of a higher level of the younger generation.

In order to examine the specific characteristics of the city, we shall primarily attempt an outline of the historical framework on the previous functioning of the city which is followed by a detailed description of the present conditions, as well as suggestions for a future restructuring by regenerating under-utilized characteristics of currently abandoned places. Past characteristics of the city are examined, so as to define the particular elements that led the city to the present conditions and assist in the proposal for improvements. Furthermore, the existing functioning of the city is highlighteded, which is examined through presenting a detailed description of the current image of the city. Having identified past and current characteristics of the city and its citizenry, three proposals are formed as part of a future image restructuring, followed by a completed scenario on promoting the three proposals into competitive advantages for the city image.

A new re-branded image of the city that promotes Patras as seen from an urban perspective, as the city of porticoes and as a case study from a youth perspective angle, is presented and analysed. According to research findings, the present conditions are assisting in introducing a new model of living, which excludes the old dividing habits of the citizens and encompasses new elements and perspectives that can operate as a liaison to city living.

Historical Framework - The Past

The largest city in the Peloponnese and Achaia's capital, Patra is named after King Patreas, who ruled Achaïa in the past. The city of Patras has been Greece's third city with a population of 300.000. Patras, is a bustling student city, a place where entertainment, history and culture mingle together offering to create a significant case study.

Patras was the first city in Greece to have public lighting and electric trams, while during the past it had a vital role in exporting the agricultural production of Peloponnese. Its population was made up of locals and merchants.

At a later time, the University of Patras (during the '60s)[1], the Technological Education Institute of Patras[2] (during '70s), the Open University – EAP[3] (during 90s') were founded, but it was in the era of 90s, when these academic institutions really influenced the city life and played a role in altering the population composition of the city. Since then until today, a quarter of its population consists of students. However, the integration of students into local life has not been without problems. Problems occurred due to factors that prevented real integration of the two groups of population. The financial dependency of locals on the students, arose in an immediate manner without preceding real cultural integration. More specific, it was observed that although local trade and enterprises have been transformed by the operation of the academic institutions, in social terms, the impact of the Universities on the city middle–class character is low. The academic community was characterised by residing in Athens for reasons of scientific closeness and on the other hand the student community was characterised by a tendency to escape, to be socially active outside the academic institutions and also by dis-orientation and lack of cultural organisation. The main attribute regarding the relationship of the city to the academic institutions is, on the one hand the lack of significant infrastructures and of "integrated centres for accepting" students and academic institutions, and on the other hand the view of Patras' citizens who have considered them as an economic advantage for their city without showing any cultural interest in it. Local industry did not encompass any serious efforts to connect to University institutions' research activities, an element which contributed to the difficulty of the integration of educational institutions and students into the city life (Sissoyras 1981). It can be observed that common issues are facing also other cities that were 'forced' to accommodate students in a large scale, such as New Haven in USA and more specifically the city of Oxford (Baker et al. 2004).

Patras as a place for youth. From the Past to the Present

Residential Practices

As mentioned above, during the past decade and due to reasons which prevented locals and students from living together, it can be observed that differentiated locations existed, where the two groups of population were living and hanging out.

Research results, through fieldwork, indicated that students were mostly living near the places where they were hanging out and not near their educational institutions. According to research findings, most of the students were residing in the neighbourhood near the central square of Patras and in some dispersed sites in the city centre. Only new students to Patras chose their residence close to their educational institutions, and most of them were 'forced' to move out after spending some time in the city. The main reasons for choosing their residence in the city centre and not near their institutions were: the lack of transportation and the necessary physical structures for socialisation. The case of students of the Technological Institution of Patras stands out, as many of the students lived near their educational institution, as transport is convenient and social activities are currently being developed in this area. Students were hanging out in the city centre- near the central square of the city (King George Square)- and in the area around the Patras fortress, places which are located in the centre of the city and are easily accessible on foot.

Locals on the other hand, mostly chose to live outside the city centre, while the ones living in the centre of the city chose another Patras square, (Ypsilwn alonion). More specifically, locals are living in suburban areas of

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[1] www.upatras.gr

[2] http://www.teipat.gr

[3] www.eap.gr

the city (Ayia area, Pelekaneika, around Saint Sofia's Square) and near the Technological Institution area. However, nowadays the neighbourhood - a newly built area- near the Technical Institution has been widely developed and it can be observed that locals and students are living together.

In the residential structure, it can be seen that the areas where locals chose to live, were the most expensive ones, while the accommodation for students is structured around less expensive neighbourhoods. The choice of the residential neighbourhood is dependent on the financial levels of the residents, among other factors. The findings of this observation provide us with a clear picture about the city image around these areas. From a morphological point of view, in respect to the architectural image of the city, the neighbourhoods of Patras, in which students are living, are built for renting out, thus being of a less orderly structure than the ones living by the locals.

It can also be referred that the neighbourhoods where locals live are more ageing than the ones with the students. On the other side, in the common areas lived in by both city groups, middle-aged (and downwards) is the average age and in these areas can be observed an innovative infrastructure development for social activities.

According to research findings, it can be assumed that the price of property levels of residences should surely define the places people choose to live in. However, as a consequence of the present crisis conditions, rental prices went down and family incomes decreased as well.. As a result, locals and students came closer together in their choices of physical residence and eventually in their way of living too.

Also the convenience for accessing the University facilities by public transport defines the choice of students for their accommodation, while locals' decisions to choose their residence are not affected by factors such as the existence of public transport.

Social Habits

The places that students select for recreation and socialising, are close to the city centre (near the central square- King George Square) and the Patras fortress, locations near their residence and also less expensive than the ones chosen by the locals.

The favourite places that locals choose to socialise are: the city centre near the other main square of Patras (Ypsilwn Alonion Square, Agiou, Nikolaou Street) and the seaside area (marina), thus different places from the ones that students choose. The common place that both prefer is a recently designated pedestrian area, (Riga Feraiou). It can be seen, that all streets vertical to the pedestrian route, which were under - utilised, are now widely developed. Galleries and other cultural site -specific projects are operating now in this area, which shows the social need for integration (Henley J. 2012). This new pedestrian area operates as a strong evidence of the current city convergence for both groups of the population and indicates the current will of the citizens. This newly designated pedestrian section proves to be an integration tool which was "secretly" taking place during the last years between the locals and the youth generation and its construction led the way to a true unification of the city. This new pedestrian area can be used as a case study for projects that are ready to be implemented in a city, as society is ready to welcome/ use them so as to move forward to a truly integrated society that can introduce a youth perspective to the city.

Patras' urban fronts: different ways to view the city

Patras' urban fronts can also be considered as an aspect of vital importance in proposing a new competitive image to the city. It is the actual perspective when entering the city, the first image that someone sees of Patras, the first image that a visitor perceives of as Patras.

Thus, when it comes to the first impression that a city gives to its visitors, it is like the perspective that someone gets from somebody when they just meet. The former can be affected directly by the city's urban front -The different ways which a visitor can approach Patras constitute an important element to the city image as it is the first picture that someone gets from the city. As far as Patras is concerned, there are many ways to approach the city. These are: the highways, the sea and the railway. First of all, Patras can be reached through highways which are connecting the city with the rest of the country. The major one is connecting Patras with the Greek capital city of Athens from the East (fig.2). Particularly, at a distance of about 3 km away from its center, the visitor can perceive a quasi continuous front of the city consisting of buildings hosting car companies, local

TV channels and outlets. The width of the highway is rather large for the standards of the city, being 25m wide. Thus, the visitor is locked at a large distance from the locals and cannot get a closer look at their daily routine. Instead, they see a large market place. Furthermore, one can get to the city through the highway which is connecting the city to Pirgos (fig.2), another important Greek city, from the West. This highway, at a distance of about 4 km away from the city center is right next to the sea. In this way, a visitor can enjoy riding on an "esplanade for cars", with a view over the gulf of Patras and Central Greece's mountains across it. Along this highway the visitor can see the remnants of historic industries of the city, like factories that used to produce liquors and paper, which made Patras known all over the country. However, they cannot see many homes. As a result, this gives a quick overview of the city's past, but not much about its present.

Additionally, Patras can be approached from the sea from the West via a well-known port on Mediterranean Sea, which is connecting the city with the Ionian and the Adriatic Sea. By boat, the visitor can perceive the greater area of Patras, together with its suburbs next to the sea. In this way, the visitors can admire the suburban areas with the Victorian-type vacation houses of the English that used to live at Patras some centuries ago, as well as the recently revitalized neighborhood full of restaurants and nightspots next to it.

Patras can also be reached by the railway connecting the city with Peloponnese's Western and Eastern parts, with its urban front being different from the above mentioned, by means of the proximity between the visitor and the city itself. Particularly, the railway in specific points rides through neighborhoods of residences at a distance as close as 1 meter. Thus, the visitor can stare at the locals through the rear window of their houses and invade in their private lives.

As one can assume, the urban fronts and the visitors have an interacting relationship, as in the case of the regions next to the sea that were affected by the development of the highway. Consequently, with a slight change on the one side there can be greater changes in the whole picture. For this reason, one could propose or foresee another possible change in the rest of the urban fronts caused by the continuous exposure of them to the foreigner's eye or vice versa. A good example of a change of this kind would be to change the use of the area adjacent to the major highway. Putting in larger pavements and having more residences on the front could easily force the residents to spend time next to the highway and, thus, give life to the whole neighborhood that, for the time being, is full of cars passing through. Regarding the railway's front, there could be a mutual interaction between the locals and the visitors due to the short distance. This interaction could be achieved by letting more of the locals contribute to the shaping of the front even by just walking on a wide pavement or by encouraging them to view the passing trains and stare from their balcony at the foreigners invading their thoughts.

Last but not least, the uniqueness of Patras is that from antiquity and on, as an important port, its life was dependent on the foreigners. The city was always welcoming foreigners, one can say it really needed them to keep the balance right. As a result, even nowadays, Patras is trying to be open to its visitors. The urban fronts are the elements which achieve this, by showing and expressing the city's real self from the very beginning of a visitor's stay and by trying to incorporate them to the daily routine of the locals. So even today, newcomers counterbalance a monotonous and rather humdrum urban life.

In concluding, the different urban fronts of Patras offer diverse faces with every single one of them narrating the urban life in the city in a unique and exclusive way. Ideally, a visitor could and should try to understand what these faces are trying to express, in order to enjoy their stay in the city, either temporary or permanent, and, why not, be a vital part of it in the end.

A new restructured urban front perspective of the city can be used as a starting point for altering this first image –impressions of the city as perceived by the visitors into a new one which converts its currents faults possibly into competitive advantage.

Patras as the city of 1000 Porticos

In an effort to reveal a new identity for the promotion of Patras as the city of porticos will be analysed, so as to be used in a future rebranded image. Although Patras has many buildings with porticos, this asset has never been used for marketing or for creating a new attraction for visitors.   When visitors enter the city they should perceive Patras as the city of porticos, which currently is not the case. Porticos are not really observed by visitors

as they are currently functioning as 'left- overs' from the past and not as architectural elements which can reveal the real identity of the city.

Porticos are semi-enclosed, usually rectangular spaces, parts of a building, which have a colonnade on one of the long sides and a wall in the other. This type has its origin in the ancient Greek Stoa, which was one of the buildings of the Agora, the centre of the city where commercial and political activities took place. Patras is considered as the city of the 1000 porticos, as a large network of porticos runs through the old city center. These porticos are sheltered passages and usually have a series of shops running their entire length. Both commercial and recreational activities are accommodated in the buildings and in some cases we can find also some houses and offices.

These semi-enclosed spaces open from three sides, are used not only as intermediate spaces from inside to outside but also as social spaces too and mainly they provide a shelter from the environment. During winter the space is protected from rainfall, whereas the welcome winter sun is allowed to penetrate in the space, warming it up. In the summer the space is protected from the strong summer sun, providing an outdoor yet sheltered environment for domestic activities. Furthermore, the wind flow is single sided and it can result in various patterns according to the predominant air flow direction and the geometrical characteristics of the space (figure 4).

Porticos not only function as shelter from the climatic conditions, but also as linking and unifying building blocks. They are a very characteristic element of the city of Patras, as each portico forms a different character and dynamic from the others, creating a variety of semi-enclosed social spaces. Interesting is the different style of each portico (different styles, decoration etc.) and the way the contemporary structures imitate the traditional porticos in order to create a cohesion of the city façade and as a result we can find now porticos built in many recent buildings. So, almost every road in the city center offers a pleasurable and more welcome walkway for pedestrians, creating a very interesting route to discover and wander in the city (figure 5,6).

A very outstanding example of this architecture is a house in the central square of Patras, built in 1872 from the famous architect Ernst Ziller, which has arched porticos on the three sides of the building (figure 7). This house is a very characteristic example of the neoclassical middle class housing of the 19th century. There are also buildings that differ from the previous characteristic classical paradigms, as some incorporate neo -baroque elements while others display art nouveau elements.

The old city center has 270 listed neoclassical buildings and most of them have also porticos, built in the late 19th century, revealing the wealth of the city of that time. It is worthwhile to mention that the wealth of the city in the 19th century was acquired mainly from trade activities as Patras is a very big and important port of Greece. So, this type of architecture symbolizes a period that the city was in a great prosperity, constituting a very important part of the city's history that should be projected again today.

As we mentioned before the idea of the portico was widely used in ancient Greece and has influenced many cultures and it can also be said that the portico space has been a significant urban component in all historic periods, appearing in different forms in each period of time.

The most important example that we should study first is the Passages Couverts in Paris. Many commercial activities of Paris in the late 18th century were collected in its arcades. The arcade is the archetype of the modern city. Designed in the middle of city blocks of Paris, these arcades reflect the social and economic life of Paris in the late 18th century and especially in the 19th century, as the public space changes and social life is transferred from squares to arcades. This was an effort to transfer the eastern bazaars to western societies, as these arcades incorporated luxury bazaars adapted to the European standards. Another example is the Galleria Vittorio Emmanuelle, the world's oldest shopping mall. Housed within a four-storey double arcade in central Milan it was designed in 1861 and built by Giuseppe Mengoni between 1865 and 1877. Galleria is a very successful example of glazed commercial arcade that accommodates restaurants, cafes and shops. The space links two significant locations in the city of Milan: the Duomo (the cathedral) and La Scala (the opera house). These spaces also play a symbolic role linking important points within the city and therefore create places of reference. The Galleria is owned by the municipal government, which makes it a truly public space. In Greece also there is the example of the island of Corfu that displays neoclassical architecture buildings with porticoes, but on a more impressing scale than these of Patras. Corfu city is famous for its Italianate architecture, most notably the Liston, an arched colonnade lined with cafes on the edge of the Spianada (Esplanade). Last but not least, is the example of the

Italian city Bologna that has been famous for its porticos. In total there are over 45 km of arcades in the city center that form a very strong element of the image of this city.

Summarizing all the above we could say that these semi-enclosed spaces have to be highlighted more, as they serve a social purpose, forming places of interest where people can meat and interact as well as make new acquaintances or just relax. They create an intermediate environmental zone where weather conditions may be more comfortable than in open spaces, generating a sense of enclosure and protection, providing a psychologically comfortable environment.

Furthermore, as we can see from above, Patras has the chance to differentiate itself from other Greek cities through the promotion of this interesting architecture element, as Patras constitutes a great example of a city with such a well designed network of porticos. In conclusion, we would like to say that Patras can be promoted as the Greek city of 1000 porticos, creating a new attraction for visitors, offering alternative and more interesting routes in through the city center not only for the visitors, but also for the inhabitants too. Porticos can be used as historical architectural elements which, when renovated, will be incorporated into the current city image offering a distinctive cultural identity for Patras and a cultural theme for visitors.

5. Proposals for the future: a re-branded city

At present, Patras is getting through a transformation period. The city is changing, as well as the habits and financial viability of the locals and students. Furthermore, the social state is changing and the city seems ready to encompass students, different views and generally the younger generation into a new image that is already being built.

Activities, such as the creation of public benefit organisations (community services groups which are working together for improving the image of the city- such as patrinistas), operate as integrating elements between local residents and the students. They create identical objectives -targets – for the whole population and create co-operations which operate as inclusive elements. Building such community organisations is a step moving forward to a real convergence of different tracks of the population, as they create parallel targets and a new joint field which becomes common to people who want to live in a city with better living conditions. Patras constitutes a characteristic example of an industrial city, of exceptionally morphological interest in manufacturing industry. Old industrial places that accommodated various operations of slaughterhouses (such as Ladopoulou factory), which are familiar to the locals can be renovated by social groups that promote co-operation between the citizens. The different urban fronts and a renovated porticos perspective of the city can be incorporated into a complete renovation plan of the past industrial character of Patras.

The newly constructed identity of the city can be utilised by both groups of citizens (locals and students) and used as a pole of attraction that can promote integration between the citizens and the travellers who pass through Patras. Exhibitions and promotion events for local products can take place in renovated places which will operate all year and could be visited by citizens and entrepreneurs.

Supporting this proposal are the findings of Lynch's research (Lynch K., 1960) about the image of the city whose findings can be also applied to Patras city. Lynch examined how observers absorb the information of the city and his findings were that users understood their surroundings in consistent and predictable ways, forming mental maps with five elements. The paths (this includes: the streets, sidewalks, trails, and other channels in which people travel), the edges (including the perceived boundaries such as walls, buildings, and shorelines), the districts (large sections of the city distinguished by some identity or character are included here), the nodes (this includes focal points, intersections) and the landmarks (including readily identifiable objects which serve as external reference points). In the case of Patras, in which students constitute a vast section of its population, and travellers another part, the 'imageability[4]' of the city and its 'wayfinding'[5] are important aspects in the image of the city. (Lynch K. 1960)

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[4] Imageability is directly related to the success of its urban plan. Lynch argues that the ease in which one can recognize the patterns and meanings of their environment, the more pleasure and utility they will extract from it.

[5] Wayfinding - Navigability means that the navigator can successfully move in the information space from his present location to a destination, even if the location of the destination is imprecisely known. Three criteria determine the

The paths- such as the porticos, the new pedestrian route, the edges- such as the old boundaries/ barriers that existed between the places where locals and the students live, the nodes- such as areas where travellers/students and locals intersect and landmarks -such as old industrial places which operate as trademarks for the city can be restored and used for revitalising the city using a younger perspective.

An integrated redevelopment plan which creates renovated points of interest and which promotes the current elements of convergence and incorporates previously divisive factors can be used as starting points for revealing the cultural identity of the city.

The path of the new pedestrian area can be promoted as a place where the citizens are gathering to discuss citizen's issues. Also, the different urban facades can be incorporated into the 'wayfinding route' of Patras and assist in navigability for visitors in the city and can actually be used as a unifying element of the city character. By incorporating the urban fronts elements of Patras into the city character, a new identity that creates reasons for visiting and living can be revealed.

Edges, such as the area of Patras fortress (Dassilion) which was operating as a border between the old and the new city and in the past, separating the residential areas between locals and the students can be restructured and used as a place where exhibitions, concerts and other cultural events can take place. The old industrial places of Patras (Ladopoulos factory, Misko, Achaia Claous winery), which were under-utilised or some of them vacant, can be restored and redeveloped so as to be used as attractions for youth, by transforming the image of the city. The different urban fronts are also barriers which divide Patras from outside areas. Rrenovating urban fronts will operate as boundaries of interest which promote the city's image when entering.

Landmarks, such as the city's 1.000 porticos, can be renovated and create a new cultural experience in the city. A city which recognises its past historical traditions and incorporates these elements into its current way of functioning can be transformed into a modern case study for other cities which have lost their character in the way to our modern times. The renovation of porticos will shape the cultural identity of the city and may create reasons for travellers to visit.

Furthermore, the re-creation of utilities in the porticos view of the city, as well as the re-use of Patras urban fronts as landmarks and boundaries can be elements assisting in creating a re-branded image of the city. By creating new uses in the urban fronts of Patras and by promoting a view of the city which utilises currently abandoned entrances to it, the image of the city can be renovated so as to attract youth. Patras can be promoted as a destination with its own trademarks, which combines historical and modern elements, while citizens will gain common places for socialising.

Conclusion

The city is already changing and the current proposed procedure for redevelopment- rebranding should begin with the definition of intended areas of use, so as to be an effective transformation and an efficient usage of the intended space. An accurate study and a more detailed plan concerning specific uses and the reasoning for its success based on social criteria, which can be enriched by the citizens' proposal must be done. The benefits from promoting the new fresh image of the city by revitalizing vacant, underutilized or abandoned places can primarily operate as an asset for the citizens' quality of life, as well as a facelift for the image of the city and its visitors. Efforts for renovating the city's urban fronts, as well as for re-branding the city by promoting its porticos (a historical and cultural perspective) are the proposed milestones for the the creation of a rebranded image dedicated to the younger generationj. The creation of structures that can assist further unification of the city population are vital elements to future development and re-branding of the city. A re-branded image can incorporate Patras' long historical and cultural tradition and operate as an indicator of further development

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navigability of a space: first, whether the navigator can discover or infer his present location; second, whether a route to the destination can be found; and third, how well the navigator can accumulate wayfinding experience in the space.

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APPENDIX 1: Photographic material

Figure 1 Greece highlighted in the map of Europe

Figure 2 Map of Greece with the cities of Patras, Athens and Pirgos highlighted

Figure 3 Map of Patras' center

Figure 4 Portico: Diagrammatic sections, winter rainfall and winter and summer penetration and diagrammatic plans, wind flow blowing parallel to the open surfaces, laminar flow and at an angle, turbulent flow

Figure 5 Variety of portico's style. Ceilings of porticos in the center of Patras,

Figure 6 View from the outside of porticos constructed in a different period. Contemporary structures that imitate the traditional neoclassical porticos.

Figure 7 One of the most outstanding examples of buildings with porticos,Built in 1872 by the famous architect Ernst Ziller.

ENIKŐ DEMÉNY –DIÁNA JANDALA – VICTOR KIRALY – HUGO MORANGO – MARCO NOVO – ANA REINA – EMILIA ROBESCU – ANASTASIA ROUSOPOULOU

Heritage and Community Involment in Uránváros (Housing district of Pécs, Hungary)

Context of the project

ERASMUS Intensive Programme

The idea of this project came in the context of the Erasmus Programme on European Cultural Management Policies and Practices for the Creative Use of Cultural Heritage which took place at the University of Pécs, Faculty of HRD and Adult Education, which was the host institution, with the participation of the University of Patras, Fernando Pessoa University of Porto and the Lucian Blaga University of Sibiu, in April 2013. Within the broader theme of the Erasmus Program, there was a stream focused on the evaluation of the social benefits of cultural heritage projects. Nine students participated in this stream:

Ana Reina, Co-operation and Development, Fernando Pessoa University Porto

Anastasia Rousopoulou, Architecture, University of Patras

Diána Jandala, Cultural Mediator, University of Pécs

Emilia Robescu, Cultural Managment, Lucian Blaga University Sibiu

Enikő Demény, Cultural Mediator, University of Pécs

Hugo Morango, Interpretive Design and Anthropology, Fernando Pessoa University Porto

Marco Novo, Marketing, Fernando Pessoa University Porto

Victor Kiraly, Cultural Management, Lucian Blaga University Sibiu

The team decided to design a project intended to connect all of the generations that have Uránváros as their home, since the end of the 1950's up to the present moment, giving them the opportunity to better share and preserve their history and express their identity.

This project is a theoretic proposal, with the possibility of being developed in partnership with the local community. We consider this an attempt to change the self-perception of the local community in a positive way and to make Uránváros a lively centre, by drawing the local community into a space of creativity and cultural life where their neighbourhood, instead of representing a peripheral, marginal area of the city could become a privileged location. We expect to raise awareness in the importance of one's cultural heritage, as something to be cherished, celebrated and shared with other members of the community. Finally, this process will hopefully culminate in a redrawing of the map of Pécs, especially and most importantly, in the community's perception, provoking a positive change both in outsiders and locals.

A brief historical introduction to Uránváros[*]

Uránváros is a housing estate built during socialism, between the years 1955 – 1974. in the Western part of Pécs, a medium sized city located in the South-West of Hungary. The construction of the new district was triggered by the heavy industry-based economic and urban development ideology of socialism. A Russian-Hungarian expedition discovered uranium just about 10-15 km from Pécs, in the Western part of the Mecsek Hills in 1953.The whole process of exploration and the setting up of the uranium industry was kept secret for a long time from the Hungarian public sphere because of the harmful and unverifiable ecological consequences of the uranium. This political secrecy is reflected in the various names given to the housing estate: first it was called the West District (Nyugati Városrész), after that the New Mecsek Bottom (Újmecsekalja).

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[*] By Enikő Demény

The name it bears today, Uranium City (Uránváros) was for a long time banned. The mining industry was set up as a common Russian-Hungarian enterprise in the surrounding rural areas shortly after the discovery of uranium. Great number of workers accompanied by their families soon arrived in the Pécs area from extensive regions of Hungary. The Ministry of Heavy Industry ordered the building of the housing estate in the fall of 1955 to meet the housing needs of the new working population migrating to the city. The new district was built in the Western part of the city at approximately 3-5 km of the city centre on a green field which until then had functioned as an airfield. The estimated number of apartments was 5000 on 100 hectares of land, but 7350 apartments had been built by the end of 1974. The investment capital for the new housing estate was mainly funded by the Uranium Mine of Mecsek (Mecseki Ércbányász) Corporation.


Panoramic view of Uránváros

Iván Szelényi and György Konrád, the pioneers of Hungarian urban sociology, conducted research in 1968 which inquired into the social stratification of the population which had moved in to the newly built housing estates from across the country. In their comparative research (investigating four housing estates from four Hungarian cities, namely Budapest, Debrecen, Szeged and Pécs) they concluded that the socialist housing policy regarding the newly built districts favoured the middle class elite, mostly young couples and families. Generally, most of the people getting an apartment worked in the tertiary sector (professionals, technicians, administrative staff). This was not the case with Uránváros. Due to the mining industry, many workers were recruited from the close-by villages. Subsequently the number of blue-collar workers was higher in Uránváros (47,1% of the total population) compared to the other three housing estates (27-31%).

There are some other special features that distinguish Uránváros from other housing estates built during socialism. The housing estate didn't merge physically with the industrial site due to the available free territory between the historical city centre and the mining area, but mostly due to the dangers posed by the uranium. Furthermore, the planning concept of Ödön Dénesi (the main architect and planner) was to build a self-sufficient district, which through its modernist architecture, complex service-providing institutions and aesthetic appearance would support a modern lifestyle. Dénesi concludes in an article published in the Hungarian Architecture Magazine (Magyar Építőművészet) in the year 1965 that after eight years the new district of Pécs is not a rigid and dull suburb of the city but a homelike, modern place with booming life and atmosphere. The recognition of the quality planning and architecture of Uranium City was applauded by many contemporaries of Dénesi as well as by many architects of today.

Many recognise its value in the idea of an unified construction plan which aimed to develop a housing environment on a human scale. Dénesi summed up some of the main ideas that influenced the work of the architects' team in the following ways: housing units developed as smaller building blocks; diverse and mixed combinations of the otherwise limited apartment and building types; the use of numerous building materials, keeping free views towards the Mecsek Hills and the city centre for their aesthetic value; the preservation of the

traditional concept of the city centre; the provision of a whole range of cultural, social, commercial and sport facilities. The smaller housing units would interlock with rich green spaces.

The level of green space in Uránváros is still the highest per inhabitant at city level at the present. Furthermore each block of housing has its own educational unit consisting of nurseries, kindergartens, primary and high schools. Dénesi also planned a rich network of cultural and commercial institutions and sites for outdoor activities in order to strength the modern urban character and lifestyle of the housing estate. The planned institutions gradually opened after the building of the first blocks. The Olympia, functioning as restaurant, café, pub and patisserie opened in 1960 and served as the main cultural and social public space of the district. The Mecsek Shopping Centre was inaugurated in 1969 and for a long period of time was the biggest and best-equipped mall in the whole city. The Endre Ságvári Community and Cultural Centre opened in 1978. The Healthcare Centre opened its doors in 1970. Unfortunately not all the plans were accomplished, but Uránváros still bears a great number of features that make it a unique and exciting landscape of the city.
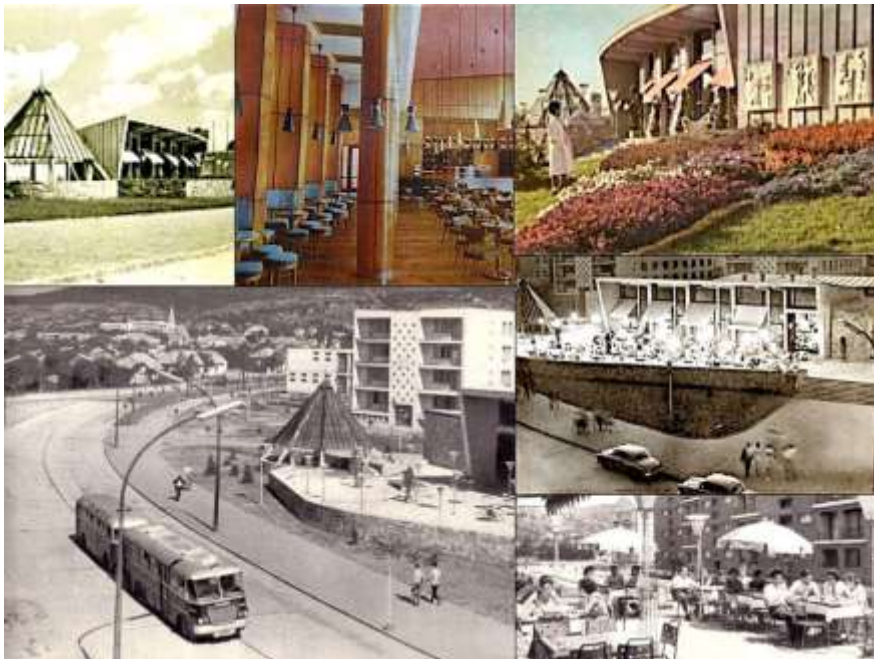
The old Olympia Restaurant and Café (Source: http://egykor.hu/pecs/345)

Present-day Uránváros

Today Uránváros is the second biggest housing estate in Pécs. According to the 2001 census it is inhabited by approximately 14,000 people. The main characteristics of its population are the following: the majority elderly (the generation which moved in first during the 50 – 70's); a low rate of young people and children (the elderly people represent 23,3% of the population); low numbers of active earners (because of the high levels of pensioned ex-miners). The proximity to the university campus across Route 6 (from the 90's on) has lead to an increase on the number of students renting apartments in the district. A recent study assumed that they make up to one third of the inhabitants. There is also a tendency for low-income young couples (with small or no children) to rent or buy apartments here. The last two social groups can be seen as a transit-population. They use the housing estate as a temporary place during their studies or for period of imnproving their finances. The main issue raised by the temporariness of their residence status is the lack of local identity and an active participation in the public issues related to social, cultural and economic aspects of the housing estate.

The biggest change in the physical environment of the housing estate was brought by the Pécs 2010 European Capitals of Culture (ECC) year. The central square and the nearby playground of Uránváros were rejuvenated as

a part of this major project. Several public art projects bringing into the foreground the questions of the identity and cultural heritage of the housing estate also took place in the framework of ECC.

Uránváros, a once vibrant and modern neighbourhood of the city (during the 60 – 70's) is confronted with several social and cultural problems today. Its ageing population, the weak social and community ties among its inhabitants, the lack of interaction between the newly moved-in young people and the older generations are some of the social problems that confront the district today. Uránváros needs to redefine itself in economical, infrastructural, social and cultural terms.

Pécs 2010 ECC originated some major transformations in the physical outlook of the district. The main square of the neighbourhood has been rehabilitated for the first time in the past twenty years, ie. since the change of the regime in 1990. The underlying purpose of this physical renewal was that the central square could become a place for social encounters for the inhabitants. A public art sculpture called 37 square meters – the winner of the Victor Vasarely International Public Art Contest promoted by the ECC – reflecting on the sociocultural aspects of the housing estate, was inaugurated in 2011. Its intention is to offer a common symbol with which the citizens could identify. Despite the positive aspects of these interventions, the changes that have taken place don't necessarily reflect needs and expectations of the community. This is mainly due to the lack of involvement and participation of the locals in the decision making process. However, there was a post-ECC project held in the Spring of 2012 that tried to build up a dialogue with the local community. The program was structured around thematic lectures and workshops debating the impacts that the cultural capital projects had on the neighbourhood. It also took up the present situation and future prospects of Uránváros in terms of its economical, infrastructural, social and cultural renewal. The program was successful in gathering and exchanging knowledge of different fields of expertise (city developers, architects, sociologists, geographers, representatives of local cultural institutions), but failed in engaging the local people. The organisers and invited participants to the program experienced passivity and discontent on the side of the local people, the very ones who should have been the most concerned with these issues.

The newly rehabilitated center of Uránváros/Public art works done during the ECC year. [1]

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[1] Source: http://www.pecskep.hu/logic/pages/showdoc.php?id=1040

*The project**

Steps of the project and the methods applied

In a first phase, we took a field trip in order to get a better sense of the local community's interaction with their surroundings. We came to the conclusion that, besides the newly rehabilitated main square and the spaces between the housing blocks, the inner garden areas were in their vast majority deserted and unused. Because the demographic balance of the neighbourhood has changed so much (the younger population decreased enormously compared to the elderly one), many of the once functional play-grounds built in the common gardens of each housing block were dilapidated. The common gardens were abandoned. We could tell that they are hardly ever being used by the height of the grass, the neglected vegetation and the lack of benches.

After a careful evaluation, the group became aware of the neighbourhood's huge potential at many levels, agreeing that the local people could take more advantage of its spaces and infrastructures. We decided then to make use of the interior gardens as a privileged space for social encounters, communication and for the building a sense of community. Keeping in mind crucial key words such as empowerment and sustainability, we figured that these spaces could be brought back to life through the direct involvement and participation of the inhabitants.

In the second phase we brainstormed and decided to propose an event for the community. This would be a story telling and community theatre performance, which would take place in the gardens during Spring and Summer. The preparation work for this event would constitute a long process during which we would try to develop a strong relationship with the community.

The aim of the project is to actively involve and engage the locals. This would be obtained through practices from the fields of cultural anthropology, cultural mediation, cultural management, humanitarian action, architecture and community theatre. We organised ourselves into smaller groups according to the previously mentioned fields of study. Each smaller group consisting of two or three persons worked separately. We joined and debated our ideas later on. We set up a project structure of six steps as a result. Figure 1. shows the methods we connected to each phase.

The steps of the project and the applied methods

Steps of the project	Methods
Step 1. Initiating relationships with the local community, building up connections between locals and professionals	Cultural mediation
Step 2. Engaging the locals to share their life-stories, memories and experiences in the neighbourhood through interviews.	Cultural anthropology
Step 3. Preparing and organising the story-telling event/ managing the community theatre.	Cultural events management
Step 4. Building the supporting infrastructure for the event, in collaboration with local people, event organisers, community theatre professionals and the architect.	Architecture
Step 5. Creating the event with the help of community theatre professionals.	Community theatre
Step 6. Evaluation of the impact of the project.	Cultural mediation and Cultural Anthropology

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* By Ana Reina

Presentation of the applied methods

Cultural mediation[*]

The main task of the cultural mediator or facilitator,would be to set up a dialogue between the involved parts of the project, namely between the members of the local community and the different professionals. The cultural mediator plays a key role at every level of the project.

He or she, as a guide to the whole process, will be in charge of organising meetings, workshops and individual consultancy where locals and professionals will have the possibility to make their points of view, set forth their values and ideas, debate, manage conflicts and finally reach a compromise. It is his or her job to inform and communicate with both sides. The mediator has to maintain a neutral position in the process of the mediation of the different values and opinions. She can suggest or advise different paths of reconciliation in case of conflict or misunderstanding. Some important aspects that the cultural mediator should take in notice before the project starts include:

Historical research, getting to know the local context where the project will take place, ie. a good background knowledge of the place, the people and their specific social relations.

Finding out the main sources of conflict that involved the community in the recent past. Revealing the specific theoretical standpoints of the involved professional fields.

The evaluation of the project would also fall under the responsibility of the cultural mediator. The reflections on the feedback and experiences of the community members who participated in the process could serve as a basis for a continuation of the initiative. Hopefully the inhabitants of the neighbourhood will feel this event as something which belongs to them and will organise it themselves as a local grass-roots activity without needing external stimuli.

Ethnography/Anthropology[*]

Traditionally, anthropological research is characterised by a long contact with the cultural phenomena of a specific context, using a panoply of social scientific research strategies. This combination of techniques promotes a deep contact with the cultural space, allowing the researcher to gradually obtain the trust of the community. Through this, he/ she accesses a network of connected complex themes by his/ her personal experience and observations, collecting information through multiple conversations, contacts and personal experiences with the informants. One aims to achieve an ethnographic narrative, which will feeds the architectural hardware of this built environment with human values, activities and desires. (Rapoport, 1994: 236).

The use of ethnographic strategies as a method to collect and understand the cultural urban context of the space is of great importance in this project. This field of research, connected with historical research, will promote a holistic background for the development of the creative part of the project. The chosen ethnographical methodology for this project is connected with its goal: to collect and organise a body of life episodes and stories told by the inhabitants of Uránváros, which later on will be used by theatre professionals and the community in order to create an event of story-telling and community theatre.

Consequently we are talking about applied anthropology, not of an academic research. Here we use ethnography/ anthropology as a tool for applied creative outputs. This line of interpretation is not new, we can point to the work of interpretive designers (Veverka, 2011) and visual anthropologists (Strong and Wilder, 2009) as an example. With this in mind, the proposed method is to conduct semi-structured interviews, starting with personal acquaintances of the research team, and later on applying the snowball effect, where informants point out to the researcher other informants, allowing for smoother introductions and trusting relationships.

A list of themes was created as a guide for conversation with the informants (see the list below). We were not looking to speak about every theme with every interviewee. These themes are merely a base for conversation and memory stimulation. We were looking for an average of 1hr interviews but the contacts might be shorter or much longer depending on the moment and the interest of the sources.

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[*] By Diána Jandala and Enikő Demény

[*] By Hugo Morango

Furthermore, we are not looking for historically accurate stories, but for memories, subjective as they always are. These memories which are the composite material for the collective memory and sociabilities of Uránváros will be the basis for creative communication, theatre in this case, and as such will promote an experience, both emotive and intellectual. We are looking for facts which live more in the intangible culture context, than in an historical one. As Malinovski stresses "while his sources (of the anthropologist) are no doubt easily accessible, but also supremely elusive and complex; they are not embodied in fixed, material documents, but in the behaviour and in the memory of living men." This material, profoundly rich with human experience and values, is a very strong tool for developing creative activities, as its contents and concepts are already created and combined, allowing the creative designer to focus on the interpretation and message, rather than start from ground zero[2]

Leading topics of the interview to stimulate memories[∗]

Childhood	• games, ways of playing, • spaces of playing • school experience
Teenager until marriage	• school or work social life • cultural places • trends
Adult life	• marriage - partner meeting • daily work • market and shopping" • sociabilities – neighbours • entertainment after the fall of communism and the closing of the mines • religion
Senior life	• daily life • kids are in the quarter? • grandchildren are there? • sociabilities - neighbours? • health issues concerning the uranium mine in the 90's
The experience of the European Capitals of Culture year	• what changes happened during that year - likes and dislikes affected the neighborhood? how do you see the city after it? • did you take part in the events in the quarter? • did you take part in the events outside the quarter?

Cultural management/ Story-telling and theater event management[∗]

Location of the event: Pécs city – Uránváros neighborhood

Duration of the event: 3 days – Friday, Saturday, Sunday

Time frame: from 7 pm until 8:30 pm

Duration of the performance: 6 stories per night. 15 minutes per story. A total of 18 stories.

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[2] MALINOVSKI, Bronislaw (1997). Os argonautas do Pacífico Ocidental. Ethnologica, nova série no6-8. Lisboa: Edições Cosmos

RAPOPORT, Amos (1994). Spatial organization and the built environment. Companion encyclopedia of Anthropology. London: Routledge

STRONG, Mary; WILDER, Laena (2009). Viewpoints: Visual Anthropologists at Work. Dallas: University of Texas Press

VEVERKA, John A (2011). The Interpretive Training Handbook: Strategies, Tips, Handouts and Practical Learning Experiences for Teaching Interpretation to Others. Edinburgh: MuseumsEtc

[∗] By Enikő Demény and Hugo Morango

[∗] By Emilia Robescu and Victor Király

In order to involve the community and to show the history of Uránváros, we propose a combination of story-telling and dramatisation. We selected three public gardens within the neighbourhood for the performances. A performance platform (3x5 meters) will be set-up in these. When the performances end, the platforms will be used as public spaces, as for example a place where people can meet and socialise. We will use the local environment and even the people attending the event, to set up the performances. For example, if in one performance we need a wall, it will be formed by people from the audience.

The participants of the theatre plays will be local actors from the Theatre of Pécs and community members. The local actors will provide small workshops to the community before the event, in order to prepare for the performances (advice for acting and help with the rehearsals). We think that people who live in the blocks nearby the gardens should be the target group of the community performers.

In total there are going to be 18 stories collected from and performed by the community.

The stories are going to be collected from amongst 3 generations:

The first generation is the people who moved to Uránváros at the beginning of its construction (1950 – 1960). The second generation is the adults who were born here between 1960 – 1980. The third generation is the youngsters that were born in Uránváros after 1990.

A suggested framework for the performance could be the following: Six people sitting at a table, having family dinner and presenting their stories in accordance withy the three chosen time periods. During each person's story-telling, photos from their family albums will be projected and some parts of their stories will be acted out as well.

We thought of involving volunteers in organising the event. The volunteering action benefits the organisers (by involving more people from the community) and also the volunteers (who gain experience, build social relations, learn about organising events and about the performing arts).

We propose to use traditional ways of promoting the event, such as leaflets, posters and public and social media. The focus for the marketing campaign will be the high-schools and kindergartens, because children can motivate their parents and grandparents to participate in the activities. Moreover, more creative and unusual activities could be used for promoting the event like flash mobs, bicycle riding half-marathon with children and parents, or we can conduct a brain storming with students at school.

Architecture*

How can architecture help in the revitalisation of the community? Architecture aims to revitalise old housing estates in order to create new public spaces, a center for the everyday-life of each neighbourhood through a sensitive treatment of the spaces. People have to be the centre of these kind of projects. The designed physical setting and elements of publicly shared spaces like parks, public squares should make communication easy and natural between the locals. The main aspects that have to be taken into consideration during the design process include: a detailed physical and social analysis of the site, provision for diversity of use and interaction, ensuring the viability of the project

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* By Anastasia Rousopoulou

main idea_3 stripes that organise the move in the place
each stip offers you a different experience of the place
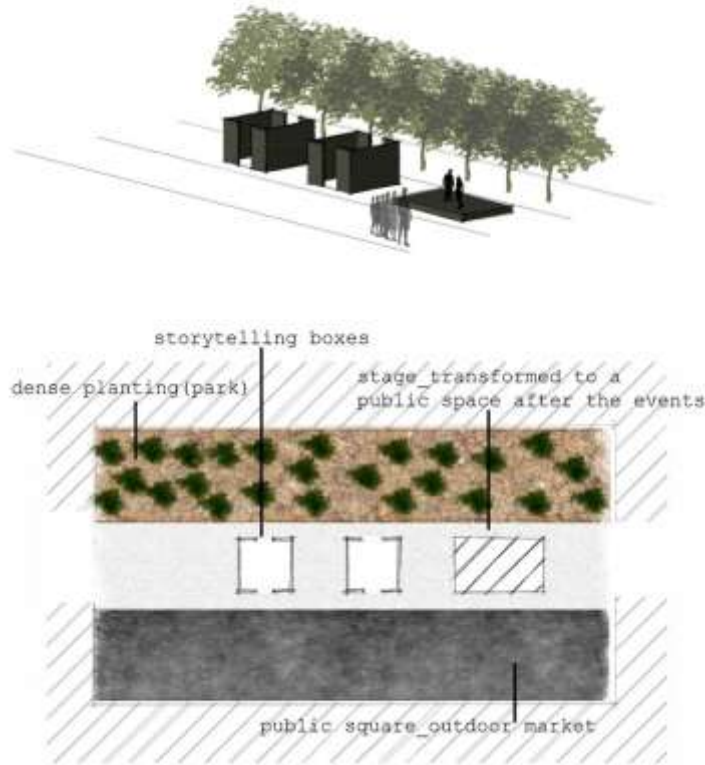
Design plan of the performance setting

Conclusion*

Uránváros, an housing estate built during socialism, in the Western part of Pécs, Hungary, underwent profound transformations, being today a very different place- culturally (fewer initiatives and hosting places), socio-demographically (aged population) and economically - from what it was in the past.

Using the combined expertises of Co-operation and Development, Architecture, Cultural Mediation, Cultural Management, Interpretive Design, Anthropology, Marketing and History, we aim to create a self-sustainable story-telling event, with the hope that the community will learn new skills and take into their own hands the organisation of future similar events.

This multidisciplinary project aims to raise awareness, inside the Uránváros community, of the importance of one's cultural heritage, as something to be celebrated and shared with members of the local and outer communities.

Their cultural heritage will be invoked through personal memories, as the composite material of the collective identity and sociabilities of the neighbourhood. From these memories we will develop forms of creative communication, theatre in this case, with the intention of promoting a common social experience, both emotive and intellectual, with the active participatory engagement of the local community.

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* By Enikö Demeny and Hugo Morango

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.

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ZSUZSA KOLTAI

Heritage Education- Museum Education

The paper provides an overview of the connections between museum education and heritage education. Beyond revealing the theoretical background of heritage education and museum education the author intends to summarize the most prevalent educational methods used in museums in order to mediate and preserve cultural heritage.

Theoretical Background of Heritage Education

According to the definition of the Council of Europe cultural heritage includes „*any material or non-material vestige of human endeavour and any trace of human activities in the natural environment*".[1] Cultural heritage can be tangible or intangible. According to UNESCO's definition tangible heritage includes "*buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture*."[2]

UNESCO defined intangible cultural heritage as *"the practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artefacts, cultural spaces), that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. It is sometimes called living cultural heritage, and is manifested inter alia in the following domains:*

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- Performing arts;
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe;
- traditional craftsmanship."[3]

According to the UNESCO intangible cultural heritage is traditional, contemporary and living at the same time, inclusive, representative and community-based.[4]

The concept of heritage education has changed in the last couple of decades. In 1987 the University of Vermont Historic Preservation Program for the National Council for Preservation Education stated that „*Heritage education programs introduce the built environment directly into the education process at the elementary secondary level in arts, humanities, science and vocational courses. They focus primarily on older and historic man made structures and environments, promoting their use in curriculum as visual resources for teaching knowledge and skills, as artifacts for the study of a continuum of cultures, and as real and actual places that students of all ages can experience, study and evaluate first hand*."[5]

The present day definition of heritage education was influenced by the so-called „heritage debate" which came to the fore from the mid-1980s in the **professional literature** in England and the USA and which had strong political connotations in England. The debate and the forming definition of heritage was linked to further debates about the national identity.[6]

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[1] Recommendation No. R (98) 5 of the Committee of Ministers to Member States Concerning Heritage Education. Council of Europe. 1998. p.31.

[2] http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/ access: 15.03.2014.

[3] http://www.unesco.org/services/documentation/archives/multimedia/?id_page=13&PHPSESSID=99724b4d60dc8523 d54275ad8d077092 access: 15.03.2014.

[4] http://www.unesco.org/culture/ich/index.php?pg=00002 access: 15.06.2014.

[5] A Heritage at Risk: A Report on Heritage Education. (K-12). National Council for Preservation Education. University of Vermont Historic Preservation Program for the National Council for Preservation Education. 1987. p. 4.

[6] Lumley, Robert: The debate on heritage reviewed. In: Corsane Gerard (ed.): Heritage, Museums and Galleries. An Introductory Reader. Routledge, London-New York, 2005. pp.15-17.

Nowadays heritage education is based on the partnerships between education, cultural heritage and civil society programs. In 1998 the Council of Europe defined heritage education as "*a teaching approach based on cultural heritage, incorporating active educational methods, cross-curricular approaches, a partnership between the fields of education and culture and employing the widest variety of modes of communication and expression*"[7] In the same year the Council of Europe stated that cultural heritage and its educational implications can be defined as factors for tolerance, good citizenship and social integration. [8]

Kathleen Hunter defined heritage education in her work „Heritage Education in the Social Studies" as the following: „*Heritage education is an approach to teaching and learning about history and culture that uses information available from the material culture and the human and built environments as primary instructional resources. The heritage education approach is intended to strengthen students' understanding of concepts and principles about history and culture and to enrich their appreciation for the artistic achievements, technological genius, and social and economic contributions of men and women from diverse groups… By directly experiencing, examining, and evaluating buildings, monuments, workplaces, landscapes, and other historic sites and artifacts--objects in our material culture and built environment--learners gain knowledge, intellectual skills, and attitudes that enhance their capacities for maintenance and improvement of our society and ways of living.*"[9]

Heritage education has a special significance in the United States since - as Kathleen Hunter states - „*As part of a core curriculum in schools, heritage education supports the unity of the United States, a force for cohesion in a society marked by pluralism. Heritage education, properly conceived, also emphasizes the rich diversity of the American people, which is reflected in the built environment. Thus, teaching and learning about the built environment enhance learning of a fundamental paradox of our American nation--unity with diversity.*"[10]

The UNESCO Young People's World Heritage Education Programme (WHE Programme) was established in 1994 in order to foster young people's role in preserving World Heritage. The World Heritage Education Programme has developed and published innovative educational and information materials, and it has organized trainings, forums and camps for young people and teachers alike. One of its most important objectives is to „develop new and effective educational approaches, methods and materials to introduce/ reinforce World Heritage Education in the curricula in the vast majority of UNESCO Member States"[11]

The Council of Europe launched the initiative of the European Heritage Day in 1991. It has been a joint action of the Council of Europe and the European Commission since 1999. Beyond representing the local cultural achievements and traditions these cultural events play an important cultural mediator role in bringing citizens with different cultural background closer to each other. Since 1999 the European Heritage Days have a permanent slogan: "Europe, a common heritage". Among others the inititative of European Heritage Days aims to promote tolerance between the different nationalities of Europe and intends to draw attention to the importance of protecting cultural heritage. It also devotes to make European citizens understand the richness and diversity of European culture just as it seeks to foster the appreciation of cultural heritage. Beyond all it intends to reveal the current social, political and economic challenges which occur in Europe regarding our cultural heritage and its representation."[12]

While in the past museums and galleries mostly focused their collections and programs on material culture, more recently the importance and value of intangible cultural heritage has been raised especially in those areas where the population has diverse cultural background. Intangible cultural heritage has a special significance in

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[7] Recommendation No. R (98) 5 of the Committee of Ministers to Member States Concerning Heritage Education. Council of Europe. 1998.

[8] Recommendation No. R (98) 5 of the Committee of Ministers to Member States Concerning Heritage Education. Council of Europe. 1998. p.31.

[9] Hunter, Kathleen: *Heritage Education in the Social Studies. ERIC Digest* http://www.cool.conservation-us.org/bytopic/misc/heritedu.html access: 15.06.2014.

[10] Hunter, Kathleen: Heritage Education in the Social Studies. ERIC Digest http://www.cool.conservation-us.org/bytopic/misc/heritedu.html access: 15.06.2014.

[11] http://whc.unesco.org/en/wheducation/ access: 21.02.2014.

[12] http://pjp-eu.coe.int/en/web/ehd-jep/presentation access: 15.06.2014.

those countries where indigenous people live.[13] The increased importance of intangible cultural heritage was demonstrated by the General Conference of UNESCO as well which adopted The Convention for the Safeguarding of the Intangible Cultural Heritage in 2003.[14] 161 states have ratified the convention till 2014.[15]

Theoretical Background of Museum Education

The roots of museum education can be found in the age of Englightenment when the idea of accessibility emerged as a requirement regarding the collections. The appearance of issues of social responsibility, educational tasks and aesthetic concerns of museums dates back to the 19th century literature of museum work. The basic ideas of museum education derive from the child-centred education philosophies and progressive education movement.

The idea to exploit museums in school education was first published by John Dewey in his work „The School and Society" in 1910. From the view of museum education it had special importance that Dewey put the museum into the center of his imaginative school building. Dewey's conception placed children's practical activity and aquisition of knowledge in the center of the learning process. This idea has been the most important principle up to now since interactivity and learning through activity are the most important forms of museum education. The roots of the present day requirement of interdisciplinary and transdisciplinary approaches of museum education go back to him as well when he emphasized the effectiveness of the learning process which is carried out as the following: „*Such a collection would be a vivid and continual lesson in the synthesis of art, science, and industry.*" [16] He planned to abolish the isolation of studies and a major role was given to the experience in the learning process. „*Experience has its geographical aspect, its artistic and its literary, its scientific and its historical sides.*"[17] The theory of museum education was influenced by the deschooling movement as well.[18]

Jean Piaget also had remarkable influence on the development of museum education theory. Piaget's most important impact on museum education is in connection with discovery learning since Piaget regarded children as potential researchers and scientists. Discovery learning is one of the most popular educational methods used by museums nowadays and this idea of Piaget can be seen as the base of hands-on, interactive exhibitions.

There are several definitions of museum learning. One of the most distinguished authors of the literature of museum education, Eilean Hooper-Greenhill defined the ways in which museum education is different from school education. In Hooper-Greenhill's view, learning in the museum „*is potentially more open-ended, more individually directed, more unpredictable and more susceptible to multiple diverse responses than in sites of formal education*".[19]

Barry Lord defined four modes of museum learning taken as a function of visitor apprehension. He distinguished contemplation, comprehension, discovery and interaction as different ways of receiving the information provided by museum exhibitions.[20] According to Barry Lord, museum learning is „*a transformative experience in which we develop new attitudes, interests, appreciation, beliefs, or values in an informal, voluntary context focused on museum objects.*"[21]

Nowadays the research and theories of George Hein have one of the strongest effects on the development of museum education. He belongs to the constructivist school of museum education. The constructivist museum education program inspires the children to gain experiences, draft assumptions and draw substantive

[13] Corsane, Gerard: Issues in Heritage, Museums and Galleries. In: Corsane, Gerard (ed.): *Heritage, Museums and Galleries. An Introductory Reader*. Routledge. London-New York, 2005, p. 6.

[14] http://www.unesco.org/culture/ich/index.php?lg=EN&pg=00022 access: 15.06.2014.

[15] http://www.unesco.org/culture/ich/index.php?lg=en&pg=00024 access: 15.06.2014.

[16] Dewey, John: The School and Society. The University of Chicago Press, Chicago.1900, p. 105.

[17] Dewey, John: The School and Society. The University of Chicago Press, Chicago.1900, p. 106

[18]Hooper-Greenhill, E.:. Museums and Education. Routledge, New York, 2007. p. 3.

[19] Hooper-Greenhill, E.:. Museums and Education. Routledge, New York, 2007. p. 4-5.

[20] Lord, Barry: The Purpose of Museum Exhibitions. In: Lord, Barry- Lord, Gail Dexter (eds.): *The Manual of Museum Exhibitions*. AltaMira Press, Walnut Creek, 2001. pp.19-22.

[21] Lord, Barry: What is Museum-Based Learning? In: Lord, Barry (ed.): The Manual of Museum Learning. AltaMira Press, Lanham, 2007, p. 19.

conclusions. Competences which are improvable by social interactions, connections between learning and language usage, motivation and intellectual activity have high priority in the constructivist school of museum education.[22]

Since the expression of museum education is often related to academic issues, the term „museum learning" has become more prevalent recently. As Eilean Hooper-Greenhill stated „'*Learning' is more open-ended and multidimensional, and more focused on the person; 'education' appears to resonate with formal systems of qualifications and measurement*."[23]

Links Between Museum Education and Heritage Education

Heritage education and museum education have several points of contact and their links have become closer. This feature becomes clear by examining the changing museum definitions of the International Council of Museums which is the biggest international museum organization. Previous museum definitions were adopted in 2001, 1995, 1989, 1974, 1961, 1951 and the first one in 1946 when the organization was established.[24] If we compare the current museum definition with the previous ones the most important change is the appearance of the terms 'tangible and intangible heritage of humanity and its environment'. None of the previous museum definitions of ICOM formulated these terms before. The current museum definition which was adopted in 2007 states that the museum „*is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment*."[25]

Links can also be revealed by examining the methods used in museum education and heritage education work. Beyond traditional museum education methods like guided tours, gallery talks, worksheet-based museum programs, manual activities, adaption of dramapedagocial methods, quizzes, board games, story-telling and debates, the integration of different info-communication and multimedia appliances into museum education and the spreading of internet-based lifelong learning programs are the most important forms of museum learning today. Beyond using various methods, incorporating learning theory and the results of educational research into practice has become general expectation by nowadays. The teaching approaches, the methods, tools, programs and the principles regarding publishing learning materials employed in heritage education are pretty much the same as of museum education. We can state that heritage education can be realized through museum education programs, methods and materials, although museum education is not exclusively dealing with heritage education, it can also focus on other issues. From another angle the definition of heritage education can have a wider meaning as well since beyond museums it can be linked to several other heritage sites.

The social impact of museum education and museum learning has grown a lot, just as in the case of heritage education. The increasing importance of museums' social tasks and roles reveals itself in the central theme annually defined by the International Council of Museums. Since 2010 the following themes have been issued: „Museum collections make connections" (2014); „Museums (Memory + Creativity) = Social Change" (2013); „Museums in a Changing World. New challenges, New inspirations." (2012); Museums and memory" (2011); „Museums for social harmony" (2010)[26]

While in the past museums, galleries and heritage sites used to hold an authority to provide explanation of the past, heritage or the world around us, according to the present-day trends of museum education and heritage education neither of them can state or transmit absolute truth or knowledge about the world. Providing only representations and interpretations is a common expectation towards both museum education and heritage education.

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[22] Hein, George, E.: *Learning in the Museum.* Routledge, New York, 1998. pp.35-36.

[23] Hooper-Greenhill, Eilean: The Power of Museum Pedagogy. In: Genoways, Hugh H. (ed.): *Museum Philosophy for the Twenty-first Century.* AltaMira Press, Lanham, 2006. p.238.

[24] http://archives.icom.museum/hist_def_eng.html access: 30.04.2014.

[25] http://icom.museum/the-vision/museum-definition/ access: 30.04.2014.

[26] http://icom.museum/imd.html access: 15.03.2014.

Conclusion

Museums have had changing roles in different societies in different historical periods. Museums were seen as institutions of managing social, cultural or moral problems in the cultural policies since the end of the 18th century. In current times of economic and moral crisis-periods, museums' value preserver and value creator feature is repeatedly emphasized. The increasing number of active elderly, single and unemployed people, and the high number of broken families mean challenges for museums since these target groups require the expansion of special programs organized by practitioners. Many communities have become multilingual and multicultural. The new type of cooperation with local communities requires many skills and competences which were not necessary in traditional museum education a couple of decades ago. Fostering local communities and promoting cultural mediation have become an important issue in museum work. The increasing importance of museum professionals' further education is another important characteristic of museum education in the 21th century. Possessing new kind of competences what most of the museum professionals hadn't learned during their traditional higher education training have become important due to the innovation of museum education methods and interpretation techniques. New types of museum programs and a multiplicity of innovative methods and tools appeared in the last decades. Museum learning has received special status in the organization and design of exhibitions. Building hands-on objects and interactive appliances into the exhibition has become a general endeavour of the museums.

The expectations regarding museums have changed, visitor-friendly and service-provider features have become general requirements for every museum. The social role of museums has got an increasing importance. Last but not least, while in the past museums mostly focused on tangible cultural heritage, in the last couple of decades the importance of intangible cultural heritage has been raised in the field of museums and museum learning.

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VILJA ARATÓ – BÁLINT TAKÁCS

The Use of Interactive Media in Children's Museums

The concept of interactivity is interwoven with the concept of modern technological development. Children's museums can be seen as institutionalized sanctuaries of interactivity.

In spite of their well known openness to new forms of engagement, children's museums are often accused of not sufficiently keeping up with the latest technological development, thus with the up-to-date transformation of the concept of interactivity.

According to critical views the children's museum, one of the most innovative institutions of the 1970's just got stuck with the former tools and forms of interaction and they seem to be incapable of adapting to the requirements of the 21. century.[1]

The central concept of children's museums has always been „hands on" which can easily be adapted into any context but according to criticisms it is not the case. On the contrary, „hands on" is only used as a counterpoint to media applications, real „hands on" activities would mean involving actual physical interaction with artifacts.[2]

The voice of criticism is loud, but the question emerges to which extent are they valid? It seems that this antagonism between hands on (interpreted as exclusively tactile manipulation of objects) and the usage of media applications is artificial. Overall, this way of posing the question is simply not correct. In the following section we would like to argue that these are two different methods (devices) and concepts but they complement each other and they both are or at least should be present in children's museums.

In this paper we will try to give an overview of the aforementioned debate of the profession so we can hopefully get a clearer glimpse of this topic.

The use of interactive media in museums

Interactive media applications nowadays help the cultural mediation in cultural institutions such as museums in numerous forms. By the use of these technologies two major trends can be observed, which are designed to support the learning experience. The first widespread type, the application, intended to focus on the transmission of information and its form. In the other case, the attention is less on the specific content rather on the role of the visitor and on the culturally creative process which takes place during the visit. [3]

According to this categorization we can distinguish a more passive, documentative or recipient role and a more active role. By the first type, the visitor receives already existing, complex content through the device or the application. In the second case the works are put in a new context, are interpreted as elements of a story, or a game and so the visitor becomes the creator, reorganizer, actor of the given exhibit. In the latter case, through more intense personal interaction a deeper attachment to the exhibit will be developed. Furthermore the museum gets a stronger function of community development than usual through the creation, re-creation, through the more intensive and personal participative role. [4]

Beside the mere observing of the museum objects the mobile media applications enable a more active reception that broadens and enriches the possibilities of child interaction within the museum. One of the greatest advantages of mobile applications is that unlike previous digital applications that could provide information to museum visitors just before or after the show, with the help of this new form of technology information is given

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[1] Heumann Gurian, Elaine: *The Molting of childrens Museums?* In: Heumann Gurian, Elaine: Civilizing the museum. Routledge, 2005. p. 19-32.

[2] Simon, Nina: New Models for Children's Museums: Wired classrooms? http://museumtwo.blogspot.hu/2008/02/new-models-for-childrens-museums-wired.html(28. 07. 2013.)

[3] Avouris - Yiannoutsou: From Information Consuming to Participating: Game-Design Supporting Learning Experiences in Museums. Patras. 2012. p. 1.

[4] Avouris - Yiannoutsou: *From Information Consuming to Participating: Game-Design Supporting Learning Experiences in Museums.* Patras. 2012. p. 2.

during the visit, exploring the contents is helped with electronic support, and thus the physical flexibility and presence will be more intense than it would be by a traditional computer application.

The museum-visit supported and mediated by mobile technology stimulates the imagination and the experienced profundity of participation and so it motivates the visitor. Mobile technology can also be suitable for the re-organization, contextualization, or constructively re-interpretation of the given historical, cultural and technical knowledge.

Interactive mobile media applications can be divided into three main categories.

In the first category we classify applications whose primary aim is the transfer of information. These multimedia applications contextualize the content to facilitate learning. The purpose of the applications of the second type is to create contact, interaction between the visitors and the exhibition itself. Applications of the third category are role plays with particular pedagogical purposes, in which visitors - in first place children, mainly between 5 and 15 years but they are increasingly popular with adults – are placed in a role and have to fulfill several tasks. [5]

The key element of museum learning is learning through play. Many people underestimate the importance of the game, although in fact it plays a central role in the life and development of children, furthermore it is the most effective way to develop skills.

One of the most dominant characteristics and one of the biggest charms of media applications used in museums is that with the help of these applications museum items can not be just watched through the glass walls as in the classical museum visits but they enable – only in a virtual form, of course- touching them, holding them in our hands and to be viewed from a new perspective. Through this experience a completely different level of the exhibit will be revealed to the public.

Mobile technologies facilitate three types of interaction during the museum visit: the exhibit--visitors, a visitor to the exhibi and visitor-visitor relationship.[6]

In the classical museum visit the visitor-exhibition interaction consist of reading the information, listening to a guide and observing the exhibits. This process can be described as a one-dimensional flow of information from the exhibit to the visitor. A mobile application can make this process two-dimensional. In addition, the use of mobile technology enables the entry of other players, other visitors in the process.[7] The visualization of the interaction between visitor and exhibition also helps the communication between the different visitors and so they will be able to create new contents and new interpretations together.

To sum up, the major advantage of the utilization of mobile technologies in museum education is the possibility of a deeper, more interactive, and multi-dimensional transfer of information and prioritizing of the community-developing role of the museum.

Interactive media in children's museums

The process described above is even more important and productive in the case of children's museums, first, because the collections of children's museums are very diverse and enable a colourful variety of interactions and second, because children are much more open to interaction and to direct, intensive contact with museum items and contents as they are not used to distanced contemplation that the usual museums offer, and third, because of the community-development that is supported by media applications that play a central role in children's museums.

In a broader sense „hands on" means any type of tactile interaction with any artifacts, or participation in a specific activity ("learning by doing"). But it is true that the manipulation of actual 3D objects requires different skills and competences than using a computer program to e.g. build something. One of the baselines of the debate whether children's museums should be more mediatized is this: We should provide more opportunity for children to use these technologies because our epoch and society is built upon them; or precisely because our

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[6] Avouris – Yiannoutsou: Mobile Games in Museums: from Learning Through Game Play to Learning Through Game Design. Human Computer Interaction Group, Patras. University of Patras. 2012. p.88.

[7] Avouris – Yiannoutsou: Mobile Games in Museums: from Learning Through Game Play to Learning Through Game Design. Human Computer Interaction Group, Patras. University of Patras. 2012. p.88.

world is already "over-mediatized", cultural spaces like (children's) museums should display "ordinary" games and artifacts that would require extended use of fantasy and spatial reasoning as these become more and more rare in the present. etc. Evidently, as we have already put it, these two methods do not contradict or exclude each other.

Spatio-temporal manipulation of objects facilitate the domain-general functions of the cognitive apparatus so it is vital at an early age to come in contact with objects and learn to manipulate them in real space (and time). The structure and the development of the brain proceeds along evolutionary mechanisms so it needs adequate stimuli to "upgrade" itself[8]. According to psychological studies [9] tactile stimulation and performing movements with the body improve general cognitive skills and intelligence. This means it would be preferable to expose children to this kind of stimulation at certain (early) periods of their development (5-12 years).

Digital and media devices don't facilitate the spatial cognitive thinking the way real-object manipulation does. However they do improve special skills that are helpful and even necessary in everyday life. These can be apostrophied as domain-specific functions that can be built on more general competences. Furthermore, more complex, multi-phased tasks require a longer attention-span and motivation which are also characteristics of late childhood.

Therefore it is vital to take into consideration the different needs and expectations of different age groups in the planning of institutions designed for cultural mediation as well. This is in fact what most of the children's museums are doing, such as the Zoom Kindermuseum.

The Zoom Kindermuseum in Vienna has four rooms which are all designed for different target audiences, for different age groups. The aim is to design exhibitions, tasks, games and programs which can fulfill the expectation and the needs of the given target group.

The Viennese children's museum has an animated film studio, where 8 to 14 years old children can learn the process of filmmaking. At first the children create the characters of the planned movie out of different materials in small teams, they create a plot, then with the help of a digital set-up they record the scenes. After they recorded the scenes they start editing the film and do the synchronizing, and finally the whole movie will be played in a cinema or will be uploaded to the homepage of the museum where they can watch it and show it to others.

Through this museum activity the children can learn the process of filmmaking and acquire several techniques, which are associated with the grown-up world but which don't seem to be as complicated and unreachable anymore.

During the program children have to cooperate with all group members and there is an opportunity to discover the fields in which he or she is skillful. Facilitating individual development is one of the main purposes of children's museums.

The most important difference between the use of interactive media in children's museums compared to their use in classical museums like city museums for example, is that in children's museum's the method itself is stood at the center of the museum's activity. Thus for example the aim of using interactive media in a historical museum is to get a more direct connection with the content, with history, with the former function of an object, but in children's museums the aim is to get the technique itself known, to help understanding processes which were unknown before, like the use of a camera, or the function of a QR code.

Museums in the 21. century - in general - have to adapt to changing circumstances and surroundings. This is especially right in the case of children's museums because they are meant to present the whole (adult) world to the children so it is important to be up- to- date. The aim of these institutions is not only presenting the world but also helping children to build a connection to what they are learning, and help them learn to learn and

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[8] Cosmides, L., Tooby, J., 1994 *Origins of domain specificity: The evolution of functional organization* In: L. Hirschfeld and S. Gelman (eds.) Mapping the Mind: Domain specificity in cognition and culture. New York: Cambridge University Press *p. 84-111.*

[9] Miller, P. (2013): *A Show of Hands: Relations between Young Children's Gesturing and Executive Function.* In: Developmental Psychology

understand new contents in a global, interdisciplinary way. This playful holistic learning is intended to support school learning and supplement it with contents which do not fit into the framework of school classes.

It is well known that we all learn much more effectively if we enjoy the act of learning, if we feel comfortable in the learning situations. The more deeply we know or like the surrounding environment, the more comfortable we feel in it, the more information we are able to absorb..

Summary

To sum up we can say that the conflict or contradiction between "hands on" and the interactive media technology in children museums is not relevant at all because interactive media technology can be interpreted in this case as a supportive element of the "hands on" concept that (necessarily adapted to the changing circumstances) helps children to get to know the new technologies and be able to learn and develop their competences.

So in a time when most schools are making efforts to use computer technologies to make the school learning process more effective children's museums have to support these efforts and have to help prepare the young visitors for school learning with mediatized instruments by helping children to get used to several forms of the uses of digital techniques. In the center of the debate about the necessity of the presence of media applications in children's museums the question is posed as to whether children encounter an excessive application of tools of digital technology, - wouldn't it be more beneficial to show an alternative way of learning? It is true that nowadays even the children's world is full of digital techniques and of media devices but exactly that is why it is important to teach them a more conscious, a more colorful and a more effective use of media technique that is learner-friendly and develops skills. We can't avoid it - and why should we? - that children are confronted with forms of media technologies so the best we can do is to show them the positive, productive use of them, to broaden their horizons and to teach them how it could be a tool for learning, how it could mediate cultural contents. So museums should not be one of the few places which are free from computers, mobile phones and other media devices, instead they should be places where these devices serve a more valuable and precious function.

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Chapter 4.
Roles in Mapping,
Defining and Building Recognition of Cultural Heritage

The Inscription Process of the First Item in the Hungarian Representative List of Intangible Heritage

Introduction

On 30 September 2009 in Abu Dhabi UNESCO inscribed the Busó Festivities at Mohács on the Representative List of Intangible Cultural Heritage, the primary goal of which is to raise awareness of the importance of the intangible cultural heritage at the local, national and international levels, – and to promote its safeguarding.

The Convention for the Safeguarding of Intangible Cultural Heritage was adopted by UNESCO in 2003. Hungary adopted the Convention in 2006 after the Parliament had passed Act 37 of 2006 on announcing the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage adopted on 17 October 2003 in Paris. In 2008 September the National Committee of Intangible Cultural Heritage was set up whose task is to work out a program for the implementation of the Convention and for international cooperation, to select intangible cultural heritage elements for the Hungarian list and to nominate selected elements for the international list.[1] (www.unesco.org/culture/ich/index.php?pg=00011)

The delegates to the Committee came from 20 different organisations representing nationwide interests.[2] As a first act, the National Committee recommended two items. First the expertise and practice of the winners of the Masters of Folk Art awards were to be entered to the National List of Hungarian Intangible Cultural Heritage, together with the Mohacs „Buso Festival". The Buso Carnival was also recommended for entry to the UNESCO Representative List of Intangible Cultural Heritage of Humanity.

The current list of 481 Masters includes four names from Mohács together with the date of winning the prize: János Horváth, potter (1961); Mátyás Kalkán, busó mask carver (1967); György Bárácz, pipe-player (1978) and György Farkas, moccasin maker (2006). They were all highly recognised artists and their work in the transmission of traditions and the creation of values set a model for their environment. (www.szellemiorokseg.hu/index.php?menu=20&m=nemzeti)

According to the Convention, intangible cultural heritage includes traditions continuously transmitted and recreated by communities: customs, representations, expressions, knowledge, skills as well as instruments, objects, artefacts and cultural scenes that are recognised by communities as their cultural heritage. So, the decision made in 2009 recognises the masked, end-of-winter folk custom of the people in Mohács both as a constantly changing process that preserves its basic character and as the collective activity of the people of Mohács, the busós, the musicians and dancers accompanying them, the mask carvers and other handicraftsmen making different kinds of tools.

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[1] The Hungarian National Committee of Intangible Cultural Heritage was established on 17th September 2008 in the presence of the Hungarian Minister for Education and Culture with the goal of promoting the idea of safeguarding the intangible heritage of humanity a valued practice which is recognized widely in Hungary. To fulfil this aim the Committee is committed to inititiating national and regional strategic plans and operational programs and to exploring viable forms of cooperation with the Hungarian diaspora

[2] Ministry of Agriculture and Rural Development, Ministry for National Development and Economy; Foreign Office, Ministry of Education and Culture, Ministry of Local Government, National Office of Cultural Heritage,National Széchényi Library,Hungarian Heritage House, Hungarian Institute for Culture and Art, Hungarian Academy of Sciences Institute for Ethnology, Hungarian Academy of Sciences Institute for Musicology, Hungarian Academy of Sciences Research Institute for Linguistics, Hungarian Academy of Sciences Institute Institute of Literary Scholarship, Secretaryship of Hungarian Committee of UNESCO, Museum of Ethnoghraphy,University of Debrecen Department of Ethnography, Eötvös Lóránd University of Budapest Institute of Ethnography, Skanzen of Szentendre, University of Pécs Department of Ethnography and Cultural Antrophology, University of Szeged Department of Ethnography and Cultural Antrophology, Unions of Local Governments, Association for European Folklore Institute

Where is the the Busó Festivities?

Mohács is a small multi-ethnic city of 19,000 inhabitants Southern Hungary, in Baranya County, on the right bank of the Danube.

Who are the bearers and practitioners of the characteristics?

The local *Sokác* population (Croatian ethnic minority living at Mohács)

The Sokác ethnic group of Mohács has retained the tradition of the busó festivities and, along with it, its own identity. (The Sokác are a small group of Roman Catholic Croats who probably came one time to Southern Hungary from the territory of present day Bosnia and Herzegovina. Major migration movements came to an end by the late 18th, early 19th century.) They have retained their culture – their language, folk costumes and traditions – to this very day. By virtue of their strong sense of identity, the Sokác community of Mohács can serve as an exemplary model of national cohesion, protection of cultural values and interests partly through the cultural activity of the Sokác population and partly owing to the positive attitude shown by the rest of the population, the appreciation of values and the continued transmission of values.

Within the family, but also within their own NGO (the Reading Circle of the Sokac of Mohács which is celebrating its centenary this year) they have a chance to learn the language, the dances and the traditions. The Sokác folklore traditions are kept alive by several traditionalist groups, such as the Zora Dance Group, the Mohács Ethnic Folk Dance Ensemble, the Traditional Dance Group of the Mohács Sokác Club, the Tambura Orchestra of the Mohács Sokác Club, orchestras like Sokadija, Orasje and several other ensembles playing traditional Croatian folk music which feature renowned musicians with a dynastic background in music

The central figures of the event, those who preserve it and those who practise it, are the *busó*, and the organised *busó* groups. Who are the busós? [boosho]

(By busó we mean a person wearing a carved wooden mask, and whose characteristic costume is a unique type of leather boots (bocskor), loose white linen trousers, sheepskin with the wool on the outside tied round the waist with a rope or chain with one or more cowbells hanging from it, and a carpet bag across the shoulder. The most typical accessories are the clapper, the maul and a long wooden horn. Busó are usually accompanied by „fair busó" – female figures dressed in Sokác folk costume with their faces veiled.)

For the time of the festivities the *busó* clad themselves in the characteristic mask and costume and barely take it off from Carnival Sunday till Shrove Tuesday. Today the number of participants dressed up as busó usually amounts to 500-600, the majority of which belong to 20-22 independently organised, closed groups (of 10-70 members) while others join in as individuals or occasional groupings.

Each group is characterised by its composition, the hierarchy of the members, their ways of using space, their *Carnival* routes, the length and schedule of the preparation period, the ritual events of the period, the objective accessories and attributes. Belonging to a group gives a special power that creates a sense of community and identity, which is ensured by the practice of traditions. It takes a lot of time to prepare or make the different tools, equipment, accessories, "vehicles" and banners. Therefore, during the period before the Carnival Period, in some groups the members usually "move in together" or regularly meet at a place that is suitable for preparation, setting it up for collective activities lasting over several days.

The rivalry between the busó groups constantly encourages them to appear at the Carnival in a colourful way giving high-quality performances.

The names of organised *busó* groups can refer to their characteristic attributes: *Canons, Devil's Wheel, Horns, Tub Boats, Goat's Horns, Sticks* refer to characteristic actions; others to notable events such as *Big Bang, Danube Crossing*, yet others to the Sokác identity: *Mohács Sokác Club, Búso Club*, *Poklada, Mladi Momci, Stari Momci, Danica Zvezda;* still further names allude to the original myth behind the custom: *Winter Scarers; Turk Beaters*; to a sports friendship: *Also Rans*, or some names are simply amusing: *Grievers, Wine and Colo, Buba Mara.* **Some of the *busó* are also musicians, dancers and mask carvers who occasionally also come in contact with other groups.**

The composition of the group is shaped by relationships which are either chosen or acquired by birth, e.g. ties to family, relatives, friends, neighbourhood or to shared activities (sports, work, studying). In terms of ethnic composition the groups may be pure Sokác or mixed but there are also groups without a single Sokác member.

These relationships continue into the period outside of the *Carnival*: members prepare together for the next *Carnival* and they also co-operate in the cares and joys of everyday life.

Membership in the group is voluntary, but joining, as well as remaining in the group, is tied in with initiation rites and criteria. Members subject themselves to the internal rules of the groups in service of their common goal, and define themselves as ,*busó* society' in the course of creating and experiencing the festivities. The constant **rivalry** between the various *busó* groups results in the motivation to present a colourful and high quality appearance at the carnival.

Every group contains a dominant personality respected by all members who has a decisive influence in holding the group together, devising the latest „games," admitting and „instructing" the „novices," endorsing new ideas or making decisions in matters of debate (vita). He negotiates with the local council.

What is the Busó Festivities?

The *busó* festivities at Mohács are an end-of-winter custom performed by persons in special masks as a ritual aiming to expel winter. It begins on the Thursday of Carnival week and goes on till Shrove Tuesday. The main feature are the *busós* – frightening-looking figures wearing wooden masks and big woolly cloaks. This line of events, now a festival of national renown, includes a parade accompanied by dance and music attracting the entire population of the city, the *busó* groups, the craftsmen/women who created the masks and other accessories as well as the musicians and dancers.

Organised events are a no lesser part of the process of the *busó* festivities than the gathering of the *busós*, such as the burning of a coffin which symbolises winter, the initiation of new *busós*, folk dance shows, handicraft fairs and exhibitions, as well as spontaneous actions and manifestations such as **cross-gender** games, ritual elements of fertility magic and scaring rituals.

Within the city, *busós* form into various groups which function as active communities throughout the year and maintain close personal relationships in everyday life. All of this generates a powerful sense of identity within the community which is confirmed by **continuous preparation,** maintenance of the masks, clothes and accessories.

Animator role

The timing of the preparatory meetings for the Carnival time is generally a weekday evening in November. They are often attended by other involved parties apart from the organisers, such as representatives from the Municipality or the River Police. Since the 1990s the preparations and the discussions have been coordinated by one cultural manager. After presenting the programs the group leaders and the group members present at the meeting express their opinions and ask questions. They give voice to their concerns and criticisms and propose solutions for disputed issues. The cultural manager is a key person for creating consensus. He has the role of an animator. He remains in the background and uses democratic methods to stimulate free and extensive communication relying on joint work and creativity

Why the *Busó* Festivities have become worthy of being inscribed in the Representative List of the Intangible Cultural Heritage of Humanity?

1) The domains what represented by the element, together:

   - social customs,
   - rites and festive events,
   - knowledge and practice forming a part of traditional handicraft

2) This is a unique and representative custom of an ethno-cultural region which, enriched with modern elements, is now able to transmit in a sustainable way elements of the traditional culture of the region and is suited to meet the socio-cultural, socio-economical and economic expectations of the present age.

The exceptional richness and variability of elements in this custom prove the close co-operation, creativity and productivity of the multi-ethnic community.

3) The tradition's ability for rejuvenation proves the cultural openness of the local community, while the new elements do not radically alter or marginalise the traditional forms or functions. This is why the Busó Festivities have been able to retain their unique characteristics despite their popularity with Hungarian and international tourists.

4) The elements of the custom are deeply embedded in the communal life of the city which allow for the custom to remain an organic part of the life of the local community rather than an outside 'piece of theatre.' The appearance of cultural industry within the frames of this custom (mask making, selling objects bearing the busó emblems) has not led to the commercialisation of the Busó Festivites.

Respecting and strengthening cultural plurality

The *Busó* Festivities are an excellent role-model for preserving the cultural plurality of a multi-ethnic city and its region. This has been served by local and central academic research regarding this traditional element, the educational programmes, the local media and public education, too, as has been described. The element nominated for the Representative List is in itself colourful and varied, owing to the co-operation of the various ethnicities and crafts participating in its practice. Inscribing such an element would in itself help gain acceptance for the protection of plurality on all levels of safeguarding the cultural heritage.

Respecting human creativity

The *Busó* Festivities represent a **complex and many-sided social practice** which offers a chance to display creativity at a number of points. *Busó* costumes, dramatic play, music, dance, the creation of *busó* masks and accessories, inscriptions, rhymes, play with the audience, noise-making are all parts of a wider framework of custom which offers great freedom for introducing innovation and responding to the context of the performance of the moment. At the same time all innovations need to be in accord with the traditional forms, expectations and community taste that had evolved over the centuries. Inscription of the element in the Representative List would further enhance respect for such free and improvisational creativity which would be practiced in the frame of a communal practice while expressing community taste.

Nomination of the „Busó" Festivities at Mohács

The nomination received preliminary endorsement and was co-ordinated on the local level by the Local Government of the City of Mohács. Preparation, collection of material and engaging local participants and experts were the work of an operational team consisting of the officials of the Town Hall, its cultural officials and executives, and the programme co-ordinators of the Busó Festivities, and enjoying the leadership and utmost support of the city's Mayor. A number of operational meetings were held on the local level as well as between the city and the professional institutions preparing the nomination.

The leaders and officials of the ***Croatian Local Government of Mohács***, the relevant NGO's of the city *(such as the Reading Circle of the Sokác of Mohács, the Búso Club and the Association for the Protection and Beautification of Mohács)* have offered advice, helped with organisation, collected material for the required documentation and passed on local knowledge, thus furthering the work of the nomination.

Professional preparatory work:
- It was based on the sustained ethnographic and local history research efforts of the local Museum carried out over the past decades.
- Access to research results and documents was granted to authors of the nomination by **Museum Director** who also offered his expertise and assisted the work by contributing a paper.
- **Cultural anthropological research** has also been active at Mohács for several years – results were offered to us by the ethnographers involved in the project.
- Professional advice, papers, photographs and film footage were donated by **ethnographer** who works on researching and processing the topic of the Busó Festivities of Mohács**.**
- **Cultural anthropologist and ethnographic film-makers,** who is involved in an anthropological study of the *busó* groups.

- Expert advice and documentation regarding local handicraft were offered by local mask carving **artists**.
- **Mohács Tourinform Bureau** offered help regarding the tourism aspect of the *Busó* Festivities in the form of background material and information.
- Lots of photos from a number professional and amateur photographer and local collector
- Creating the film that constitutes part of the mandatory documentation was greatly helped by the head of the local television channel – footage shot in 2008 was made available to us by **Studio Managers of Mohács City Television**.

Comittments of communites, groups and individuals concerned

Sections of the Local Government of Mohács responsible for cultural administration and education, as well as the local NGOs, - all take part in organising and conducting the Busó Festivities. The Local Government devotes a portion of its yearly budget to supporting the event and supports the NGOs in implementing their programmes, with a special emphasis on documenting and researching the custom. It is in the service of this aim that the city is building a modern museum which has also won funds in the form of grants from the central budget.

- The most obvious sign of the commitment of individuals and *busó* groups is shown by the preparation they carry out throughout the year, by the sacrifices they make in terms of free time, money and holiday from work. Added to this is the period of the *Carnival* itself which requires continuous preparation, physical effort and responsibility – during this time wearing the *busó* custom plays a symbolic part representing the specific *busó* group and the entire city.

Current and recent efforts to safeguard the element

Professional knowledge about the *Busó* Festivities and the traditional culture of the region has formed a part of the **curriculum in the city's schools**.

Until the recent past, anyone interested could learn the related handicraft at special ***busó* mask carving lessons**.

Among today's mask carvers, folk artists opened display workshops with the help of Hungarian and EU funds in co-operation with the local government. They teach the art of mask carving both here and in the city's art school.

The survival of the tradition also owes a great deal to artists who live or once lived in Mohács and regularly make the *busó* festivities the subject matter of their work, using the *busó* symbols and exhibiting their work in various forums.

The **local media**, Mohács City Television, Baranya Radio and the local press, have played a great part, ever since their foundation, in **disseminating knowledge about the *busó* festival, propagating and documenting its events.**

In 2005 the Busó Club and the city administration co-operated in creating a display of 40 *busó* dummies housed in the Busó House for visitors to admire throughout the year.

Another important means for the preservation of the element is awarding state honours to individuals who cultivate the traditional culture at a high level. Of the old masters who have done a particularly great deal throughout their whole lives for sustaining the 'busójárás' of Mohács as a social practice, four have received the award **Master of Folk Art** *(f.e. since 1953: Mátyás Kalkán mask carver, János Horváth potter, György Bárác bagpiper and Farkas György bocskor-maker [boot-maker].)*

This award is a state honour which granted these old masters a fixed pension till the end of their lives. Their knowledge and oeuvres have contributed to the long term sustainability of the Busó Festivities and is a fountainhead of the creativity which manifests itself in the creativity of their trainees – today's masters.

Safeguarding measures proposed

The cultural administration of this country has always laid a great emphasis on respecting the values of traditional culture and awareness-raising regarding their significance. The cultural modernisation programmes and

strategies created over the past ten years have emphasised both on the national and the local level that traditional culture as cultural heritage is an important element of modernisation.

1. National level

The **Governing Party** guarantees all the necessary means for further, continued implementation of tasks at the national level. These are extended in the form of grants and professional projects for the support of the national cultural heritage, including the following:

Tradition and Modernisation. The *Programme for the New Hungarian Village* which aims to create a more liveable life in the rural areas (launched in 2007).

New Hungary Development Programme for Rural Areas – Ministry of Agriculture and Development of Rural Areas (2007-től)

Public Treasure Programme – a cultural development programme aimed at rural areas by the Ministry of Education and Culture (launched in 2006).

'Tengertánc' Programme „Past – Present – Future" programme – for preserving and expanding the social role of folk art through means of cultural administration (launched in 2006).

Operative Programme for the Development of Rural Areas.

The Governing Party focuses special attention on those elements written in the National Register of the Intangible Cultural Heritage, granting them the opportunity of representation at every possible forum through publications, electronic and printed media. As the first item to be entered in the Representative List of the Intangible Cultural Heritage, the Busó Festivities of Mohács may serve as a model and as encouragement to other communities. The relevant professional forums can create methodological support and documentation, in accordance with the Convention, and make it accessible for all citizens.

2. Local government level

The city's budget handles this programme as a national event of exceptional importance. It has been decreed by the local government that from 2009 onwards special provisions of a minimum of HUF 5 million a year would be assigned for this purpose, increased by the rate of inflation. In the year preparatory to the project of Pécs as Europeans Capital of Cultural, this will be doubled by the central budget. In 2010 a featured event of the ECC project will be the Busó Festivities of Mohács, probably enjoying significant financial support.

The handicrafts that emerged in the context of the Busó Festivities will be presented to the wider public along with workshops which are open to visitors. Organisers will apply for all possible types of funding available in the local government, non-governmental and individual sphere.

The public spaces of the city have undergone significant development by the local government, including, primarily, the venues of events that attract great crowds, such as conventions, cultural programmes, dance halls and performances.

The *busó* equipment, costumes and accessories (*busó* masks, woollen cloaks, cowbells, trousers, clappers, horse-drawn *busó* wheels, cannons and wagons, are estimated to represent a value of approximately HUF 40 million.

Besides the already existing medals of honour and other decorations, there are plans to enhance the types of awards offered to organisations and individuals of outstanding achievement in the area of preserving tradition.

The local government has begun to create a new, modern museum building. This will include an exhibition space presenting a permanent exhibition of the Busó Festivities. After the new building is created, significant progress is expected in access to researchable and presented objects. The city's intangible cultural heritage and living traditions will be presented in a separate hall, and an exhibition will commemorate the Masters of Folk Art from this city.

Last year the city launched the process of recognising the names 'busójárás' and 'busó' as registered names as well as the legal procedure for having the custom copyrighted.

3. NGO level

Plans include a bimonthly series of lectures describing the results of collections and other experience in order to strengthen identity. Conversations and debates will be held to formulate a common standpoint regarding plans for the present and the near future. Public lectures will be held, mainly for the membership of the Sokác Club, the Busó Club, the Busó Friends, using the venues of these organisations, and twice a year a public lecture will be held using the communal spaces of the city.

The Association for the Protection and Beautification of Mohács is preparing a number of publications. They are compiling a separate information booklet containing a detailed description of the Busó Festivities, the works and achievements of mask carvers in the past, as well as the activity of the present artists.

The Busó Friends are planning to create a Sokác Ethnic House, offering the public of the Busó Festivities a glimpse into traditional objects of Sokác culture and the customs of Sokác hospitality relating to the busójárás.

Besides creating the busó dummies, the Busó Club are also planning a book containing anecdotes and stories collected from old Sokác people.

4. Individual and communities level *(busós and busógroups level)*

Craftsmen/women are planning to create a chain of craft houses and display workshops and several masters have indicated they wished to join in this initiative.

Some of the symbolic, ritual objects connected with the *busó* are made **by traditional craftsmen/women.** Knowledge of the material, elaboration and formal variants of these objects is a part of the local tradition. *Busós* often carve their own **masks** which they then use in the living rite. Many of them are talented **specialists** who also take their masks to exhibitions and fairs. In some groups the carving is done following the leader's style, meaning that some of the groups can be identified from their masks' distinctive traits of.

Summary

Today, the whole city, including the local authorities, respects and celebrates as its own this unique *Carnival* custom, a tradition which is unparalleled in the whole of Hungary. The busó communities that are active throughout the year shape, plan and organise the events in cooperation with the Municipality of the city. This tradition, linked to the Croatian Sokác people of Mohács, has now become a symbol of the city. While the people of Mohács see this festivity as their own, they do not wish to monopolise it but very sensitively safeguard its national character. At the time of the Busó Festivities the entire city turns into a space for carnival where all the people of Mohács accept the general rules governing the Carnival and the special forms of behaviour that characterise the event. Therefore, the name "Busó festivities at Mohács" does not merely identify the place but it also expresses the collective identity of a city.

DEZSŐ KOVÁCS

Development Stages and Conflicts of the First Living World Heritage Village Hollókő, Hungary

A case study

There are enormous efforts in the world to conserve and protect the world heritage sites both natural and cultural. Most WH sites are managed by special agencies, like churches, towns and cities major's offices, special protection heritage bodies etc. Only a few among the world heritage sites are small rural villages, where the local population still inhabits the protected places. These protected rural architectural ensembles are considered as places of living heritage. Not only tourism and globalization but the everyday life of local people with their interests has an impact on the protected values while their life is also part of the world heritage. One can raise the question? How to protect these sites, if the everyday life of local people is directly or indirectly incorporated into the heritage? What are the roles for the local population, (normally the real inheritors of the cultural and architectural heritage) the authorities, monument protection and other bodies involved in the protection?

Hollókő was awarded the title in 1987, 1 year after the Budapest Cultural Forum and under the Helsinki process and détente. The village has gone through three overall phases of transformation and adaptation during the XX. century. Originally they represented a poor peasant local society. These agricultural self-sufficient

communities first had been turned towards industry and then to tourism. The symbolic path of development had started with a closed agricultural community and ended up with service oriented or 'forced to be open to tourism' community. The village has been transformed from a 'place of living from agriculture' to a 'place of lifestyle for tourism'. The pressure of modernisation on the lives of local people meant continuous disempowerment, a long history of outside control and intervention, outward-migration of young people, loss of workplaces etc.

1 DEVELOPMENT STAGES OF HOLLÓKŐ IN THE 20TH AND 21ST CENTURY

Hollókő is a small, rural village in North-East Hungary. Hollókő's architectural heritage consists of an old village with 55 protected houses, a church, and the ruined castle above the village. The village was rebuilt after the 1909 fire and represents traditional Hungarian (Palóc) rural architecture from the late 1800's. Protection of the village's architectural and cultural heritage began at the beginning of the 1960's and the old part of Hollókő, the vernacular architectural ensemble, was inscribed to the WH list in 1987.

1 THE MAIN TRANSFORMATION PHASES OF HOLLÓKŐ

By the data of the 1900 census, Hollókő was a small village with 440 inhabitants. 94 p.c. of the earners dealt with agriculture, majority of them were small scale landowners, tenants, agricultural labourers, servants and their family members. Those who had 10-20 cadastral yoke (slightly more than half hectar, 5755m2) land were considered as rich. There was still a blacksmith, 4 pub owners, 4 home servants and two public employees.

After the World War 1, a demographic transition resulted in a significant increase in the size of the population. The lack of land and the difficulties of daily life pushed local men to nearby coal mines from the thirties onward. This transformation from agriculture to industry among men and the population increase resulted the first significant change in the life of the village between the thirties and the fifties. The miners' wages above the average inspired the younger generation to leave the small houses in the old village where three generations lived together and built a new village above the old one. It is symbolic that the territory was called the "Holy Land".

The second big change in the village was the agricultural collectivization. The families in Hollókő as well as in other villages had to take their lands, animals, and means of production to the common cooperative farm. This new organisational form of agriculture moved women from the traditional household chores.

The third big change started at the beginning of the seventies and during the following two decades 40 % of the population left the village mainly the young generation born after the WWII. The factors of the population loss among others were the closing down of coalmines, the machine and chemical use in agriculture, the favourable conditions in towns nearby to get employment and apartments, the attractions of modern life, the lack of infrastructure and drinking water in the village.

The monument protection interventions had started in the old part of the village and local people did not foresee that it could bring them any benefit in the future. They were happy to sell the abandoned small houses for monument protection purposes. By the end of the eighties after three decades of monument protection interventions there were 55 protected houses and the church in the old village and this folk architectural ensemble was inscribed to the Unesco World Heritage list as the first living village.

The political changes at the beginning of the nineties also resulted a new stage in the life of the local community. Local people could establish their own self-government, which reclaimed the nationalized houses for its own ownership. Half of the nationalized houses had been returned while the other half remained in the property of the county council. During the nineties the outmigration and population loss continued. The village became a popular tourist site, mainly entrepreneurs from outside started providing services for tourists. This period is characterised by constant lack of resources and attempts for applying funds from ministries with very little success. The former umbrella organisation (Development Committee for Hollókő) of the seventies and eighties, which was able to designate funds for monument protection was abolished by the first major and in the new political system a small village even with WH title was not able to gain enough funds from the government.

In 1998 a young new leadership came and tried to change the position of the village. Instead of begging from ministries they started successfully applying from the EU pre-accession funds and later the Structural Funds. Due to these funds a relative richness in available resources could be obtained and the leaders of Hollókő were able to win significant amount of money for protection and development. The previous begging from ministries ceased to exist. In most cases their application under the WH label was supported. In this period they were able to maintain their primary school and kindergarten which attracted young couples to stay or move back to the village so the population loss did not continue in the first decade of 2000.

Nevertheless the 'abundance' of available financial resources did not bring a strategic thinking and a systematic management by the local decision makers. Instead, a 'chasing for money approach' for different purposes existed. Hectic and non-consequent local policy and lack of local expertise in managing big projects resulted several failures, poor planning and management.

Due to UNESCO requirements a strategic management plan was approved by the village and also by the authorities in 2005 but since its approval only few measures have been implemented. The strategic objectives to revitalize the old village and bring new employment for young people were not fulfilled at all. The regional monument protection authority does not have appropriate capacity to actively participate in the management of the old village.

1.2 DIFFERENT PARADIGMS OF MONUMENT PROTECTION INTERVENTIONS

Heritage protection and tourism development under state socialism was the task of state agencies. State intervention (state money) was not allowed to support private ownership in Hungary. On behalf of the state, the Tourist Office of the County Council bought up the houses in the old village for conservation by the Monument Protection Authority.

In Hollókő two protection plans (Mendele 1968; Komjáthy 1981), had been prepared and implemented during the main protection and conservation period from the sixties to the end of the eighties. The conservation process focused only on the objects and forms, attention was paid only to the old houses and buildings. The aim was to protect the built and natural environment and not the whole of the local society. It was envisaged, that artists, craftsmen, urban intelligentsia, who were allowed to buy up the protected houses could be the appropriate social group to protect and maintain the local heritage. Local people, as the real successors of the heritage, in the eyes of outside experts seemed spoiled 'by modern life' who did not appreciate the heritage of their parents and grandparents. Local people have not been considered as possible guardians of that heritage but as persons who are not interested in the protection and do not understand why it is necessary to conserve the old houses.

The nomination to the WH in the context of the Helsinki process in the second part of the eighties was more a political act as a community empowerment. The UNESCO WH Committee by the proposal of ICOMOS recorded the following outstanding universal values for Hollókő:

"Hollókő is not a museum village"… but a "living community with agriculture"… which "…guarentees its success to its preservation."

Another argument was that Holloko is "…an exceptional and extraordinary example of preserving a traditional village on its original site." In this framework the renewed narrow strips of land parcels of family gardening opposite to the old village and the "ecological balance in the forests" had been restored, "paying much attention to the authenticity of the site." Finally the values of Hollókő represent the "the traditional forms of country life all over Central Europe, which life practically vanished in the 20th century…".

25 years later this famous living community wrestles with serious problems. The protected old village which used to have more than 400 inhabitants now have about 20-30 old people living in it meanwhile it became a tourism venue. The majority of local people are retired and live in the new village as a backstage to the old village.

The agricultural activity is almost disappeared, the strip cultivation on the opposite hillside of the old village is abandoned, the pasture with trees became a forest because grazing ceased to exist long time ago. The values and traditions are under the threat of modern life. The excursion type of tourism which has been evolved during the decades is not very favourable for the community. The WH village is able to gain significant amount of money for protection, however it seems that it is a never ending story with increasing cost spiral, meanwhile the old village is gradually abandoning.

A Study guide for exploring the case of the Living World Heritage Site, Hollókő

5Hollókő was inscribed to the WH list in 1987. In the world politics it was the period of detente and glasznyoszt but the Berlin wall as the symbol of divided Europe was standing still.

The 30 years of monument protection and conservation work in Hollókő was concluded in the WH title. Fifty years later and after 25 years of holding this privileged title the village faces new challenges. The need for permanent preservation on one hand and the demand and competition for tourists on the other. Third and very important factor is that the WH site is a living village, a vulnerable small community.

In order to fully understand the concerns and threats to the WH village I would recommend the following study guide to get acquinted with different aspects of management. I suggest to use the management plan as a reading document and I will designate some chapters which are necessary to understand the changes and transformation of Hollókő. I recommend two paths for studying these conflicts. One path is the Unesco World

Heritage in general, the values, regulation on the UNESCO website. The other path is the story of Hollókő, which can be followed through the chapters of the management plan.

The reason of recent concern is the firm intention of the local and county government to touristically develop the village. It is planned to double the number of visitors and create new attractions.

These intentions do not care too much about the original ideas of the first planners and also those values which are the base of the WH title. Hollókő has arrived to a kind of crossroad.

Suggested Readings for Reflection:

Heritage Site Management Plan - Table of Contents
Excerpts from the Management Plan:
    The local community
    The last 100 years of Hollókő
    Interventions to protect monuments in Hollókő and plans
    Recommendation by ICOMOS
    Hollókő scenarios - images of the future?
The strategic goals of Hollókő
    Annex 1: Bibliography
    World Heritage Center: STATE of CONSERVATION of WORLD HERITAGE PROPERTIES in EUROPE: HUNGARY
-Old Village of Hollókő and its Surroundings

Heritage Site Management Plan

Excerpts

Let's see the structure of the Hollókő Management Plan (2004) made and compiled by: dr. Dezső Kovács consultant co-operation with Zsuzsa Sztrem (Leader of Hollókő Public Foundation) and dr. Mihály Simon (Notary).

Excerpts from the Management Plan

The local community

Hollókő is a small village in Nógrad County with a living community - the inhabitants of the village, the generations coming and going had to face hard periods in the 20th century, which compelled them to change their lifestyle and work several times in order to support their families and cope with the new conditions. Until the beginning of the 20th century agriculture meant the main source of income with the farmers were working on small pieces of land.

In the life of the village the lack of land, work and livelihood, and the demands of the number of people on the increase triggered the first significant change. From the '30s of the 20th century first only in the winter, then from the '40s and '50s all year round a large part of the men were working in the nearby coalmines. The miners' wages above the average, the large number of families living in the central part of th4e village and the ideas of communism to change almost everything resulted in the formation of a new and modern part of Hollókő. The young families had their houses built there and a gradual migration began.

The second big change in the life of the village was in the wake of agricultural collectivisation. The Hollókő families also had to take their lands, farm animals and means of production to the common co-operative farm. Large-scale agricultural production and work in the co-operatives even moved women from the traditional household chores.

The third major change in the life of the village was as of the '70s. In two decades modernization took and forced almost 40% of the people to the towns, mainly the young generation born after the war. There were several elements attracting the young: coalmining was re-developed, machines and chemicals were used in agriculture, the villages lost their independence, infrastructure and public utilities were not up to the requirements, the lack of drinking water made life hard - all these factors contributed to making many educated people leave their villages. The local inhabitants did not see (it was not possible to foresee) the opportunities offered by the protection of monuments and tourism just beginning to develop. Within the frames of collective economy tourism was organised from the county towns, and in most of the case it produced deficit. The new flats built for workers and the jobs in the nearby towns attracted the young and already educated young people, while the strict local traditions and ties forced them to leave. The Hollókő families came to opinion that the young should leave for a better life.

In 1987 the central part of the village was put on the list of World Heritage and in 1996 the reconstruction of the castle was finished, giving a boost to the coming of visitors and tourists to the village. According to an estimated figure in the '90s Hollókő had 100- 120 thousand visitors a year. At the same time the number of the aging population had a very sharp, natural decline. Two-third of the people were already inactive and in the central part of the village the number of inhabitants fell back to a small percentage of the previous figure. Now most of the local population are living in the new part of Hollókő.

In the early '90s the main employer of the village, the local co-operative farm was terminated and its assets were privatised. The ownership of the already restored and nationalised houses was also settled among the state, county and the village. After changing the political system a part of the nationalised houses became the property of the Municipalities and in 1987 the village got the World Heritage title, which most definitely put Hollókő on a path of developing tourism and presenting traditions. Although during the lifespan of a generation

the settlement has lost half of its population, it does everything possible to maintain its school and kindergarten, cherishing the hope of a favourable demographic change. On the basis of the bitter Hungarian experiences in the '70s the closing of a school is considered a fatal step, which would have many detrimental consequences.

Since the national organs have not used their right of pre-emption in the last fifteen years, private individuals and companies have purchased many houses, which became empty in the protected old part of the village, and they are not permanent homes any more.

The last 100 years of Hollókő

The 20th century history of Hollókő was the history of struggle and fight to make the village and its surroundings adapted to the new demands. According to the 1900 census Hollókő had 430-440 people. 94% of the workers were working in agriculture - mainly smallholders, tenants, daily-labourers, farm-servants and their family members helping them. Only one landowner of the village had more than 100 acres. Apart from the farm workers there were the local blacksmith, 4 restaurant employees, four domestic and two civil servants. It is a bit weird, but the 1901-1910 mortal statistics give a good picture of the living conditions in the first decades after the turn of the last century. In 10 years' time out of the 142 deceased every fourth person died of tuberculosis (33 people, 23%), every second-third of congenital weakness (56 people, 39%), every tenth of old-age (13 people, 9%) and every twentieth of puerperal fever (9 people, 6%).6

35 years later two sociologists, Zoltán Szabó and Viola Tomori although from a different approach and viewpoint, but found conditions similar to those in the beginning of the century.

Viola Tomori wrote about Hollokó in 1935 the following: "... except for three coalminer families and some shepherds the population is that of agricultural workers. Work of human beings and animals represents the value respected by all....the land on hillsides surrounded by forests and steep hills require much toil and attention." On the one hand Tomori finds the explanation in the geographic location of the village "it is 11 kilometres from the nearest railway station, the impassable roads are not for connection, but isolation." On the other hand the cultural and economic conditions of the village are also characterised by not having either a priest or a notary. "A notary visits the village once a week, a priest once a year. It also means, that the only person conveying the messages of the towns to the local peasants is the teacher. Among such conditions they are almost unaffected by the new, industrial spirit.... Far from trade routes and industry they are making almost all the tools and implements themselves."

In his radical work of sociological criticism entitled "Gaudy Poverty" Zoltán Szabó described the local Palóc peasants as a "passive folk". "... here peasants do not make, but suffer history. "Quiet and peaceful passivity totally in line with the Hungarian conditions is the most characteristic feature of the region, but it does not mean, that here people are more satisfied with their fate than elsewhere."

In the thirties the shortage of land and the pressure from large estates, the "legal pressure" as Zoltán Szabó called it forced the men of the village to leave agriculture and move to the nearby coalmines or even behind them. 120 people commuted to Pest County alone to fall trees.

Zoltán Szabó must have been sceptic and joking to indicate tourism as a way of getting the difficulties beyond, as "...the fence of large estates around the village is stronger then cliffs and rocks, it is simply insurmountable.

"Without any hope in radical and complete solutions the only remedy left is the new fashion of our age: tourism can offer some hope of making things better. Here in Hollókő it even has good reasons; the village is next to the beautiful ruins of a former castle and recently even an open-air bath has been opened on a hillside. The houses are clean and good to look at, the local folks are friendly and excellent hosts."

The new fashion mentioned was most probably in connection with the activities of the organization OMVESZ providing accommodation in villages and the movement "Gyöngyös-bokréta" promoting tourism in the country

The number of population in Hollókő began a steady climb between 1920 and 1930, which process lasted until 1960. In 1935 Viola Tomori indicated the figure of 700 as the number of people in Hollókő, where "29 children are born a year while only 8 people die, but as the local judge says the proportion is even better."

In 1960 the village had 751 inhabitants. Already before WW II. the agricultural workers got jobs in coalmines and at constructions, but after the war it was even more so.

Compared to the pre-war situation there was a significant change in the structure of employment of active workers. Only 59% of the wage earners were working in the agriculture. These workers were mainly women (96%) for whom work in agriculture was almost the only possibility. According to the 1960 statistical figure the proportion of those working in industry and at constructions was 34% of all the wage earners. The remaining 7% got jobs in transportation, trade and at other companies. The mines (in Nagybátony, Petőfibánya, Kisterenye, etc.) attracted most of the active men (51%) with their higher salaries.

In the early fifties the construction of houses in the new part of the village took a swing.

The new experiences obtained in industry and coalmining, and the better wages made it possible for the young generation to move out of the centre of the village into newly built houses. The new jobs had a major share in it, because men could work in mines instead of agriculture for much higher salaries. However, the main motivation was the desire to leave the small houses of a room-kitchen-pantry, where quite often three generations were living together. It was inseparable from the change of lifestyle, as a result of which first men, then women also bid farewell to the traditional folk traditions and clothes. The formerly closed village communities opened up. Electricity was taken to the village, and buses took passengers to the towns. Through education, jobs in towns, infrastructure and better communication Hollókő got connected to the nearby towns, the county town and the capital with more and more links. In a decade and a half the traditional agricultural settlement became a village with agriculture and other functions, where women were mainly working in agriculture with their men employed in coalmines and at constructions. In spite of the difficult working conditions mining provided better and safer wages than agriculture did.

Another major change was as of the '70s, when the generation born after WW II started moving out of Hollókő. The national policy of centralisation typical of the period demoted Hollókő and made it a partner village of Nagylóc, as a result of which the village lost its institutes one after the other. The co-operative farm of the village, the basis of economy first got united with that of Zsunypuszta in 1979 - six years after the administrational unions -, then it became one of the divisions of the Szécsény co-operative farm "Rákóczi Ferenc II". Although due to the unfavourable geographical endowments the Hollókő co-operative farm could not produce excellent production figures of agriculture, its leaders recognised the possibilities offered by quarries in time and did exploit them. Agriculture as the main employer was continuously losing its importance: in 1980 it only employed 34% of the active wage earners.

As of the '70s due to ageing and moving out the village has been continuously losing its population. According to census figures in the '70s and '80s the number of population was decreasing mainly because the young moved

to towns, but as of the '90s natural decline became dominant. Compared to that of the previous decade this figure has become almost triplicate, nevertheless the decline due to people moving out of the village has shrunk to one tenth of the previous high level. Hollókő, which still had 750 inhabitants in the sixties, only had 471 people in 1990.

The larger part of the Hollókő people are old age pensioners, inactive wage earners or receive subsidies to live on. The proportion of ages is not favourable, either: due to moving out having been on for several decades the proportion of the old generation is really high. Almost all of the demographic index figures are negative. The high rate of mortality is the obvious result of the detrimental age structure. The age pyramid of 1990 clearly attests how old the Hollókő people are even compared to the population of Nógrád County. Below the age of thirty the proportion of the young is lower in every age group in Hollókő. On the other hand, over the age of forty it is just the other way round. The proportion of those over the age of 60 is exceedingly high, even compared to the small villages in Nógrád County. It is very sad, but the death knell has been sounded over the village, as the proportion of the active wage earners, which always used to be around one half of the entire population, fell back to 35% by 1990.

Since after 1989 the structural transformation in the wake of changing the economic and social system of the country had an especially serious and unfavourable effect on Nógrád County, Hollókő also had to face several troubles and difficulties. As the Szécsény co¬operative farm was terminated in 1992, employment in agriculture decreased to a negligible level and there are hardly any available jobs in and around the village. Getting a local job is exceedingly difficult. In 1990 only half of the active wage earners had work in Hollókő.

In the '90s further dramatic changes happened in the local economy and society. By 2001 the number of population decreased to 375 (64%), the figure of employment to 79 (21%), the number of the inactive became 225 (60%) and that of the dependents 62 (17%). Within this sphere among women the rate of employment is even lower. In 2001 out of 205 women only 29 (14%) had jobs.

According to the statistics in 2001 79 people of the local population had jobs - 41 in the village and 38 elsewhere. Out of the 41 students 13 attended the local school and 28 had education out of the village.

By 2001 the structure of employment got totally changed. Twice as many are working in services than in industry and agriculture altogether. Out of the 79 employed 54 are in services, 22 are in the industry and only 3 people are working in agriculture. Out of the 41 people employed locally 33 are in services, 6 are in the industry and 2 are in agriculture. 38 people commute to other towns and villages; 21 of them are working in services, 16 in the industry and at constructions, and 1 person is working in agriculture.

A new feature of the recent years is that Hollókő also offers work to people outside the village, especially in areas without properly trained local experts. In 2004 the employers of the village employed 22 non-local residents, mainly in tourism and administration. As tourism and construction industry are dependent on the periods of the year, it means, that from the spring until autumn even the unemployed and inactive workers get temporary jobs.

As of 1970 there have been significant changes in the structures of households and families, too. By 2001 the number of households decreased from 215 to 163 (76%) and that of families from 223 to 104 (48%). In 1970 100 families had 77 children under the age of 15 and one decade later in 1980 this number was only 41 due to people leaving the village. In 2001 100 families only had 31 children under the age of 15 in Hollókő. More than one third of the households (57) are already one-person ones.

Apart from the demographic figures and those of employment another important index figure shows the number of new houses built in different years in Hollókő. The columns of the figure clearly show how the new part of the village was built between 1920 and 1969. Especially the 25 years after WW II are significant with 54% of the newly built Hollókő houses. The other extreme is the period of the 1990s when only one new house was built. Apart from Hollókő only two other villages in Nógrád County, Kutasó and Debercsény produced similar figures.

The population of Hollókő by age groups in 2003
Source: Nógrád County Administration

Age group	Men	Women	Together	%
0-18	20	22	42	11
19-60	103	101	204	54

61-120	42	90	132	35
Total	165	213	378	100

By the turn of the millennium the population in the central and new parts of the village grew rather old. Almost 2/3 of the adults live on some types of subsidies and allowances. The central part of the village, the World Heritage has lost many of its characters of a living village. Now the central part has about 20, mainly old people living there permanently. In the autumn and winter the streets look derelict, because most of the houses do not have people living there permanently. They are used as resort houses maintained by public institutes or by the Hollókő Public Foundation. Nowadays this phenomenon is characteristic not only in the centre of the village, even the new part has started losing its people from Kossuth Street

Interventions to protect monuments in Hollókő and plans

Experts became aware of the significance of the Hollókő folk architecture in 1954, after the topographic survey of the Nógrád County monuments had been performed and published. The survey Dr. László Vargha made in 1953 depicted whitewashed and tidy houses, only the cross on the top of the church needed readjustment and the tiles were rather worn. (Museum of Ethnography, collection of local data). A definite movement of monument protection began in Hollókő as of the sixties, as experts considered the village a site of European significance.

It was Anikó Gazda to prepare the first general plan of development for Hollókő in 1960. It practically had the intention to save houses representing values of folk architecture and did not allow the local people to pull the houses down or convert them. Apart from this ban Anikó Gazda also oudined the concept of making a new centre of the village between the old and new parts at the entrance to the new buildings and suggested, that a detailed physical plan be made for the area. She herself made a map, in which the public institutes to be constructed were in this new centre.

As many remember and according to the literature of the times in 1961 the leaders of OMF (national organization of Monument Protection) and the County Council agreed to take 17-20 houses into state possession and use them for public purposes (museum, tourist motel, handicraft workshops). It was a 'gentlemen's agreement', which both parties kept all along. The local people were only informed about the plans, but they were not asked to express their opinions.

The "detailed physical plan" made in 1962 disturbed the process of saving monuments and relics, because "...it prescribed the demolition of some houses in the old part of the village." (Mendele 1969:207) It motivated the experts of monument protection to increase their pace of work and initiate some urgent actions. In parallel with the preliminary plans and the first activities of restoration Ferenc Mendele and Attila Komjáthy made a very detailed survey of the 60 houses in the centre of the village. By 1968 a study was ready, which oudined the further tasks to do.

In Mendele's concept three elements are worth mentioning. The first and most important is the protection and conservation of the houses, the second is their further use for the purposes of tourism and the third is meeting the local demands. For Mendele the main task was to provide preservation, which meant taking the buildings into state possession, purchase, than finding them new functions after the restoration was completed. It is due to these proposals and the local demands conveyed by the local Council, that some of the restored buildings still house institutes with public functions and Anikó Gazda's proposals concerning a new centre for the village has been abandoned. The people in the village had a chance to present the experts of monument protection with a 'list of wishes' regarding what functions they deemed important in the restored buildings and most of these wishes could be met.

As the result of the above, in Hollókő in the '60s a new, that time never experienced process of transformation began to save values of the past. By the end of the '70s even the results of the plan made in 1968 were taking

shape. In 1979 Mendele made a summary presenting Hollókő, prescribed the geographical location of the area with monuments and listed the measures of intervention, which had so far been made:

That time the protection involved 54 homes, out of which 15 had already been restored. It is worth listing the new functions: 5 houses have been converted into tourist homes and others became a Community Council, post office, museum, kindergarten, doctor's surgery. Three homes are buildings of services and two are restaurants.

Plans of work have been done for four buildings and their restoration started. These buildings got public functions, as well: old age nursery, official quarters, artisans' house and tourists' office. Purchase and restoration were planned for five other buildings. (Some possible functions indicated were: centre of further training, tourists' motel, artisans' house, workshop, gift-shop and clubhouse) (Mendele 1979:47)

"The other buildings - with updating the layout - can be retained as flats or can be converted for artists wishing to settle down in Hollókő for their work and recreation. We are happy to get more and more requests from artists, for whom we suggest houses behind the church and between Petőfi street and Hollókő creek." (Mendele 1979: 47)

By 1979 the protected structure of monuments in the centre of Hollókő was clearly outlined and the actual work of restoration was also in progress. The detailed and exact phases of conservation were laid down in the plans Mendele made in the '60s and in the plans of monument protection made in 1968. The process was a basis for long-term interventions of monument protection and preservation.

The houses purchased by the state got new functions in line with the needs of the local Council - they were given to institutes of tourism and to artists who used them for their work and recreation. The provisions of law gave preferences for these purposes.

Although in the '60s there was no concept of tourism, the intervention to save monuments also took it into consideration, since it gave the houses functions - presentation, services, accommodation - in line with its needs. Calculations made in connection with tourism were also used in professional theories. For example Dümmerling (1967.32) wrote; "traditions would require a dirt road, but for the purposes of tourism a paved road free of mud is essentially necessary".

Attila Komjathy had two publications, in which he criticised and further developed the plan of 1968 - probably on the basis of the experiences of two decades -in detail.

The work of restoration also revealed the shortcoming so the '68 plan - Komjathy gave a short summary of these, "some of which were partly remedied later" (1979:75).

"... there was no definition for the possible directions to establish the order of infrastructure and information while making the tasks of architecture, no plans were made for roads, sewage canals and electric lines, the forms of possible signs and notices were not defined, no proposals were given for new constructions."

Together with the above summary and criticism another plan took shape at the end of the '70s, which "comprises all the work of exploration done so far and defines the tasks for the future, also including a wider scope of action (regarding the castle, the naturally protected area and the forms of economy)." By that time the protection of monuments also included the protection of nature and scenery. "... apart from the conservation of buildings one of our most important tasks is the protection of nature and the old forms of economy - which also gives an image to the scenery." Komjathy (1979:75)

Those years the idea for implementation was to organise a company or co-operative in charge of scenery maintenance and to involve the local co-operative farm using the yearly subsidies received from the state to pay the remuneration for the work done Komjathy (1979:76).

Altogether, the 1981 plan of monument protection stepped further in many fields, than the previous ones did. In this plan it was obviously stated, that tourism was the future for the village and Hollókő was declared a settlement of living and recreation. On the other hand, the concept of development became wider, too. It was not only for the buildings, but also included the wider environment: the Castle, Castle Hill, the vineyards on the nearby hillsides. The plan was made together with the organization OKHT, as the central part of Hollókő is on the area of the Hollókő Region of Landscape Protection." Komjáthy (1984:65).

In 1981 it must have been obvious for the experts that irreversible or almost irreversible demographic changes had begun in the village. There are some opinions, on the basis of which this conclusion can be drawn:

"we made a survey in several homes attesting useful facts of information. Nowadays it is obvious, that in spite of our goals and efforts the number of people living in the central part of the village is on the continuous

decrease. However, in the new part of the village the number of population is constant. In the central part a house has 1.87 persons living in it and the age pyramid of the 99 people has summits at the years 50-60 and 70-75. There are 57 homes on the protected area, while the number of plots including the empty ones is 98". Komjáthy (1984: 66).

Such an increase in the number of public buildings was definitely not welcome by the experts. Instead of this move they suggested to "convert protected houses into resort homes", because it demands less from the buildings and is also more advantageous for the state budget. Komjáthy (1984:66).

The experts also set defined goals for the next periods:

"... we deem it important to make the existing homes more comfortable and modern with more people living in them. 2.5 in a home would mean about 100 people in the central part of the village.

- The capacity of the tourist motel is to be increased. The present number of 48 beds should be increased to about 100. The capacity of the local campsite ought to be enough for 200 - giving a boost to the flow of tourists coming here. It is also possible for visitors to put up tents in the gardens of tourist motels. This way, altogether 350 tourists can be camping in the village at the same time.

- With more public buildings we also have more jobs for those living in the village, so people are not forced to leave it.

- We treated the village as a part of the Hollókő Region of Landscape Protection. Already at making the first plan we deemed it important to protect the environment, too, for example to keep farming on narrow plots." Komjáthy (1984: 66).

In the beginning of the eighties the ones making the plans deemed about ten years necessary for completing the work, "...in about 10 years we shall have finished our work of monument restoration in Hollókő. The intended programme will make it possible for us to save a group of old buildings and use them as a history book to give an authentic image of the past to those visiting the place." Komjáthy(1984:67)

At the end of the '70s the experts and planners were obviously convinced, that for Hollókő tourism and recreation meant the future. In connection with the development of tourism the planners took a very comfortable position by passing this task to the leaders of the village and the county. The capacity they wanted to create gave a fundamental structure to the forms and supply of tourism, but it was obviously beyond the limits of such a small village facing detrimental demographic changes. It was not mentioned what roles the local population was supposed to perform in the process, only a wish was defined to attract writers and artists to move to the village.

In parallel with the work of planning and conservation the leaders of the national organization OMF and Nógrád County set up a civilian body - Committee of Hollókő Development - with the aim that it should give an impetus to the process of monument conservation losing its vitality and help the work. A report made for the 10th anniversary of the foundation of the Committee outlined three functions of monument preservation:

- "providing rooms for the basic level institutes of the village..
- creating enough capacity needed by tourists (accommodation, meals, shopping facilities)...
- preserving the houses not used for public purposes as homes for living." According to the report 39 buildings in private property were "homes for living" and 2 periods of time were defined for their restoration.

The Committee also supported the experts' opinion, that "it is definitely desirable to have writers, artists, architects and those in favour of folk art purchase and maintain buildings and houses in Holloko. This is a proposal to be implemented by all means."

Recommendation by ICOMOS

The World Heritage Committee has accepted the nomination of the central part of Hollókő, as the site represents a universal value, it is in conformity with the regulations of the World Heritage convention and meets the requirements of the criterion no. 5. This criterion is in connection with monuments, groups of buildings and sites representing human styles of life and different cultures, especially when these objects are endangered by irreversible changes around them.

ICOMOS wrote the following in its recommendation:

1. Hollókő is not a museum village without the traditional and usual daily activities. It is a living community with agriculture, which work does not only belong to the life of the village, but also guarantees success to its preservation.

2. Hollókő is an exceptional and extraordinary example of preserving a traditional village on its original site. Within the framework of the 1983 project of landscape protection the previously connected pieces of land were separated again into the original narrow strips, which form is a very characteristic feature of farming made by large families. Vineyards and orchards were planted anew, the ecological balance was restored even in the forests, paying much attention to the authenticity of the site.

3. Hollókő does not only represent the Palóc ethnic group in Hungary, but it is also a witness to the traditional forms of county life all over Central Europe, which life practically vanished in the 20th century in the wake of the agricultural revolution.

It can be seen, that ICOMOS considered the living nature of the village very important, that the people living there are active and continue performing their usual agricultural activities, this way Hollókő has the facilities and endowments to represent the traditional forms of life and present them as they were before the introduction of machines to farm work.

Hollókő scenarios - images of the future?

Helping the planning of a sustainable development for the future of Hollókő the following scenarios and some images of the future are offered here.

With this method on the basis of the already presented social-economic changes it is possible to outline such a trend- scenario, in which the present processes can be continued without major changes of directions. This scenario depicts the changes in the life of the village, which are possible and can be expected if the present trends go on without significant alterations. At the same time this scenario is also a warning, calling attention to the necessary changes.

The other possible scenarios assume really great changes, which may divert life of the village to several directions. Depending on the characteristic features and magnitude of the interventions the road to future can take positive or negative turns. These are the scenarios of intervention and renewal, which can take several shapes depending on the circumstances. Obviously, the events and processes outlined in the scenarios will not happen word by word, they are only used to illustrate possible courses of events and interventions

1. Main features of the Trend-Scenario
The dramatic decrease of the village population goes on, the central part is becoming derelict, the changes are slow, but sure. There will be more and more resort homes in the central part of the village and buildings used by companies and the proportion of houses owned by local people will drop below 5%.

Wthin 10 years the number of local population will be below 250 and the local Municipalities will be obliged to close the local primary school and kindergarten (as there are no children). No new jobs will be created in the village.

The young people of Hollókő do not consider tourism and cherishing traditions promising and most of them move to towns after finishing their education, in hope of good wages, and even their parents and grandparents do not try to persuade them to stay.

The problems of traffic and parking in the central part of the village become chronic. The quality of the road in the centre of Hollókő keeps deteriorating and there will be more and more potholes and faults in its surface, causing accidents among visitors and local people alike. The road will be unfit for traffic either on foot or in cars.

There will not be major changes in the characteristic features of tourism; visitors will only come to spend 2-3 hours in the village. Mainly students and young people will rent the resort homes of Hollókő Public Foundations - at low rates. The rules of monument protection, the demands of the owners of resort homes and the requirements for tourism will create controversial situations, which neither the authorities of monument protection, nor the local Municipalities can keep under control.

New entrepreneurs will only come from other places, as local people will not set up their own businesses. The Hollókő adults do not attend training programmes, as no one is willing to give time, energy and money for it. Some local hosts, who had the courage and capabilities to make investments in the '90s to receive guests, have the same customers who keep returning to them in 4-6 years' time. Due to the shrinking segments of demand in the field of tourism the service providers will encounter more and more conflicts among each other, which the local institutes cannot control.

The authorities of monument protection and the local Municipalities will not have money for the restoration of monuments, the conditions of calls for proposals do not consider the special needs of an environment with monuments and within 5-10 years the adobe houses in the property of the local Municipalities will be in a dire need of overall renovation. Apart from the periodical activities of renewal the owners do not care much about the regular maintenance. Those living in the central part of the settlement - mainly old people - are not interested in the affairs of the village. They do not believe in remedies for their problems: quality of the road, amount of old age pension and medical care. The local Municipalities and the Mayor mainly try to solve the problems in the new part of the village, and difficulties the elderly generation faces are not solved. The central part of Hollókő turns into a section without life, a village of resort and recreation, the future of which is not important for most of the people in Hollókő.

2. Scenario of a Holiday Village

The central part of Hollókő gradually turns into a holiday village and investors living elsewhere purchase the houses still owned by local people. Depending on the financial situation the county and local Municipalities will sell some of their real estates, as well.

With the central part loosing its population the public institutes will be transferred to the new part of the village where people are actually living. In the new section of Hollókő the prospects described in the Trend-Scenario are expected.

The owners of holiday homes do their best to keep the traffic of visiting tourists to a minimum level, not to be disturbed in their recreation. The capacities of tourist motels and some private hostels make it possible to organise holiday programmes of 1-2 weeks with a relatively high income. The needs of resort home owners - swimming-pools, landscaping foreign to the image of the place, loud forms of entertainment, music, parking lots - create more and more problems for the authorities of monument protection and the local Municipalities. As the owners living elsewhere mainly purchase houses in the central part of the village in the hope of financial gains, the prices of real estates remain exorbitant. More and more foreigners buy houses in the village, just to spend only some weeks in Hollókő a year. Some of them feel the local, social and economic problems, but cannot contribute to actual changes. Hollókő is slowly turning into a holiday village with proprietors living elsewhere - the local population will die, their homes will be sold.

3. Scenario with the Restoration of the Castle, a Museum and Holiday Village

Major renovations of the castle will be made with government subsidies, after which it will be utilised as sites of tourism and exhibitions. The construction in the castle lasting at least 5-8 years can provide jobs for the local

people, but the companies of construction will use primarily their own staff they bring. Attention is bound to be concentrated to the castle, after the completion of which programmes organised around historic relics and times will overshadow the attractions in the central part of the village. With the completion of the renovation no local people will be living in the central part of the village. Managing for it will be with mixed elements of a museum and holiday village. The local people will gradually loose their interest in the events happening in the centre of the village, so groups and artists will have to come from other villages to present the traditions of Hollókő. The completed reconstruction of the Castle will turn the centre of the village into a scene providing services to programmes and events up on the hill.

4. Scenario with a World Heritage Village Cherishing Traditions

At the first sight this scenario seems the most difficult to be realised, because it is against many already existing trends and interests. The Hollókő people alone are unable to achieve the goals and aims outlined here. Nevertheless, if significant achievements can be made in the beginning, later this scenario remains the only one promising a long-term strategy. Here a major role is devoted to village tourism, eco-farming, tourism organised around heritages, programmes and events, craftsmanship, cherishing traditions, protecting nature and the scenery and the electronic 'e'- world.

The government agrees, that the central part of the village must be revived and this task requires its active participation in managing the World Heritage village.

The first step on the road of implementation is to set up a World Heritage Foundation available for Hollókő, which will serve the revival of the central part of the village. The foundation can be used to give financing to the local Municipalities to purchase the houses on sale, to move the public institutes to the new part of the village and to make the houses suitable for permanent living.

The second action from the government is to appoint a co-ordinator or commissioner to make co-ordination among the tasks of different departments in the next 3 years until a definitely positive change happens in the affairs of Hollókő.

The third government action is to provide 4 competent experts with paying their wages for 5 years, who work to solve the local problems.

The local Municipalities make a system elaborated, on the basis of which houses in their property can be rented for medium and long periods of time. After the necessary repairs 15-20 young families or couples (at least 6-8 of them) move into the central part of the village. Some of them are local people, and others may come from the nearby villages or from other parts of the country. With young people in the centre of the village the institutions: the kindergarten and school also get saved, because in 5 years' time 15-25 babies are expected to be born. The young people will make livelihood in different ways: eco-farming; handicrafts; industrial art; research; trade; salesmen's activities. Apart from the obligation of keeping their houses in order and providing the required maintenance the tenants must also work in the gardens and offer to show their houses to visitors in conformity with some rules for it.

Another part of the houses in the property of the Municipalities have to be converted under the title "house of traditions / heritage" for the purposes of village tourism in such a way, that managing is provided by Holloko families against proper remuneration. Wth their homes in the new part of the village these entrepreneur families take care of the old houses, where they present the cultural heritages of their families.

The managing body of Hollókő Public Foundations gets new members and assets to perform the tasks and strategy in connection with the World Heritage title.

Wth their co-operation some multinational companies establish relatively small and environment friendly enterprises and firms, which are in conformity with the World Heritage demands and help keeping the young people in the village.

The local and national authorities have to provide the right harmony between the revival of the centre of the village and the restoration of the castle. A local network of industrial co-operatives utilises the skills and work of the young and elderly women living in Hollókő.

The strategic goals of Hollókő

While selecting the strategic goals and the items requiring management we have to meet two major requirements. On the one hand we have to act in conformity with the UNESCO regulations for the protection of the monuments on the World Heritage list. On the other hand, in parallel with meeting the above requirements we also have to provide the local population with the conditions they need to live in the village - safety of local livelihood, jobs, homes and carrier for the young.

As the group of monuments is for the purposes of everyday life and vacation- recreation at the same time, several questions and items of consideration are to be co-ordinated and solved together. The management plan does not only have to give a schedule for the preservation and maintenance of the area with monuments, it is also to give a new prospect for the local people, mainly for the young.

Hollókő has to be made attractive for the future generation, where the conditions of life are given and the heritage from grandparents and great grandparents can be handed down to the posterity. It is a difficult task, since the local people carrying the cultural heritage are old, most of the young people have already left the village and the traditional form of life has gone through considerable changes. For several decades people have been convinced, that they have to bid farewell to Hollókő in order to have a better life.

Different generations in Hollókő have notably different experiences and opinions in connection with the centre of the village. The elderly and the middle aged still know the houses in connection with their former owners and they have personal experiences of the old style of life, agriculture, other forms of tiresome physical work and activities of craftsmanship. For those in their twenties the central part of Hollókő is not a living village, but the site of memories from the kindergarten years and the site of memories in connection with some old people where they live or used to live.

A large part of the houses on the World Heritage site are in a relatively good condition, nevertheless the requirements for a living village are difficult to meet when the economic and social processes are against its sustainability. The management plan has to meet these challenges, and it must find solutions to the living problems. On the basis of the above two comprehensive strategic goals can be delineated.

Comprehensive goals:

1) Creating a World Heritage village getting younger and increasing in the number of population, during which process the local people offering their help and the young, who want and willing to cherish the old traditions, fill the village with life again.
2) Creating jobs in line with the local endowments and the World Heritage title, and creating a village, which is on the course of sustainable development and preserves the elements of heritage.

The realisation of these strategic goals can only partly be conferred to Hollókő, its Municipalities and population. The competent government bodies, the civilian society, too, have to take part in the process and make the will and wish of the local people dominant, demonstrating how important it is to preserve and cherish the remains and memories of a site rich in relics and memories of bygone times. Respecting the rank and esteem of the World Heritage title the county authorities, the local Municipalities, the civilian bodies and the entrepreneurs have to act in unison to manage the site.

Hollókő has always been a prime example for thinking in narrow fields. The authorities of monument protection only paid attention to the buildings. The bodies of tourism had services and tourists in mind. The institutes of natural protection were interested in natural values and the environment, while the experts of agriculture devoted their energy exclusively to farming. In the world of management quite often even officials working in the same building did not know the work done in the neighbouring office, as they did not inform their colleagues about the things going on.

In this field fundamental changes are needed. Integrated processes have to be launched, which involve an integral and common management body providing regular information about the results already achieved and

to be achieved. Compared to the previous practice a much wider scope of action has to be given to the permanent and temporary local communities and to all the bodies and organs, which feel responsible for this important Hungarian World Heritage site and want to initiate measures for its benefit.

The implementation of the above cannot be further postponed. Fast and comprehensive actions are required in many areas and at the same time. It is not allowed to concentrate on one sector only, while neglecting the other fields. Fast decisions and actions are required from the field of monuments, infrastructure, nature protection and the development of tourism to social issues.

Only the utilisation of local assets in Hollókő is not enough to stop the palpable negative changes and trends, and to put the social and economic life of the settlement on a course of development. The management plan has to be combined with calculable financial sources from the government and we have to organise the participation of civilian supporters, who feel responsible for the state of the World Heritage site. In the next five years we have to go to any length in order to put Hollókő on a course of development.

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UNESCO World Heritage Center

State of Conservation of World Heritage Properties in Europe

HUNGARY
Old Village of Hollókő and its Surroundings

Brief description

Hollókő is an outstanding example of a deliberately preserved traditional settlement. This village, which developed mainly during the 17th and 18th centuries, is a living example of rural life before the agricultural revolution of the 20th century.

1. *Introduction*
   Year(s) of Inscription   1987
   Agency responsible for site management
   Municipality of Hollókő 3176 – Hollókő, Kossuth L. u. 74.

2. *Statement of Significance Inscription Criteria C (v)*

Justification provided by the State Party

III. Le village, monument classe, situe au pied d'une iminence couronnee des ruines d'un chateau-fort medieval est l'exemple rare de l'harmonie parfaite de l'environnement naturel et la realisation architecturale. Les habitants du village temoignent d'une sensibilite pour le paysage exceptionnelle a ce niveau en Hongrie. En meme temps ce village est un bon exemple de ce que la protection des monuments attire le tourisme et que les exigeantes du tourisme ne sont pas en contradiction avec le program de la sauvegarde des monuments. On a meme reussi a satisfaire aux besoins des habitants de Holloko par l'infrastructure du au programme de la restauration des biens architecturaux.

On peut donc conclure qu'en dehors de la reconstruction, il est indique - meme dans un cadre villageois - de developper le centre et de l'equiper de telle sorte qu'il reponde aux exigeantes de la vie moderne. Pour cela il faut faire appel aussi bien aux constructions anciennes qu'aux constructions modernes harmonieusement associees.

IV.   V. L'architecture traditionnelle paysanne est preuve du processus de la creativite humaine, reflechissant de facon adequate la teneur ideatique par la forme externe appropriee aux besoins, fruit d'une longue maturation, dont les variantes nombreues forment ici un ensemble plus grand dont l'effet estetique est fort agreable.

Le trait caracteristique des maisons dont l'ancienne agglomeration est formee et tout en s'adaptant les unes aux autres (ce qui fait une entite des elements du Vieux Village), elles gardent leur individuality, des differences, des particularites de formes dans le cadre meme de l'uniformite. La liberte de l'expression est donnee.

En Hongrie, la sauvegarde de l'ensemble d'architecture paysanne de Holloko accompagnee de la sauvegarde de son environnement naturel et de la zone cultivee qui lui appartient, est la premiere mesure prise dans ce domaine. Cette decision exemplaire demontre fort bien que le paysage et l'agglomeration ne font qu'une unite et exigent la sauvegarde de leur connection harmonieuse, leur sauvegarde et rehabilitation conjointe. L'humain et son environnement, le paysage modifie par l'homme, la culture agricole traditionnelle et les plantes de jadis, c'est ce qui est le patrimoine historique a Holloko, digne a prendre sa place a cote des autres biens architecturaux et culturels qui doivent etre preserves.

As provided in ICOMOS evaluation

In recommending that Hollókő should be included on the World Heritage List on the basis of criterion V of the "Guidelines", ICOMOS wishes to point out clearly the reasons for this decision.

1. Hollókőis not a museum village devoid of any traditional activity but a living community whose conservation not only includes farming activity but also ensures its success.

2. Hollókő provides a certainly exceptional and may be unique example of voluntary conservation of a traditional village with its soil. The plots that were modified by the regrouping of land were returned to their original strip shape within the framework of the 1983 "preserved natural region" project, which is so characteristic of the old system of land occupancy linked with family farming. The vineyards, orchards and vegetable gardens have been recreated, the ecological balance has been restored, even in the forestry environment, taking infinite care to respect historical authenticity.

3. Hollókő not only represents the Palócz sub-group within the Magyar entity, but also bears witness, for the whole of Central Europe, to the traditional forms of rural life which were generally abolished by the agricultural revolution in the 20th century.

Committee Decision

Session (1987): The Committee took note with satisfaction of the statement made by the observer from Hungary who recalled that Hollókő was protected not only by legal provisions but also by the will of all its inhabitants.

*   Statement of Significance adequately defines the outstanding universal value of the site
*   Additional changes proposed by State Party include changes to the official description of the site to reflect threats to the site

Boundaries and Buffer Zone

*   Status of boundaries of the site: adequate
*   no buffer zone has been defined
*   Change to buffer zone proposed by State Party: the State Party hopes to define a buffer zone

Status of Authenticity/Integrity

*   World Heritage site values have not been maintained: the traditional agricultural activity is limited; deep demographic crisis of the village; negative impact of the process of indemnification (the re-demise of the producer's cooperative areas) endanger the basis of agricultural activity; the inhabitants of the Old Village are being moved out; the trading with the folklore traditions decreases authenticity; the pressure of external commercial fields (business initiatives don't conform to the criterion of the authentic village)

3. Protection

Legislative and Administrative Arrangements

*   Decree No. 960488/1989 of the Ministry of Transport, Telecommunications, es Construction and by Resolution no. 5840/1989 of Ministry of Education and Culture define borders of Holloko Region of Landscape Protection.
*   The protection arrangements are considered not sufficiently effective
*   Actions proposed:
*   An Action Plan is needed for the realization of the local protection determined in the Master Plan
*   Timeframe: 2006-2007

4. Management

Use of site/property
*   Rural landscape

Management /Administrative Body

- Steering group does not exist at this time. There are plans for the establishment of an interdisciplinary working group with representation from relevant ministries
- There is no site manager at this time
- Levels of public authority who are primarily involved with the management of the site: local
- The current management system is not sufficiently effective
- Actions proposed:
- Establishment of a management structure for the World Heritage site.

5. Management Plan

- Management plan: implementation began: January 2005, prepared by staff and consultant and based on the Statement of Significance.
- Issues addressed: authentic delineation and analysis of the changes (unbeneficial effects); drafting of the strategic ends; establishment of a diverse version scenario and analysis of future actions and tendency; establishing management liability and institute coordination; enhancement and revaluation of the value- preservation, and interpreting it in relation to the present tendencies. Available on CD.

6. Financial Resources

Financial situation
- Budget sources: full budget is incorporated into the budget for the Municipality of Holloko; some national financing
- Bi-lateral: EU tenders (INTERREG), ORPHEUS
- Insufficient

7. Staffing Levels

- number of staff: 12

Rate of access to adequate professional staff
across the following disciplines:
- Good: visitor management
- Average: promotion, interpretation, education
- Bad: conservation, management

8. Sources of Expertise and Training in Conservation and Management Techniques

- Training needs currently not met in the areas of architecture, ethnography, heritage preservation, tourism, environmental and natural preservation, economics

9. Visitor Management

- Visitor statistics: number not given, counted by admission tickets
- Trend: slowly growing
- Visitor facilities: museums (4), gift shops, restaurants and cafes, accommodation

10. Scientific Studies

- Risk assessment; studies relating to the value of the site; condition surveys; visitor management; Natural Heritage protection
- Studies used for: evolvement of the Public Housing Program; to preserve the historic buildings area by the help of the regularization and local enactment tools; the Holloko Public Foundation

organizes its tourism services by the Development Plan; initiation of the interested organization coordination; initiation of management organization; action for preserving the ethnic values

11. Education, Information and Awareness Building

- Many signs referring to World Heritage site
- World Heritage Convention Emblem used on publications
- Adequate awareness of World Heritage among: visitors, businesses, local authorities
- Need for awareness raising: including local authorities in strategic planning, education and training projects
- Events: Annual festivals
- Web site available: through Holloko Public Foundation
- Local participation: inclusion of local community in projects; establishment of a local heritage club; inclusion in the Management Plan process and related projects
- Present state of conservation: needs more resources

Threats and Risks to site
- Visitors and Tourism
- Specific issues: loss of traditional methods; inadequate tourism management; weakness in value awareness; loss of community identity
- Emergency measures taken: reconciliation of the Old Village as a holiday-village and the living village community through Management Planning (December 2006)

13. Monitoring

- No formal monitoring programme exists at this time
- Future indicators to consider: proprietary, demographic, tourism, agricultural protection, employment

14. Conclusions and Recommended Actions

- Main benefits of WH status: conservation
- Strengths of management: infrastructure development; renovation of specific historic buildings
- Weaknesses of management: lack of human and financial resources; lack of experts
- Future actions:
- Maintain the Living Village character (Management Plan); Reconciliation of the Old Village as holiday-village concept and a living community

12. Factors affecting the Property (State of Conservation)

Reactive monitoring reports
- N/A

Conservation interventions
- Conservation: renovation of historic buildings; extension restoration and modernization of the castle ruins

Chapter 5.
Politics of Cultural Heritage

Cultural Policy and Politics of Culture: Communities and Society

Living heritage in a reflexivity and integrative urban space

Introduction

All approaches to the Cultural Heritage subject dependent on a theoretical position. At first, when the social actors and researchers interested in the problem of cultural heritage, they took a position of defending and preserving its cultural legacy, owned by community. This awareness has been evolving over time. In fact, the importance and sense of cultural heritage in community life was understood only gradually. Over time, national and international institutions built a complex theoretical, legal and administrative collection, reflecting views and perceptions of the role of cultural heritage in community's lives.

It is in this process of political management that we have seen cultural policies and the definition of politics of culture in cultural heritage. And it is at this point that the interests, the ability to impose, or not, rules and procedures, the definition of objectives about selection and heritage purposes, - these have led to a conflict between institutions and actors, with the authority to define, and with communities composed of cultural actors.

The conflict is not itself a problem. The problem is when it moves from fixed and not negotiated positions. Or when powerful political forces and totalitarian ideologies have a sectarian and discriminatory political culture. All cultural politics should be constructed from a politics of culture, with a new position about the meaning of "use" of heritage (Smith 2006), their membership and their interpretation within a relational social space.

In wanting to make a contribution to this debate, we propose a policy context of cultural heritage in anthropological research. The importance of this perspective is not only in a critical anthropological theory, in the bases of reflection in cultural heritage, as a problematic and complex subject, but in the ethnographic methodology and their consequences. Fieldwork with one ethnographic perspective in the research and in the implementation of one politics of culture, give us the conditions to understand politics of reflexivity and integrative actions in local communities. The values of this methodology are: position in relational rationality; conscientiousness of human values and negotiation of the self's; perception of the construction of new identities in a "frontier culture"; recognition of difference.

This is through everywhere, but is more important to understand the cultural policies, and mobilise one politics of culture about cultural heritage in the urban space. Fieldwork, work in and with "context", is a very important methodology to help researchers and professionals in heritage management and in technologies for heritage. This methodology, and their acceptance and application, enables peoples and societies to the recognition of difference in a relational reason (Sen 2009). Culture and politics represent a capacity to ''talk back'' to society; culture and politics deal with meanings. Only "in context" is it possible understand these meanings and to develop this capacity to "talk back". In everyday life, "culture and politics are real and concrete; they guide possible courses of actions and generate the conditions required for memory of the past and projection into the future" (Roberge 2011: 435). It is impossible to talk about the relationship between culture and politics without a discussion about the capacity to criticism in our societies, in one ''aesthetic public sphere'' (Habermas 1962/1989). Criticism is key to understanding how culture and politics converge in the process of creating society's interpretation of itself. The capacity to criticise is a condition to one society has a self-interpretation and gives opportunity to others groups outside dominant groups to have a social intervention in the democratization of policy arts (Jancovich 2013) and in heritage interpretation.

We suggest valuing the relationship that currently exists between social science and humanities-based approaches to heritage and the professional conservation sector oriented by a scientistic materialism. Heritage

studies need one new account for its relationship to today's regional and global transformations by developing post-western understandings of culture, history and heritage and the socio-political forces that actualise them.

In this perspective, communities, researches, professionals in heritage management, and political leaders need a new position for cultural heritage, where cultural policies are the expression of one politics of culture, part of one way of thought and action. If in this moment people propose a critical view of the cultural heritage studies, we need a process to implement this critical theory; we need to provide methods, and theoretical context for the development of innovative technologies and strategies, to investigate, treat, develop, and disseminate the cultural heritage. How? i. Exceed the historical, architectural and economic vision of heritage; ii. Propose a critical view of the meaning of heritage's identity and the potential conflicts that this vision might have; iii. Develop geographical strategies, information technologies and the human, cultural and social dynamics, creative management and invention of space; iv. Integrate communities in the development processes concerning heritage research, and the promotion of social and experiential spaces; v. Develop a new look at the concept of creative industry, museum practices and the management of cultural heritage.

Communities and Cultural Heritage

When we talk about community engagement in cultural heritage strategies, we are in the popular mode of heritage organisations (local councils, cultural institutions, etc.). They emphasise the importance of community consultation and involvement.

Alternatively, community engagement projects may also develop in response to grass-roots campaigning from the community groups that larger organizations may seek to engage with. Such projects often evolve from an identified need or area of importance, and often have established participants and community support. This form of community-driven engagement has the potential to move beyond the ambitions of a council or collecting institution to create meaningful ongoing collaborations between organisations and local communities.

The notion of cultural heritage change by one new awareness of mediation, between community and institutions of heritage. There exists a potential conflict in the negotiation of identity in cultural heritage, because it should find diversity of heritage, diversity of participants and diversity of "places", that is, diversity in politics of power: manifestation of the citizen's power encounter "authorised heritage discourse" (AHD) (Smith 2006).

In this way, heritage processes come to include and/or exclude different conceptions of the past (voices, experiences, interpretations and narratives), actors (individuals, groups, communities and nations) and materialities / immaterialities (objects, buildings, landscapes and localities, social and cultural performances, practices, etc.). The "use" of heritage is problematic (Smith 2006), but with different possibilities. Innovative use of heritage studies and heritage management by scholars and local community actors or world institutions (UNESCO, etc.), with a new conceptualized vision, give us a possibility to promote the participation in citizen development by civic groups and the promotion humanitarian values and human rights in global societies. More important than this, it is urgent look at the presence of these values in cultural expressions as one of the more important indicators of cultural heritage in local communities. Every community has one memory and particular contribution for human beings, and the right to enjoy this heritage. The ways to express and live this right are a cultural heritage, and integrate human rights in the evaluation and management of heritage sites and cultural heritage expressions have a central role in public interpretation in the politics of heritage (Mahoney 2007; Jokilehto 2012; Silberman 2012). This is true for one preoccupation to make an international doctrine with relationship between cultural heritage and human rights (Jokilehto 2012), but also in the safeguarding of documents and interpretation of heritage (Silberman 2012). The extensive production of international conventions by UNESCO for heritage, and their implementation by the members of this UN agency, is a considerable theoretical body on this subject.

Anthropologists and other social scientists have looked at the importance of the problem of human rights in the perspective of social activism (Goodale 2009, Meskell 2009, Hodder 2010). But other possibilities are more interesting. With the methodology and research in anthropology subjects, for example in cultural heritage, theoretical consequences of this research in applied anthropology can change the policy management of heritage, namely in the introduction of local communities in the field of heritage interpretation and communication with others stakeholders. The interpretation of a cultural landscape, historic cities, heritage sites,

or artefacts and performances, in a museum is not simply a matter of utilizing new interpretive technologies. These subjects are one history, one contextual culture and set of geographical conditions, a complex of relational powers and sophisticated interests, as the use of a simple innovative technology does not have the capacity to solve. We need cultural words, cultural meaning and to know the sophisticated field of communication of their cultural community, to make a good interpretation. A technology without access to the performative meaning, without integration local community is misunderstanding the cultural heritage communication. It is in this way that heritage, cultural and historical memory safeguard and communication is a cultural right, a human right!

If, as Silberman said (2012), UNESCO has over time evolved three policy perspectives, in consequence of the various changes in the approach of the relations between culture and human rights, what resulted from segmenting this policy? Yes, we face the historic development of ideas and the challenges of historic occurrences. But if 'the right freely to participate in the cultural life of the community' (UN Universal Declaration of Human Rights, Article 27) needs a scholarly discussion about a problematic conception of culture and about the meaning of "the participation in culture", currently it is essential for one approach in which these three policy perspectives are worked at the same time. Identified by experts the art and literature with universal values, or working with the interpretation that Connerton (1989) has called 'performative memory', by the 'anthropological' understanding of cultural identity, the research in colonial and postcolonial countries, where culture was now seen as a distinctive way of life, musealised products of human creativity, or another, a third conception of culture, as a medium of global toleration.

The 'high culture' approach is dependent on scholarship and authoritative discourse; the 'collective identity' approach is dependent on public participation; and the 'cultural diversity' approach is dependent on both individual autonomy and the acceptance of universal principles. Thus, through these various modes of public heritage interpretation the acknowledged human right 'to participate in the cultural life of the community' has multiple meanings and actions, not a single, unambiguous way to participate. (Silberman 2012: 248-249).

The question is that (and it is the same Silberman position) the three approaches to culture are not exclusive, nor did one replace the next over time. When we talk about a 'relational reason', and others about 'dialogic' approach ((Ablett and Dyer 2009), we don't talk only about intangible cultural heritage, in the exclusive senses of "transmitted from generation to generation, constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity …" (Intangible Cultural Heritage Convention), but about all elements of cultural heritage, because performative expressions as material culture need one "relational reason" interpretation.

After the "elite" approach, the ethnicity preoccupation and after an intercultural dialogue – everyone a window on one historic moment of cultural interpretation –, all communities live the complexity of their cultural heritage with these three approaches, in every historic moment. This experience is problematic and many times a conflicting experience. But in this historic moment of cultural globalization, cultural communities need to live their heritage in continuous negotiation; 'conflictive experience' is now a place to understand and to make a relational interpretation of heritage. 'Centers' and 'borders' don't exist in themselves, but every place and cultural artefact is a centre and a border in a relational position. Everyone is important, evolving and engaging in the communication and interpretation of what he thinks is his cultural heritage, questioning the relationship between authoritative voices and passive listeners (Yúdice 2003).

Local communities have the right to participate and the right to integrate in its heritage cultural values that best contribute to their quality of life and well-being. Quality of life, health and social justice should not be in the concerns of those who study cultural heritage? In participation, civic groups have a special role in the question about contributing to negotiate and mediate possible conflicts in cultural heritage research and promotion. When conflicts originate in "cultural identity", what is the role of cultural heritage to build peace (Leher 2010)? The political and social significance of heritage can be understood in the context of the growing recognition of 'identity politics', 'politics of recognition' or 'politics of difference'. Recognition of difference became, during the last decades an identifiable arena of political conflict. We need to incorporate the complexities of the cultural activities that heritage helps to mediate. In this work, civic groups, with critical participation, have an obligation to exercise cultural politics where this mediation is possible, as citizens' power encounter 'authorised heritage discourse': diversity of heritage, diversity of participants, diversity of 'places' and diversity in politics communication of power.

The participation in cultural heritage management by local communities is a reaction to the exclusive professional and qualified management proposed by central authorities (AHD). Implementing the emphasis on local participation and the social dimensions of heritage is a criteria for one new cultural policy. In the relation between the concept of community and a concept of heritage (Waterton and Smith 2010; Crook 2010) is born the concept of community heritage. It is in the consideration of this concept that we considered the question about the sense to preserving cultural heritage and what role people in local communities and central heritage management should have.

Communities, use of ICT tools and mapping material and immaterial cultural heritage.

The contribution of ethnographic methodology and theory to motivate and renew the creative methodologies of drawings of technology platforms, that want to integrate people in decisions about their cultural heritage, is one of more important influences in the new relationship between communities and heritage by ICT. Following the previous theoretical development, we need technological strategies to integrate people in these decisions, by active or passive forms. See the case of the relationship between ethnography and GIS into ethnographic mapping, via interview practices and innovative ways of communicating research results to stakeholder communities (Brennan-Horley et al 2010). With a construction of GIS mapping by a 'mental mapping' exercise of the respondents, the researchers are forming linkages between people and places.

At the same time, the increasing use of digital and online applications, community-based and specialised educational programming has made heritage interpretation an increasingly powerful medium for encouraging dialogue and communicating heritage values. The participation of individuals and communities in the process of interpretation has become increasingly visible in public contributions to local heritage websites, online exhibitions and archives and in the creation of new online memory communities through social media networks.

In an other order, heritage can be analyzed from the perspective of a system (collection of objects, spaces, monuments – in a tangible or intangible interdependence between them, but that gains relevance as a whole in the process of social and cultural construction of citizens); it can also be seen in a service logic (exhibitions, guided visits to better understand the heritage, etc.); and, finally, can be worked as a product, through the commercialization of artefacts, that are part of the local heritage. The construction of computational systems can facilitate the use and a more democratic and integrative access for users. In the case of cultural heritage that is extremely important.

Interaction Design (IXD) is the field of user experience design that facilitates the relationship between people and the interactive products that they use, in this case cultural artefacts. Based on the principles of user-centered design, the practice of interaction design is based on a real understanding of the objectives, tasks, experiences, needs and desires of users. The interaction design process involves three key features as user-focused, specific criteria of usability and interaction. These essential traits are the foundation of four basic activities of interaction design, viz.: 1) – identify needs and establishing requirements; 2) – develop alternative designs that meet these requirements; 3) build interactive versions so they can be transmitted and enjoyed by other users and; 4) – evaluate them, i.e. measure its acceptance by users (Preece, et al. 2002). In the Participatory Design approach, users are the real experts in areas such as life experience, learning, work, etc. The "users" collaborate with designers, acting as co-creators in the design process (Sanders 2008). Involving users in the design process helps to cope with the expectation and feelings of ownership; however, how and when to involve users is an open question (Preece, et al., 2002). One of the advantages of participative design is the possibility of importing the requirements request for a wide variety of perspectives on the same aspect. Starting from the experience of the real situation, the participants (citizens) can provide very enriching contributions, giving emphasis to the aspects that are most relevant. Given the multiplicity of experiences and perspectives, the design process is thus richer, raising debate and giving a more realistic view of what could be and still isn't. We can talk then of a Contextual Design.

According to Holtzblatt (2001), the contextual design is based on the recognition that any interactive system incorporates a form of work. Contextual design is a method that helps development teams to reach an agreement on what your users need and how to create a well designed system for them. With the contribution of the ethnological methodology, the contextual design has developed new methodologies for interactive systems, for

example, the Service Experience Blueprint (SEB), contextual interview (Preece, et al. 2002), creative workshops, for example with contextmapping - according to Van der Lugt and Sleeswijk Visser (2007), the contextmapping aims to provide development teams with the empathy with the users, the promotion of new ideas, involvement with the project and its objectives -, or the cognitive walkthroughs, a special test of usability.

With the contribution of these ICT tools, worked by this theoretical perspective and methodology, the consequences in cultural policies are undeniable. When we work to integrate cultural heritage into urban life, the possibilities opened by these technologies for promotion and interpretation cultural heritage give us one opportunity to realize our objective. Technologies can be exclusive and accessible only to an elite, but they can also facilitate access to cultural heritage by citizens and provide space for an integrative and participatory discussion. The objective is to integrate the citizens in the construction of systems as in its future use and development.

If urban heritage is a history of one place, in the sense of M. de Certeau (1990), the construction of ICT tools to communicate this heritage needs the interpretation and participation of the local community. And there characteristic of contextmapping, in contextual design, give the possibility to a diversity of discourses and experiences. The interpretation of places also depends on the affordances of the representational medium through which these places are perceived and the ways in which such a medium is socially deployed and interpreted. For example, multi-user virtual environments (MUVEs) are a new medium for researching the genesis and evolution of sites of cultural significance (Andrés et al 2012). MUVEs are able to model both the tangible and intangible heritage of a site, allowing the user to obtain a more dynamic understanding of the culture. These new media, such as MUVEs, can have a profound impact on the presentation and interpretation of cultural heritage sites. As Michon and Antably (2013: 18) say, the effect is "thinking through media".

This is more interesting when we think about urban spaces and through these tools integrate the inhabitants in the discussion and interpretation of their cultural heritage. Actually, the representation of space and the narration of experiences in cultural space is also a cognitive construction (Campelo 2009), whose complexity is also linked to material systems that supports it. With the use of tools to represent space we made one interpretation of the space, because: (1) the act of representation tends to signify one interpretation of the place and to erase others; and (2) the act of representation tends to have a formative effect on the signified place.

The place, with their heterogeneity, is affected by the activities by large social groups. Dominant groups (i.e. very strong political groups, social and economic elites, academic specialists) typically try to impose one meaning of a given place, obviously theirs, on other groups. Thus, the place becomes an object for the dialectics of domination and appropriation. Maybe in Virtual Maps we 'recreate' privileges of the dominant groups' history. We need to be consciously aware of this possibility, that it has a multiplicity of meanings. If not just that only certain meanings survive the ravages of time, the very act of representation fixes the meaning of place according to its producer's time and worldview. Innovative visualization of space and possibility of access to other perspectives' usage of them by minority groups, with virtual maps, allows a more democratic approach to the city ownership. The more visually believable the environment becomes, the more users will understand it as objective history. This objectivity is not a fixed truth or a speech that all space is defined, but in the sense that the perception of this urban space and heritage is truly related to the experience of using its inhabitants. The interpretation of heritage places depends on the affordances of the representational medium through which these places are perceived and the ways in which such a medium is socially deployed and interpreted.

Another field in heritage interpretation and conservation is "the community archives". With ethnographic research methods and the use of ICT technologies is must easy and with more good outputs to promote the engagement by local communities, marginalized groups, and is most successful allow communities to combine the retention of control over their material with provision for its long-term preservation (Stevens et al 2010). The relationship between professional actors in cultural heritage conservation, mainstream publicly-funded archives and community-based partners give to the work of interpretation and conservation the sense of experience and emotion. The use of ICT technologies is a good preference to evolving experts and community-based partners; the use of ICT by local inhabitants is mostly a contribution to a more important role in planning processes with great consequences in heritage policies.

Conclusion

Cultural policies associated with the preservation, promotion and interpretation of cultural heritage, in this case urban cultural heritage, require a politics of culture that has on local communities, on users of urban space heritage, an increasingly relevant role, in connection with the authorities, experts and everyone who visits towns and their heritage. A cultural heritage is not a possible policy without creating public space for debate and criticism. This is an opportunity to live the heritage in a responsible and sustainable way. Only the reflexivity and knowledge, provided by this critical debate, enables the participation of each of the citizens, groups and marginalized space, in the interpretation of heritage. It is also this reflexivity that has contributed to those new elements that are associated with the cultural heritage of a community, as in the case of human rights' values in preserving structures, institutions and collective systems that promote human dignity, peace, health and social justice.

Ethnographic methodologies have given an outstanding contribution to achievement these cultural policies. In such a way that contribution is recognized, that we are witnessing currently a close relationship between the construction of new systems and technological tools that promote interactivity, in the collection, processing and information dissemination, with the methodological tools of Ethnography.

But the interpretation of cultural heritage through alternative media prompts new issues in cultural heritage communication policies. ICT tools, the convergence of Internet and wireless technologies, and the increasing adoption of the Web as a platform for the publication of information, requires new strategies for heritage living and communication. With these facilities, it is possible one more personalized access to cultural heritage, as construction systems in order to enable the individual user to easily access it (Ardissono et al 2012). The consequence is a possibility of an online visit, with a more realistic scenario, managing a long lasting interaction, by multiple online visits, and a creation of groups collaborating in order to support the formation of virtual communities (Web 2.0). The technologies and personalized access facilities need more research with museum studies. This is a good objective for interaction with cultural heritage. But we need also to use ICT tools to facilitate interaction in small and large-size communities. We need a politics of culture that developed sophisticated ICT tools (with high-quality information standards at low costs) to construct the ''aesthetic public sphere''. Maybe the use of appropriate ICT tools is the opportunity to have a democratic, integrative and reflexive politics of cultural heritage.

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Mária Husz

Main Aspects of Cultural Heritage Policy

Abstract: Our focal point is the cultural heritage policy. The following piece of writing examines the relations between heritage and politics, the special importance of inheritances, the types of political acts and discourses related to heritage. Politics are about power and heritage is a political phenomenon by nature, ever since history has been told from the point of view of the winners of war and of the powerful. The identity of a heritage artefact can be constantly in a state of changing, in the midst of all sorts of political, cultural and economic fights, fightingh above the meaning of the past. The ruling classes supervise carefully the content and the form of historical recreation; they legitimise themselves by projecting their present sociocultural values onto the past. This is especially obvious in developing countries.

The acknowledgement, preservation, sustainment, appliance, operation, presentation and interpretation of cultural, natural, and intangible heritages demands countless political decisions. To what extent can political notions have a say in determining what is heritage and what is not, and how can these viewpoints match the arguments of archeology? What sort of questions, associated with heritage, could arise in connection with different societies and the processes of heredity? (Allen 2010: 154-197)?

Who has the ownership, whose heritage is it, who has authority to dispose and maintain responsibility over the object of heritage? What institutions of civil society, policy and public law, how and in what ways, under whose authority, regarding what notions, observing what laws, with what kind of budget can they assure that a certain memory, that is a cultural object of social recollection, becomes the nutrient of a collective identity? How can the notion of cultural authenticity be matched with the consequences of economic utilization? What sort of conflicts can arise between the personal, familial, local, regional, national and international spheres?

From this cluster of problems, in this paper the focus is on the hypothesis that any sort of heritage is a sort of a construction, which by the nature of its function, is the outcome of political conception. Societies, social groups and the regaining government in a subjective way interpret the past in terms of their own ideological goals. The methods by which the object of heritage is defined come under strong influence. These effects, even though not directly pertaining to heritage, create new historical, social and cultural opportunities but at the same time, they can modify or terminate old ones.

Even the concept of heritage can be defined from numerous different aspects. On the basis of the criteria of aesthetics, historical significance, through economic and social courses and effects. Different kinds of heritages are operating at the same time. Case studies about heritage models from Europe, the Middle East, India and other ambivalent and concurrent models, touch upon the intention, goals and tools of political and governmental powers and various resolving exercises, in the treatment of heritages. (Smith-Robinson 2009)

Certain ideologies are maintained and represented by historical and cultural buildings, museums, art relics, memorials, commemorative sites, tourist places and other public places. The representation of heritage legitimizes the present social and political values and structures. Therefore, heritage is a representation of values, consequently it can be used for manipulating, for excluding and for rewriting the past. Every legitimate heritage selects from a vast selection of pasts. Eventually, it is up to the power holder which heritage shall survive. (Timothy – Boyd 2003:258) Power, exclusion tendencies, supervision and local attendance, - all create heritage-management structures, especially so in developing countries. The direct way of social utilization of heritages is tourism, that is increasingly searching for cultural goods and in this way heritage policies get greater weight. Furthermore, the tourism point of view is not politically neutral either.

The models of social heritage constructions

Heritage has been used both in theory and in practice to homogenize society for decades, to reinforce statehood, sense of territorial belonging, ethnic characteristics and the unique unifying factor of cultural identity. To this end anthropological facts seem to be overtly manipulatable, since cultural heritage and its operation is not defined by scientific evidence but by public value that is interwoven with faith and tradition.

Thus heritage and its material representation becomes the basis of collective identity equations, and by incorporating it into the personal identity construction of individuals it establishes their sense of belonging to the statehood, peoples and culture. The unity of identity and heritage, this way, provides internal stability and external solidity. (Dolff-Bonekamper 2009). Since society constructs both heritage and identity, identity-constructions and heritage constructions exist in terms of social changes as interdependent entities, and these two interwoven structures become myths in time. By this time, external critical objections are seen as attacks and internal ones as treachery.

These kinds of territorial and cultural metaphors established the basis of the huge narrative of European states. Since a unified Europe demands other spatial and social parameters besides nations, a different connotation of art relics and artistic works arises as well. Such opportunities for interpretation and mobility appear that were not conceivable beforehand. (Council of Europe 2005). The 1954 Hague Convention claims, that damage to cultural property, whichever society possess it, signifies the damage of cultural heritage for the whole of humanity, since peoples everywhere contribute to the culture of the world. (A kulturális javak fegyveres összeütközés esetén való védelme 1954-1957).

The UNESCO treaty (World Heritage Treaty 1972) later reinforced the western definition of values and rights. The possession and sustainment of the past is flooded with the apparently unsolvable problems of territorial heritages even today, it can erode social, political and religious reservations in connection with central cultural questions. „The success of World Heritage apparently depends on to what extent enlightenment will be universal in the world" (Meskell 2002:568)

The spatial and social framework of heritage construction

Since politics and administration organize themselves into territorial unities in every state, it is logical to conclude that the definition of relic-value follows the same model. Definition-hierarchies suggest a certain spatial ranking from local, regional and national levels to – ever since the foundation of the UNESCO world heritage list - academic levels. A heritage that requires the budget of a central state to be renovated has to carry international significance, or at least it has to proclaim it successfully. In this way it seems that all-time territorial unities equal ethnocultural unities.

However, history shows that nothing was more unstable in the past than territorial borderlines. The spatial location of a heritage and the current administration borderlines may differ. Consequently the spatial location of a heritage-construction has to be seen as a variable. The social framework of a heritage-construction varies from time to time, due to the latitude, depth and radius of action of migration movements. When defining architectural heritages and museum artifacts as heritages, the changing local, legal, material, formal and semantic status has to be positioned separately. The spatial and social context of older architectural heritages might have gone through sweeping changes as well, it might have lost its material and meaning and obtained new ones.

The changing territorial and statehood location of the site, its topographical stability, its legal and cultural possession and usage, the institutional defining-authority, antagonisms, that is the semantic meaning it signified in the later heritage construction, all these influence the status of a heritage. Local, regional and international identity-constructions and relationships, the history of interpretations, all play an important role, since contemporary interpretation extended these, even with their contradictions. Attaining a perfectly frameworked heritage-status is impossible.

The collection comprises items that had a different location previously. The items, being excluded from their former usage and connotation context, gain a new framework of valuation and reference in the collection. Their multiple spatial and cultural location is defined by their local, legal, formal, material and semantic status. These

partially strikingly different connotation references that previously interlocked with other identity-constructions and identity-connections can become significant sources of conflict.

A group of Australian aboriginals for instance resent exhibiting skeletons (due to the magic of the elders' spirits) and they find it harmful regarding them as cultural items. But some archeologists argue that handing the skeletons back to them would result in their total destruction. Naturally within contemporary western societies, culture and faith often conflict to credit aesthetic and historical value to an item, action or location. In these cases caesura or other religious change can cause –with more or less public consent- the destruction or dismemberment of the items. (Harrison 2010:167).

Heritage can be an innocent by-stander as well, as in the case of the temples of Angkor Wat in Cambodia, which were damaged a great deal in the course of the country's civil wars, in the 70s and 80s. Besides these damages, the greatest loss was that due to the war financial resources, with which these heritages could have been saved, depleted to zero. No effort was made to sustain them for twenty years, since wars were busy with the ongoing battle. The main parts of the building were claimed back by nature. Angkor Wat was the discovery of Henri Mouhot. The French archeological expeditions started at the time of the collision, when for the first time Louis Deaport wished to found a collective museum in Paris for the art treasures.

The statues which were taken in 1878 were even put out at the World Exhibition in Paris. In the 20th century, the archeologists of École Française d'Extrême-Orient (EFEO 2013) in the group of Service de conservation des monuments du groupe d'Angkor undertook the main excavating task, cleaning, preserving and renovating, with anastylosis methods. By the end of the civil war, from 1991, Japan, the UNESCO with the collaboration of vast international, state and private organizations, the stimulus of tourism was initiated through the education of local citizens and investment in the infrastructure. (World Geographic Magazine: Angkor, 2013).

Cultural ownership and the right of interpretation

The professional characteristics of the European model of social value construction give key role to the the curators and the historic preservationists, in which case they take responsibility for the semantic connotation, significance and interpretation of object of art and buildings. They assess the cultural interest in the object of heritage, so that it can be constructed into a representable heritage-construction. The fate of the heritage is not in their hands.

Numerous demands for restitution show the sharpness of national cultural heritage policy. Its main problem is that the origins of artifacts from museums and collections can rarely be dated back to the commercial relationship of two equal parties. Who has the right of interpretation, and who else should have it? Besides the local ownership status and the legal ownership demands, there are scientific and cultural issues as well. According to certain views, it would be more practical to share the right of interpretation, rather than to share the item itself, since this way it would be possible to share the item with people who don't belong to the culture that the item originated from. (Dolff-Bonekamper 2009).

The nation, as an option of interpretation

Heritages of sociocultural phenomena such as superstitions, folk music and folk lifestyle often give bases to the identity of a nation. The concept of nation, as a society integrated by symbolic values, the mother country, as the aim and wish of a sense of belonging, as well as the concept of a national heritage that includes symbolic goods, culture and its institutions – the notion of culture and the reservation of the historical heritage of the European museum – all appeared at the time of the French revolution. To stop the vandalism toward the eradication of past embodied by power symbols and art treasures, Talleyrand, Abbé Grégoire and Cambon operated with a concept of culture that declared the historical continuity of the country, the approval of freedom and art and the role of art relics in the education of the nation.

A tool for this was the collection and preservation of symbolic objectivities. The context of the symbols of tyranny, inequality and superstition had to be switched to a concept of culture that is free from direct content and the historic functions of the past. The decree to preserve every historical heritage and to prohibit the destruction of artistic and historical heritages was made during the Jacobin terror and it is in effect even today. The term 'art relic' referred to buildings, tombs, statues, glass-windows-, technical inventions, everything that

could serve as documentation for the history of the nation. This meant that art, literature and science, that had only belonged to a personal, familial sphere before, is now incorporated into an authority zone of a more complicated institution system. This fulfilled the function of depriving them of context, profaned and neutralised them. Paradoxically, the musealization of the loot initiated this process, via which the (art)works, deprived of their original function, were made into human rights, unbounded imagination and creativeness and a public domain for all the individuals of a nation.

Besides the mere matching of civil values, there was a need for such metaphors for the construction of the historic concept of nation in modern 19th century, such as lineage, the memory of a heroic past and the preservation of historic heritage. Thus the nation, while creating itself also created its own heritage. The institutions of monumental heritage relevant to the national consciousness solidified in the 19th century. Mottos such as, „learn to protect", embracing the notion of national romanticism, chiselled with political motifs, intended to legitimate nation-states. (Husz 2007:17-18). Nation-states need national heritages. Since they reinforce and promote national consciousness, but at the same time neutralize the heritages of other potentially competing regions or other social-cultural groups. This method is often applied in newly liberated countries, where leaders, through special events, unify and govern the country, developing patriotism, generating hatred and disdain toward other peoples and previously dominant groups.

Wars usually bring about strong patriotic emotions, that is the reason why many countries accentuate the importance of wartime heritages, such as war sites, national cemeteries, tombs of unknown soldiers, - they trigger the feeling of a collective patriotism. (Irimiás 2013). The monuments of a national past do not tell us about what happened, but rather about how we have to remember those events and celebrate them. The 'spirit of nation' is not equivalent to the heritage of the nation, although the two concepts share some important traits. As Laurajane Smith said:„Nation and racial discourses coalesced and naturalized a link between concepts of identity, history, and territory to establish a doctrine of 'blood and soil. It is within this context of the developing narrative of nationalism and of a universalizing modernity that a new, more signposted concern for what we now identity as 'heritage' emerged. (Smith 2006:18)".

When defining heritages such as buildings and objects of art, the national framework expresses a clearly described political demand, serves strategies for legitimising nation-states, and follows the current power structures and financial authorities. Those heritage goods, which do not fit into the national idea, disturb the calculated cultural homogeneity. In the same way critical-analytical deconstructions can be seen as attacks against the national identity and they can expect obstruction. Within the European Union, the aim of heritage-policy is the moulding of an identity above the level of nations, the finding of a shared heritage that assists Member states, but at the same time emphasizes the diversity of European cultures and multiculturalism.

The religious framework, political violence and the paradoxes of the universal value of heritage doctrine

The strongest impact of the idea of world heritage on global conceptions is the „universal value of heritage". If something turns into a universal value of heritage, then it means that the importance of that item, place or exercise surpasses local boundaries and its preservation will become the „shared aim" for humanity. Its impact and a global political decision makes it of universally important. In the process of decision-making, the notion of the preservation of cultural diversity and the notion of the preservation of the world's „shared value" can conflict with each other, that is the accentuation of folk culture and social references and the correlation of given items, keeps pace and moves with the notion of the heritage of humanity.

Heritage can even get into international and political conflict. The methods of the list of world heritage, the conception of preserving heritage or the official heritage-discourses can collide with alternative heritage conceptions and can play an important role in national history, local religious and cultural practises. The system of world heritage can become a Universalist trend in local heritage and the diversity of cultural practice. Minding that, world organizations are taking measures to protect the diversity of cultures, especially from those nation states that are making strongly homogenizing efforts.

In the history of religions, the contradiction that some of them prohibit portraying people and some do not, is common practice. In the course of the history of humanity the fact that „iconoclasms" have occurred several

times are the consequences of this contradiction and impatience. The destruction of Bamiyan Buddha by Taliban people in Afghanistan triggered one of the most dynamic, emblematic interference into heritage by national politics. (Bamiyan Buddha 2013). The Buddha statues were destroyed in the Bamiyan valley in Afghanistan in 2001. Rodney Harrison, in connection with the destruction of the big and little Buddha statues in the Afghanistan Bamiyan valley, examines what happens when heritage gets involved in an international political conflict, investigates the methods and ideas of the list of world heritage, that is the official heritage discourses collide with the alternative conceptions of heritage and play an important part in national history.

The Bamiyan valley is located in Middle-East-Afghanistan, approximately 230 km away, northwest from Kabul. The place is at a traffic conjunction, going east takes us to China, to south to India, and to west to Persia, the place was first conquered in the third century, when the Buddhist culture dominated in Middle- Asia, and soon – from the 4th century to the 8th – it became the most prominent monastic center of Buddhism. The two monumental figures, the Big and Little Buddha, were carved into the Bamiyan limestone rocks at that time. The 55 and 38 meter tall monumental figures are striking reminders of the Buddhist history of the valley, they were the hugest Buddha sculptures in the world.

The Bumiyan valley was an important early station for Buddhist saints, who were buried there. It is probable that the monumental Buddha statues were carved into the rock between the 3th and the 6th century. Historical memoires refer to celebrations which were held annually, and which attracted numerous pilgrims and travelers to the statues. Islamic art and architecture appeared as a reflection of the citizens' demand for Islam in the 14th century. The Bamiyan cities and the Buddhist monasteries were plundered in the 13th century. Although the Buddhist statues were not destroyed, they suffered lasting damage. The Mughal emperor, Aurangzeb, who was a religious fundamentalist, allegedly commanded the army to shoot down the foot of the Big Buddha with a cannon in the 17th century. Despite the fact that there were no practising Buddhists in the valley of Bamiyan at that time (or after that), the statues were regarded as strong reminders of the alternative religion of the past. The disfigurement of the statues symbolically displayed the power dominance of the valley's new political leaders.

The interest of the West in the caves and art relics was first raised by those European travelers and explorers who reported on their existence in the 19th century, the first systematic archaeological research was made in the 1920s and 1930s, when the first French colonial Afghanistan-French Archaeological Mission was initiated. From 1970 there were civil wars continuously in Afghanistan. Before 2001 some Bamiyanian cave churches were used as arsenals and barracks by anti-government military groups. By the middle of the 1990s the face, arm and foot of many statues were gone, due to erosion and international destruction. (UNESCO, 2003).

The Taliban first came into prominence in 1994, when their leader, the rural priest Mullah Mohammed Omar promised that he would eradicate corruption, restore peace, and recreate sharía, or Islamic law, provided that he came into power. Under his guidance the Taliban people created a radical and authoritarian government, and reinitiated Islamic punishments. By law men were ordered to grow beards, and women were obliged in public to wear the burqa which only revealed their eyes. Television was banned and girls were expelled from school after they turned 10. The observers of the Western media reported on the commitments of the Taliban religious police to enact the new laws, which offended human rights, and was establishing an apparent relationship with global terrorism.

Failing to earn international sympathy, the Taliban saw themselves as the carriers of historical laws and faith. It is tempting to see them as religious fanatics, but it is apparent that the Koran and other religious documents are freely interpretable, thus the Taliban may also rightfully think that what they believe in is their legitimate heritage. It is in this that natural way how they represented themselves in Afghanistan and in the international media. Mullah Mohammed Omar declared in 17 April 1997 that the Taliban would destroy the Bamiyan Buddhas as icons and religious pictures since the Islamic law forbade these. After international demonstrations and appeals in 26 February 2001, Mullah Mohammed Omar declared yet again, that they would destroy the statues, as idols, so that nobody could worship them - not now or in the future. Despite the objection of UNESCO, the statues were completely destroyed in a couple of weeks. Anti-aircraft weapons, machine-guns, dynamite and mines were all used in the destruction. The Taliban proved that the statues were detonated by dynamite with video recordings and the empty cliffs by sending photographs to Western media. The destruction of the Bamiyan Buddhas were the turning point that influenced the coalition led by the USA, to attack and defeat the system.

The law that allowed the destruction of the statues can be regarded as a deliberate defiance against international treaties and the rest of the world. Although in previous reports the destruction was justified by religious demands, Sayed Rahmatullah in his interview in the New York Times told Hashimi that the decision was an angry reaction to the proposal from a foreign delegation sent by UNESCO. This concluded that the items intended for destruction should be sent to the museum in Kabul. It also offered its funding and the preservation of the statues. „ According to our religion, if something is innocent, then it should be left to live. If the money is spent on the statues while the children in the neighborhood are starving to death, then those statues are harmful and they need to be destroyed" (Harrison 2010: 162-163).

The destruction of the Buddhas and the answers trying to explain it took place on a distant political level. The destruction of the Buddha statues as religious icons mattered little to the local citizens and it did not worry them too much. It was a part of a global political discourse, and its epicenter was the UN. These distant political arguments all played their role in this strong political resistance. After the meeting of the UNESCO World Heritage Committee held in 27 Jun 2003 the remaining Buddha statues and cave arts and other archeological remains of the valley were all transcribed into the list of world heritages and the list of endangered world heritages.

The actions seen as iconoclasms are in close relationship with heritage, although at first glance it might seem as a sort of „anti-heritage". In the process people accept the relationship among certain items, places, traditions and the collective memory. The attempt to destroy or remove certain objects and practices is a clear-cut marking of a road that leads to a new collective memory. (Benton 2010). The process of removal is the acceptance of the symbolic power of portrayal. As long as the West has to witness the unbelievable destruction of world heritage, it still has to be considered, that iconoclasm is just as much a value judgment as other value judgments that create heritage. The same way museums have to decide which items to preserve, the destruction of portrayal is the consequence of a value judgment as well. The hardship lies in the conceptualization of the effects of global cultural notions on living religious and cultural expressions.

The model of world heritage supposes the heritage of the canon, and that the value of heritage is a universal thing, and not what given items, places and practices currently mean to people. That is why it is so complicated to appreciate certain losses. For the Taliban the statues were repulsive reminders of a past before Islamism. For the rest of the world they were breath-taking, spectacular finds. It was a pity to lose them, especially for Buddhists in other countries. This raises the question if there is a way to balance arguments that are poles apart.

The destruction of the Bamiyan Buddhas exemplify at the best, that the target was not simply the statue-unity, but the idea of world heritage in general, especially the UNESCO World heritage, as symbol of the UNESCO that refers to universal cultural tendencies, became an attractive target for a political system, which felt excluded from global policy. The attack against the Bamiyan Buddhas did not only target the statues but aimed at a series of enforced material values in Afghanistan, against the imperialism of international society which did not know or accept local laws.

This story demonstrates that linking certain objects with certain values might have a counter-productive effect. It shows that, if someone endows certain objects with these values, it can attract others' aggression, who might feel excluded. The destruction of world heritage is the part of a political struggle, in which stronger governments, who adhere to Western notions of heritage, are pin-pointing people who are politically marginalized, while they themselves remain immune to their own faults. Talking politics about the past is closely related to more complicated questions, concerning international relationships and legal structures that intertwine with heritage.

Social contribution in design and improvement

The extent by which society has a say in the use of heritages is down to power. The main principle is that they are the ones having the capacity to take advantage of our heritages. Numerous government and political system promote and encourage - what is more, demand - involvement, while other systems deliberately disapprove it. In South Africa for example, indigenous black people cannot even participate in decision-making, let alone in the improvement of heritage-tourism. This and this kind of exclusions has a long history in this world, although, one might think, that local peoples would know the heritage, customs and historical sites the best. In many cases,

their traditions, in connection with nature for example, promote sustainability better than the practices of outsiders.

Summary

It becomes clear from the above-mentioned trains of thought and the case study that the role of society, economy, religion and culture in its every heritage constitution is based on the struggles between different shares of political powers. The conception of world heritage can make its way better between the validity borders of a European and more homogeneous past-paradigm, but the principle of respect for autonomy and humanity has to be more firmly controlled, when we pass judgment on the fate of an object of heritage, in a multi-religious, ethnically divided and power-orientated heritage site.

Inez Zsófia Koller

How Do Politics Shape Culture?

Background material to workshops

How is culture linked to politics? How has politics influence on cultural processes? Whether politics has the power to effect noteworthy cultural changes by establishing political institutions, or not? Let us explore the example of the European Capital of Culture (ECC) which has been initiated truly by cultural approaches – every year different cities win this honourable title and win the attention of Europe – and the programme has been implemented by political channels and institutions. In 1985, the Greek and the French Ministers of Culture, Melina Mercouri and Jack Lang initiated to implement the idea of designating an annual Capital of Culture in Europe to foster the ideology of Europeanism and deepen European identity of European citizens. Today ECC is the most established and recognised initiative of cultural policy at the European level as is shown by the fact that the lead institution, the Commission of the European Union is the supervisor for the title. First, during the Member states selected for the procedure organise their own national competitions and propose only one city. Then using a pre-set procedure as established by a decision on designating European Capitals of Culture adopted by the European Parliament and the Council of Ministers, advised by well-known European cultural experts, generally two cities are formally designated as being awarded the title of European Capitals of Culture for one year.

Some studies have already dealt with the idea of the ECC with a cultural policy approach. This introductory study mentions two significant approaches to research which received noteworthy attention in academic circles and subsequently stimulated empirical works by more reseachers. On the one hand, Ilona Pálné Kovács, member of the Hungarian Academy of Science, well-known expert in local governmental studies, led a group of researchers to explore the European Capital of Culture with a focus on Pécs which gained the title in 2010. According to Pálné, the efficiency of municipal government needed to be measured by the role it played during the implementation process and by how long an arm a municipal government had at all in managing a complex program such as the ECC (Pálné, 2012). In considering such governmental issues many kinds of relations were examined with civil organisations, inside the town hall, with the national level government, the EU and other international partners.

On the other hand Kiran Klaus Patel, a historian committed to Europeanism from the Netherland University in Maastricht with a number of experts from all around Europe take a wider perspective and explore the event on the standpoint of Europanisation. So they went beyond the confines of official organisations and the political sphere. Patel argues that culture has a central role in state and local level identity-building, so it is positioned mostly against European integration. As part of European cultural policy ECC is one of the attempts to overcome the difficulty that the European Union (EU) is culturally under-legitimised. ECC campaigns in favour of supporting European integration by winning European citizens' souls and bringing people together by cultural means.

Both researches employed traditional methods used in social sciences. The first research group applied mostly short-term longitudinal comparative methods on a multistage perspective, analyses of decision making structures, quantitative press analysis, all on the basis of „hard" social scientific research epistemology. While the second group's approaches used mostly long-term longitudinal comparative methods or case studies borrowing from more historical resources and based on more interpersonal information sources.

Research methods for studies on the connection of culture to politics

Because the evolution of scientific research on culture appeared in the twentieth century not just as an independent scientific discipline but also developed plenty of specific approaches to culture and research methods which fit to these general approaches, it has found its own ways separated from traditional body of sociological research methods. In a special field connecting culture to politics, through the case of the European

Capital of Culture I plan to represent some research approaches and methods that are not common up to this time but which have the potential for applying them to research on culture. In this introductory study I am trying to offer two approaches with useful research methodological means of this kind: modelling and narrative analysis.

Modelling

Paradigms in social sciences often include action and motivation theories which model how people think, decide or act in a certain context, what motivation factors influence them in thinking, deciding or acting[1]. Modelling simplifies - instead of following the full complexity of human nature, it defines actors by only a few motivations in order to make human behaviour more understandable (Boda; 2012). Modelling uses only some selected parts of reality that are somehow significant for consideration and brings them together – into one model. Then we have to test the model. Those models are useful which underpin our direct experiences.

The question is whether modelling is a suitable means for researches on culture. Compared to economics, culture can hardly be defined by formulas of mathematics, as it is more complex for predicting outcomes and it seems preposterous to pose stakeholders in the cultural sphere as goal-rational, self-interest follower, profit maximising individuals who do not take into account other people's interests. Rational choices from decision alternatives are not made only on the ground of individual utility maximisation, the possession of relevant information and clear preferences. In cultural issues choices also have at least two other components. One is at the level of how decision makers are conscious about common interest. The other one is a so-called cultural interest, which needs a fuller explanation. Cultural interest constitutes cultural capital, that is, all cultural knowledge, cultural values and relationships in the cultural sphere which an individual might possess allowing for some subjective preferences. We all have different cultural preferences influenced by our age, gender, social status, schooling, values brought from our families and values set up by ourselves. Moreover, we have cultural identities which are shaped by common language usage, territorial, ethnic or national identities. These shaping or influencing factors constitute a mixed composition in individuals whose personal power in institutional or other kind of group decision making, their rhetorical skills and levels of tolerance toward other cultures raises the level of complexity when we talk about cultural interest in connection with political decision making.

As the title of the European Capital of Culture is designated by a board of politicians representing different countries of the European Union, we have to explore both their cultural and political backgrounds which are full of variants. Concerning the decision making factors of a politician we need to count on his/her personal ethical stance, party priorities and the image offered to voters. These three factors sometimes strengthen each other, sometimes generate tensions and confuse the decision maker. According to Wittman (1983) politicians' aims are not just winning elections but they have public policy aims as well. Beside gaining and maintaining positions of power, politicians today seem to have two other basic motives: achieving results and affiliating relationships (Winter, 2002; Boda, 2012). According to James Buchanan we can say politicians act in favour of the community (Buchanan, 2008). Concerning the question of ECC, politicians may be observed as to which community or communities they support. How is an individual able to consider beyond his or her own interests and weight up the general interest of the community? This is a question interpreted first by Aristotle. However, here the question is a little bit different. It explores whether the individual is able to consider beyond his or her own community, - or not. Boda interprets Aristotle's political act as a communicative action in which politics is a public debate on common issues (Boda, 2012). Following this logical line in the case of ECC, political actors must be in favour of the wider community which includes the community of his or her own. These politicians are cooperative, in favour of common interest.

Well, let us test this model! First try willingness for coopretation with a one round prisoner's dilemma.

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[1] Beside economics theories social scientists applied rational choices theory on other fields as well. For example Gary Becker (Szántó, 2006) analysed some social phenomena such as acts of crime or child pledging through a theory of rational choices.

Example 1.

Does common interest among individuals achieve selfish goals or not? This is a hard question for social scientists. When two individuals act in their own best interests, there is no ideal outcome for either of them and if they have no information about the other's decision it is very hard to find out a best solution. In Prisoner's Dilemma both individuals possibly protect themselves at the expense of the other. But the beauty of this game is that they can get into the worst situation if both of them follow only their self-interest and do not cooperate with the other. Following Investopedia's[2] example, let's suppose two burglars, Dave and Henry, are suspected of committing a crime. Both of them are interrogated by policemen but in separate rooms so they do not know anything about the other's motivations. In both cases their self-interest motivates them to minimize their sentence in jail. Both have the option of pleading guilty or not.

- If both plead not guilty, each will get a two-year sentence.
- On the other hand, if both decide to plead guilty they will each face three-years in jail.
- If only one of them pleads guilty he will get a one-year sentence but the other will get five years.

How would you decide if you were in the shoes of Dave or Henry? Following a self interest logic it is in both of their best interest to plead guilty and they will get three years. Although if they had cooperated they could make it with only two years. Usually people are cooperative in a simple prisoner's dilemma, however, rational risk avoiding mindset prompts selfish choices. Probably your own experiences will also underpin this assertion.

Example 2.

If you got excited and want to play more with rules of the Prisoner's Dilemma, I can offer you a diabolical cyberspace game with Serendip.

When the warming-up game is over, try the public interest game. This game is exploring individuals' choices when they are in a decision position and they have to weigh up their **personal** gains and losses in face of **common** gains and losses.

Example 3.

Following Marwell and Ames' (Marwell, Ames: 1981), a game for public goods asks participants to handle their money they won in the game in the same way they deposit money into two bank accounts. One is a private and the other is a joint account. According to the rules of the game, all money they deposit in the private account will be theirs after the game is over. While all money deposited in the common account is multiplied by more than one (but game participants are not informed about the exact multiplier) and that sum is to be divided among players in equal portions at the end of the game.

In this collective action, people generally put the half their money in the joint account. Their basic motivation is usually a sense of fairness towards the public good. Discuss, - how did your participants divide up their money? How did they explain their decisions?

Example 4.

The last and most complex game in this paper is for modelling decision making on a cultural policy issue. Tell players in your game to imagine they are decision makers drawn from all over the European Union. Cultural institution leaders, members of bigger parties of our countries, leaders of independent cultural initiatives, well-respected intellectuals. Some of them will be applicants who have to present their proposals in front of the others. All the others will be members of the jury committe. They choose an ideal profile for themselves and introduce themselves, explaining their role in their institution and the organisation that they represent. After they have become acquainted with the applicants' materials, their task is to argue in favour of one of them and against all the others. This modelling game is based on participants who are not separated from each other, this

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[2]The Prisoner's Dilemma on Investopedia http://www.investopedia.com/terms/p/prisoners-dilemma.asp (Downloaded: 22th August, 2013)

way their appearance and any hidden motivations are out in the open. They need to discuss the proposals of the applicants in the following order:

- slogan, how useful, skillful it is;
- implementation plan;
- programs;
- attractions of the applicant cities;

In the second-run, committee members receive some secret information. Afterwards they have to argue keeping the secrets in mind - but having to keep this information to themselves. But what is this secret information about?

- One of the Proposers is willing to put 10000 Euros in your pocket should his/her proposal win the title;
- One of the Proposers promises you that your city will be favoured next time should he/she win the title;
- One of the Proposers promises you will be nominated to European Union Prize for Culture should he/she win;
- One of the Proposers promises that economic strength is their asset and they will invest millions of Euros, build factories should he/she win the title
- Finally, one of the Proposers promises that your brother in law who owns a travel agency will be involved in state level transportation orders should the proposal win.

Just like during the real procedure for awarding European Capitals of Culture, this game models the jury committee's motivations, how they select from the possible choices and poses possible explanations for their hidden (more personal, more selfish, more unethical) motivations. In the first run participants of the decision making committee will presumably act with rational arguments on the side of their chosen applicant. They will also very likely support their chosen applicant on the grounds of similar values or territorial, ethnic or other traditional connections, be more open to common values and wider-scale connections. Then in the second run players (seriously involving themselves in the logic of the game, not putting it into brackets and not paying more attention as to how others judge them morally) are supposed turning back to their self-interests and try to argue for their newly supported applicant which is the only one given to them (and which was originally chosen by the trainer). Now not pleading on behalf of the best proposal, - but not for the weakest one either, as this would obviously awaken suspicions of corruption.

Discuss the motivations of changed and unchanged decisions with the participants!

These experiments model a situation in which decision between self-interest and common interest has to be played out. Certainly they do not offer undubitable ways as to how individuals must act in a certain situation as many unforeseen circumstances might modify their behaviour and their final decisions. However, they will presumably act in accordance with interpersonal ethical norms and they will not want to be (or to seem to be) acting unfair with the others. So as, a matter of fact, participants in the games will truly be not motivated as strongly to promote the common good but mostly act on the basis of individual goals linked to their relations to other members of the community or the community as a unity.

Narrative

Significant cultural events are capable of awakening wide public interest, generating discourses based on them. It happens in connection with many cases that those with deeper ideological contexts also become fields of verbal combat for politicians and the wider publicity. In the case of Pécs, in the process of designing the idea, how to apply for the title, the selection period, the years of implementation and finally during the process of evaluation, the topic of the European Capital of Culture awoke some interesting discussions.

According to Molly Patterson and Kristen Renwick Monroe narratives show us how we construct disparate facts in our minds and weave them together cognitively to create a reasonable reality for ourselves. Narratives influence our perceptions of reality, what we think about culture, what we think about politics, which values are stronger or weaker for us, narratives affect our behaviour and our actions as well. Through narratives we are

able to understand and interpret reality around us (Patterson-Renwick Monroe; 2011: 299). In studies on culture researchers often use the method of interview making. Beside structured interviews researchers shall consider that interviewed subjects may have different issues which the reseacher would never be aware of. On the other hand, a narrative coming from a narrator may not fit into a more structured interview situation, this is why the responsible researcher is supposed to build in additional information from the narrator, not just what he or she originally was curious about. Moreover, not just the interviewee's information is important but also his or her understanding of the specific area of inquiry.

Please, ask participants to conduct two interviews on the ECC engaging with experts, politicians, journalists or even everyday people who are supposed to have any kind of connection to ECC. Ask them to prepare themselves for their interviews by leaving more latitude to their interviewees letting them disclose more about their opinions on the topic and playing down the interviewers' own pre-prepared questions.

In connection with Pécs European Capital of Culture, 2010 three different narratives appeared. Success stories from official authors, public speakers, accepting slightly critical remarks as worthy of further consideration and optimalisation were displayed in a remarkable number of cases. Nevertheless, these could not as effectively shape public opinion. B another two completely different narratives emerged in parallel.

One is an unique local narrative which was vitalised in a wider circle of public intellectuals that aims to uncover local political self-interest that was guilty of abusing the program of ECC mostly for financial purposes. This narrative has more historical and personal approaches:

In the story of how Pécs was selected to be one of the Cultural Capitals of Europe in 2010 this narrative usually starts with József Takáts, a historian of ideas, an academic of the University of Pécs, teaching narrative analysis himself. He read back in 2004 that in 2010 one of the Hungarian cities may become the Cultural Capital of Europe. As he was and still is a member of Pécs' city-conscious and responsible „public intellectuals" he realised the importance of agenda-setting to achieve the targeted success to see Pécs made into the selected city. First Bernard Cohen wrote in his book The Press and Foreign Policy (1963) that media shapes mainly not what to think but what about to think. The agenda of media influences the agenda of the public and on public opinion but on the interpretation of agenda topics it has little influence. So Takáts started to shape our minds and all citizens of Hungary not just people from the cultural and political sphere but everyday people's minds as well – by offering them the idea to chew on. He seriously believed that cultural city development would provide a big chance for this less developed region of Hungary to be able to catch-up with other regions.

Takáts's close friend, the director of Foreign Affairs of the University of Pécs, István Tarrósy, a great organising talent, figured out the importance of organising a cultural conference for gathering all ideas together from local „public intellectuals" and he started to build relations with local politicians. For the first they cooked up a good slogan:

„The city without borders"

Then the first noteworthy politician entered the process. He was the mayor of Pécs, who decided to leave the preparation of the application to these „public intellectuals" but the implementation if they succeeded would belong to the Cultural Department of the Local Government. Since the beginning, Takáts had been the face of the project at national media level, popularising the idea (and his bottom-up approach itself had a charm value that had gained them support from the start). He had to fight with local politicians who came up with several proposals but behind their ideas there were elements of serious self-interest (making free publicity for themselves in building their political carriers, involving their own personal relations into the project).

2005 was the beginning of a success story, the public intellectuals group conceptualised and won the opportunity to represent the country as a cultural centre in the whole European Union. They won battles in front of international juries and in front of top level national political leaders. The main source of the victory was their strong intellectual background. However, after this little group of public intellectuals, led by Takáts won the ECC for Pécs, they encountered tough conflicts of interest with local political powerholders. Their aim was to hold on to lead the implementation process as well. But first they were isolated from information and development resources and then they were cut out from the whole project entirely. Takáts resigned in June, 2006, Tarrósy a half year later when they realised that there were no roles left for them but feelings of frustration and disappointment. Thanks to them Pécs won the title of Cultural Capital of Europe, 2010, the downtown gained a

new image, the city could strengthen its countryside, held many cultural programs and built some emblematic institutions (Kodály Centre, Zsolnay Cultural Quarter, Knowledge Centre, the highway connection was built).

This story constitutes core moments and actors in the main narrative on Pécs ECC 2010 scenario. Spreading out from the intellectual group itself and from those who contacted them, a great many of citizens and inhabitants were involved, mostly through ad hoc interpersonal conversations, local online news agencies and their comments.

Finally, the third narrative surprisingly seems to underpin Patel who argues ECC is a remarkable means for winning European people's souls and bringing them together by culture. This narrative is mainly based on foreigners, how they evaluate Pécs as one of the Cultural Capitals of Europe, what they think and what they feel about it from an outsider position. According to this narrative, Pécs was not a venue of outstanding or extraordinary events. One example picked from a writer of The Daily Telegraph, Nigel Tisdall reports charming memories of Pécs, however, he mentions mostly gastronomic examples. He framed the success of the ECC relevantly: *„No, I'd never heard of it either – so if one purpose of this jamboree is to draw attention to Europe's overlooked cultural jewels, then something has already been achieved. Pronounced "paitch", the capital of southern Transdanubia pipped Budapest and several rival cities to a title that doesn't just bring a chance to beam with pride, suck in curious tourists and have your streets dug up for three years. The citizens of Pécs will also get tangible benefits, notably a new concert hall, library and cultural quarter, along with the customary spruced-up parks and museums."* As we see, from quite a distance, narratives also appear about Pécs, ECC 2010, not even taking notice of all conflicting values and understandings of the locals. In this particular narrative Pécs is called itself the „self-proclaimed Bordeless City" and yet it is viewed only as a possible tourist destination.

Concluding this section on narratives as shared stories of specific cultural processes, we can say they „provide grounds for common understanding and interpretation" (Patterson and Monroe; 2011:305.), however, as possibly more narratives occur concerning the same cultural event they may conflict if they challenge each other's understandings. These narratives provide a way of understanding our world, help locating ourselves in the cultural context, and shape our accepting behaviour towards other narratives. Moreover, our attitudes towards politicians and through them towards political institutions. Stories people tell provide information about people themselves, how they make sense of their lives, how they create and rank values and interpret their world.

Closing remarks

My aims were threefold in this introductory study: 1. to show up theories on two research methods that have attractive potential in cultural studies; 2. present how they offer adaptability through the example of the establishment of European Capital of Culture; and finally 3. to give some introductory hints for class lessons.

Modelling contributes to understanding the inner motivations of individuals involved in common actions with expressed common goals. While narrative allows room for narrators to provide information the researcher would not necessarily be aware of and involves great benefits for the analyst. Moreover, the affect of narrative is that it gives an interpretation as to how politics sets the agenda for the cultural environment and sometimes it also happens that it involves attitudes towards politics itself.

Concerning one of our starting questions, whether politics has the power to effect noteworthy cultural changes by establishing political institutions, the answer is yes. But the main question in this article was what research means, methodology can bring us closer to answering the first question. Scientific researches on culture use overwhelmingly traditional sociological methods. I hope my introduction into new methods with a closer fit, as I see it, to cultural studies will fruitfully colour methodologies for future researches.

Books and articles to read

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Chapter 6.
The Impact of Major Events

European Capitals of Culture,
Art festivals in creating social benefits

Ágnes Simon

Pécs 2010 European Capital of Culture – Success or Failure?[1]

Introduction

The European Capital of Culture programme is one of the most defining initiatives of the European Union. Cities bearing this honorary title aim to become the artistic and cultural center of the continent by way of presenting high-standard events and projects for a year. Although by 2010 the European Union was already celebrating the 25th anniversary of the initiative,[2] cities are still showing the same interest, and the number of applicants tends to be high. Success must be attributed to the fact that besides cultural and artistic development, cities also expect economic and social development resulting from the cultural season. Good partnerships and constructive dialogue between stakeholders are essential. Even though culture falls under the competency of the member states, it is expected to be a determinative means of renewal and of the long-term sustainable development defined by the EU in the „Europe 2020" strategy. The programme demonstrates the cultural diversity of European cities, but at the same time, as people mutually learn about each other, it promotes the nations' approach to each other within the EU and outside it, emphasizing a common European heritage.[3]

Development of the selection and the evaluation process of ECoC cities

In 1999 the European Parliament and the Council decided[4] the action plan for the European Capital of Culture programme series for the years 2005 to 2019, and published the time schedule for Member states which indicated that Hungary would be entitled to select a cultural capital in 2010. This decision defined the priorities of the ECoC programme as well. 'Each city shall organise a programme of cultural events highlighting the city's own culture and cultural heritage as well as its place in the common cultural heritage, and involving people concerned with cultural activities from other European countries with a view to establishing lasting cooperation. Cities may choose to involve their surrounding region in their programme. A linkage between the programmes of the designated cities of the same year should be made.' It is important to remember that until 2004 the decision about the selection of ECoC cities fell under the authority of the European Commission within intergovernmental cooperation, and then new selection rules were established setting up a Selection Board. On the basis of the proposals regarding the modification of the selection procedure, the European Parliament and the Council altered the rules[5] hoping to create a more efficient, more transparent and more European system.

The decision of 1999 also provided that the Commission was to prepare an evaluation report every year about the previous year's results, and this monitoring became more and more determinant as years went by. The rules renewed in 2006 were intended to intensify competition between cities, to improve the quality of applications and the efficiency of the initiative itself. Accordingly, instructions for the selection and for the supervision of ECoC 2010 cities, including the project from Pécs, were also changed: a selection board of six national professionals and seven European experts supervised the selection period until the announcement of the city, and later the seven European experts monitored the cities within the so-called 'supervision procedure', and

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[2] The first season was organized by Athens in 1985 with the denomination of European Capital of Culture after Melina Mercouri, Greek minister of culture, initiated the launch of the programme in 1983.

[3] Csekő-Mesterházy-Zongor (2004)

[4] Decision 1419/1999/EC of the European Parliament and of the Council of 25 May 1999 establishing a Community action for the European Capital of Culture event for the years 2005 to 2019

[5] Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019

provided consultancy during the period leading up to the year of the event, supporting them to implement outstanding programmes of European dimension.

At the same time, the supervising and consultancy board composed of international experts controlled the accomplishment of the initiative's goals and requirements, with special regard to European added-value. During the preparatory period the board had a meeting twice to supervise the affected cities. The three ECoC 2010 cities, Pécs, 'Essen for the Ruhr' and Istanbul reported for the first time on 21 November 2007 to the supervising and consultancy board. The board prepared a report after every meeting which was forwarded to the Commission, to the affected cities and member states, and it was also published on the Commission's website.

The EU supported the ECoC cities through the Agenda for Culture. Starting from 2010 the financial contribution was enabled in the form of an award founded to honour Melina Mercouri. The successful monitoring procedure, therefore, became very important for the ECoC 2010 cities, as the Commission raised the contribution to the maximum, and the sum of 1.5M EUR was made available for the cultural capitals before the start of the programme. Pécs was informed about being awarded the contribution in November 2009.

Pécs – road to victory

Hungary became member of the European Union on 1 May 2004, and the same year it could publish the call for the title of European Capital of Culture 2010.

The title meant excellent marketing possibilities for both the country and the city, and apart from a cultural season, significant ideas in urban development were also among the objectives. All this was reflected in the call for applications harmonized with the requirements expected by Brussels, published in 2004 by the Ministry of Education and Culture: „The aim of the call for applications is to draw up a concept and an implementation plan corresponding to the principles of the related EU decision, being capable of innovatively representing the city's cultural life and its natural, physical and intellectual heritage in European dimension, and enabling the implementation of regional development concepts in the long run." According to the conditions of the call, apart from cultural values, investment aspects were also given great emphasis.

The idea of applying for the ECoC title first came up in Pécs at the South-Transdanubian Regional Research Institute. The researchers of the institute informed the city government about the existence of the European programme implying also possibilities for urban development. The importance of cultural programmes and investments were increasing during those first decades after the political transformation, as the city was losing its previously industrial characteristics and was going through a huge recession. Due to the transformation Pécs was becoming an administrative, cultural and commercial center again, the university and the city government turned into being the biggest employers mainly through their educational and health institutions. The city's cultural traditions became increasingly valuable, institutions and services were much more highlighted, and it became clear that the city's possible competitiveness lay in a tourism based on cultural traditions. In the spirit of this idea the city had successfully applied for the World Heritage title in 2000, and had renovated the Early Christian Burial Sites in 2004. The application for the ECoC title also fitted in with this process. The preparations for the first round of applications were made by the city government together with some leading intellectuals in Pécs, and also with many others representing NGOs acting in the cultural field. The University of Pécs participated actively in the preparation of the application as well.

Considering the increased interest of Hungarian cities for the title, the City of Pécs already decided in the application period to establish a management group separate from the city government, finding that a necessary tool for staying competitive and for increasing chances of winning. The Assembly of Pécs with its decision of 27 January 2005 commissioned the Európa Centrum Kft to complete the operational work of preparing the application. This was the moment where the long process, which was not to be free of scandals, started and lasted until 2011, during which the city worked had to complete the implementation of a project never seen before. Participants of different levels interpreted their tasks and their spheres of authority differently. Several actors in the city's cultural and public life saw great potential in the programme, and all of them wanted their share of the events.

Contrary to the unanimous decision of the assembly, the application process was not supported without problems. It was not mainly the political opposition which raised objections against the plans, but the actors

within the economical and financial sector who doubted the viability of the programme and its contribution to stimulating the economy.

In spite of the doubts, the number of applicants was unusually high (11 cities entered the "ring"), therefore the Hungarian application was conducted within a two-round system. Budapest, Debrecen, Eger, Győr, Miskolc, Pécs and Sopron were the cities which entered the second round. The decision makers decided not only about the ECoC title, but also about one city winning a chance for a substantial development.

The national competition's second round, which was the final decisive one, took place during the autumn of 2005. Mr Bozóki, the new minister directing the Ministry of Education and Culture, who admittedly laid emphasis on increasing the role of the country, and on the involvement of NGOs, requested an independent Examination Committee with international well-known professionals to evaluate the applications and to give a preliminary recommendation. The Commitee found that the application of Pécs was the best one, therefore on 19 October 2005 it was decided that Hungary would submit this application to the European Commission for the title of European Capital of Culture 2010.

Preparation for the 2010 cultural season

After the decision had been announced, preparations started for 2010. The city was expected to win applicable EU funds for the purpose of investments. For the preparation of applications Pécs received 1Bn HUF of non-refundable government subsidy in 2006.

The winning Pécs 2010 ECoC programme entitled „The bordless city" was based on five pilllars:

− Pécs is the city of lively public spaces. It is a Middle-sized city which can present a model of city life that is very different from that of a metropolis or a small city.
− Pécs is the city of cultural heritage and cultural innovation. It is a 2000 years old city and it is the scene of artistic innovation.
− Multicultural city which has developed different cultural layers. Latin, Turkish, German, Croatian, Hungarian cultural heritage. Today the city is the most important location of the Hungarian-German, -Croatian, -Serbian, -Gipsy, -Polish, -Ukrainian, -Russian and -Greek culture.
− The city of regionalism. There is no other Hungarian city whose name is more closely tied to the idea of regionalism and decentralisation than Pécs.
− Pécs is a cultural gateway city open to the Balkans and other non-EU.

For the achievement of the goals defined in the pillars the city set the objective of realizing five key projects:

− Music and Conference Center
− Zsolnay Cultural Quarter
− „Grand Exhibition Space"
− Regional Library and Knowledge Center
− Renovation of public squares and parks

The ambitious objectives were formed by the city along the priorities defined by the cultural government. The contract signed by the government and Pécs in 2006 provided the city with 4M EUR for the preparations, but the budget of 2010 had not been completed by that time.

The first monitoring of the Pécs 2010 programme took place in Brussels in 2007 where the Pécs delegation reported that preparations were ongoing nicely, and the organization required for the implementation had been established fully respecting every legal obligation.

However, the board mentioned that a high number of people in leading positions had resigned since Pécs officially received the title, and at the same time stated it had concerns regarding the management structure.

It is important to underline that the interpretation of the management structure is a central issue when winning the ECoC title. Usually the city government, the national authorities or sometimes both jointly make a decision about the organizational structure to be built up and its powers for the implementation of the ECoC season. The 'owner' of every ECoC city is the city government itself, which is responsible for setting up the bodies to make strategic decisions. The big problem usually comes from the fact that the composition of the bodies does not depend on the efficiency of the operation, but mainly on political balance and representation.

The management structure may be shifted in two directions: one is a decentralized system coordinated by a central management group which does not manage the ECoC programmes, the other is a strongly centralized system with a management body directly organizing the projects and the events. In fact every ECoC follows a combination of these two systems even if to various extents. It would be very hard to define the ideal pattern of a management system because of the dissimilar character of each of the ECoC cities, but it can be confirmed that the autonomy of the management organization responsible for the implementation is indispensable for success. A source of danger lies within the relations between the governmental assembly and the operational management, and within an eventual difference in views and opinions which may even come to dominate over cultural viewpoints. In several cases the tasks of the local government are not clear, and its decision making system is slow and unpredictable.

Regarding the Pécs 2010 ECoC programme it can be said that the structural models approved by the assembly decisions were changing in accordance with actual power-games. A precondition for the success of the 'Borderless city' application had been the cooperation of the city management with civil intellectuals, but after the ECoC title had been awarded, the civil circle felt themselves excluded from the project. Professional standpoints were increasingly overshadowed, the civil stakeholders were kept out of the structure and their places were taken over by officials from the City Hall. Another new participant appeared too, namely central government. It followed the same principle for the civil stakeholders when the city applied, and in exchange for financial resources it was making available, it intended to take control.

During the preparation for the cultural season Pécs wished to draw in the region to take part as much as possible, and through its cultural identity it had the intention to develop the role of creative industries. It aimed to focus on the youth, and sustainable development was meant to be a key issue. By way of a constructive work during the preparatory years, Pécs hoped to make up for the absence of cultural institutions of appropriate size and efficiency which were deemed necessary for the success of the cultural season.

One of the main issues of the preparatory period was how to guarantee sufficient financial support for infrastructure developments. It was decisive for the project, just like the expectation to enable the city to realize a change on a scale that counterbalanced the Budapest centricity in some way, - by bringing into effect some developments like the construction of a highway and improvements to the railways. Decisions related to investments were always made by consensus, with the support of every party: the city, the region and the central government. Pécs counted on regional effects resulting from infrastructural developments, particularly in the field of tourism. Pécs intended to follow the example of Sibiu which had been a successful cultural capital in its determination of organizing national events in 2007 in Sibiu.

However, during preparation many questions were raised in terms of the project's sustainability. The main flaw was the incompleteness of the artistic content, the international cultural developments were still missing, the conceptual long-term focus was not clear. Competent human resources turned out to be as important as the bringing in investments. A proper balance was meant to be found in terms of the projects' content, the cultural organizations and the participation of the public. Ensuring participation of the public in the infrastructural developments had been the pledge to guarantee that citizens would be able to use them appropriately after 2010 as well. The elaboration of a communication strategy also became an pressing issue, just like the complete detailed planning through to the end of year 2010. It was necessary to ensure the transparency of the project, including the commitment of the authorities towards the project, and the well-founded operation of cultural organizations after 2010. The expectations from Brussels was to guarantee the independence of the artistic director and of the management team in order to enable them to create, and for them to implement and control creative events. The European Commission also requested a permanency of the team responsible for the season's preparation. At the beginning of 2009 further problems of unstability and management issues again emerged which, according to the EU, could set back preparations. In consideration of of the observations from Brussels, the government undertook definitive political and financial commitments towards the project.

Thematic preparatory years helped to affirm the civil society. Thanks to the relations developed with the Balkan states, the Southern Cultural Zone was created, exchange of artists and realization of resident programmes became possible. The ECoC programme mobilized some separate funds for the road network and for touristic developments as part of the regional development. For the legacy of year 2010 the city intended to create a new cultural strategy built on civil society. However, the most innovative aspects did not emerge from

the cultural programming, but from other processes which enabled the civil society to form cooperations with bordering regions of neighbouring countries. The European dimension placed the city as integrated into the programme in a European context.

Representatives of several cultures, mainly minorities, live in the city and they had a serious roles in forming and implementing the cultural season. The appearance of these groups' interests was a challenge not only in cultural and but also in political terms.

On the whole, it can be said that during the application process of the ECoC programme the city managed to mobilize numerous people and organizations. For the implementation of the programme a special structure was established using foreign examples as well. But at the time of establishing the new organization spheres of authority and the relations of subsidiarity were not precisely clarified in relation to the city government with the management group, and also concerning the city's cultural institutions. A definitive ambition to mobilize the city's intellectual and economic potentials seemed to be presented, but it became clear that this challenge out-grew the city's capacities, therefore outsiders needed to be involved in the planning. Nevertheless, constant fluctuation and changes in concept characterized the project due to the weak explicitness on the part of the participants.

Experiences of the realization

Notwithstanding the rather unsmooth preparatory period, the Pécs 2010 ECoC programme was inaugurated on 10 January 2010 by way of a monumental celebration, and the cultural season started.

The programming was based on the five pillars listed above, and the cultural programmes consisted of the following main elements:

I.Official events
- All arts festivals, big events
- Music
- Theatre, dance, film
- Applied and fine arts
- Scientific programmes (with the University of Pécs)
- Literature
- Residents of the city
- Export of culture

II.Programmes by NGOs
III.Accompanying programmes
- 2010 accompanying programmes of local institutions
- Regional accompanying programmes
- One wins for all – programmes of Hungarian cities applying together with Pécs
- Programmes of the City of Szeged, primary partner city

The closing of the cultural season coincided with the inauguration of the Kodály Conference and Concert Center. The construction was completed in December 2010, and opened its doors to the public with a huge gala concert.

It can be stated that the Pécs ECoC programme was a complex urban planning and development project, which marked out a new development path for the city struggling with economic, social and identity crises. This is why the evaluation of the cultural season's results was of great significance. In July 2011 the experts of Pécs prepared a questionnaire survey[6] in which they wanted know whether the goals defined by the city had been realistic in terms of feasibility. The survey informed on the opinion of the larger public in this regard.

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[6] Koltai Z.: Volt egyszer egy EKF, Tudásmenedzsment 2., PTE FEEK, Pécs, 2012 (Once upon a time a European Capital of Culture, Knowledge Management 2. PTE FEEK, Pécs 2012)

On the basis of the results it can be seen that Pécs had judged as improved both locally and also nationally as a result of the year 2010 (see Diagram n.1). Compared to the 61.7 per cent representing the more positively thinking respondents on national level, 66.4 per cent of local inhabitants saw it this way.

The majority (about 70 per cent) of the respondents fully agreed with the statement that owing to the ECoC project the city had been enriched with decent cultural institutions and buildings (see Diagram n.2). This result indicates that the new inward-investments were seen as some replacement for the shortage of satisfaction by the public.

The results unequivocally show that the city had been lacking cultural and touristic institutions considered essential for the realization of the ECoC programme. It is an outstanding achievement, with particular regard to the economic crisis which started in the preparatory period, that all the five projects have been completed, even if the execution in some cases was seriously delayed.
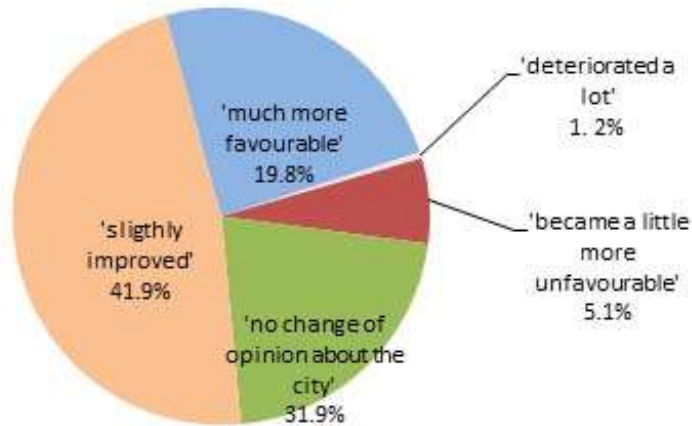
Diagram n.1: Has your opinion about Pécs changed in the last 12 months? (answers nationwide, 2011)
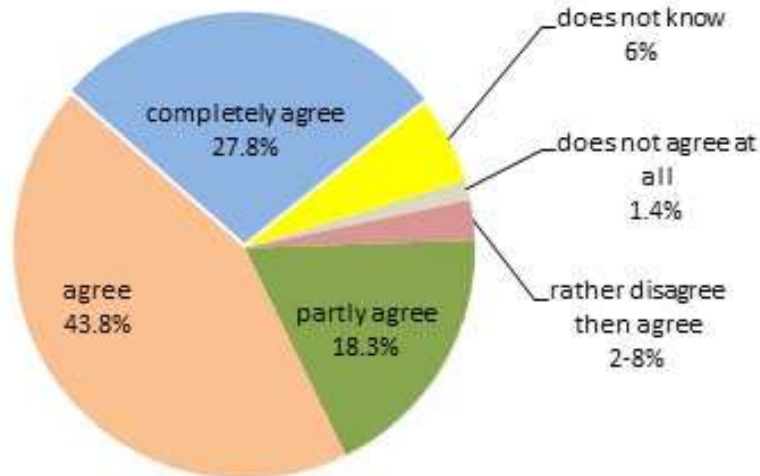
Diagram n.2: 'the city was enriched by decent cultrual institutions and buildings'[7]

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[7] **Diagram n. 1-2.** Source**:** Koltai Z.: Volt egyszer egy EKF, Tudásmenedzsment 2., Pécs, 2012 (Once upon a time a European Capital of Culture, Knowledge Management 2. PTE FEEK, Pécs 2012)

Conclusion

It is certain that the most successful cities were the ones managing the cultural season as part of an urban development based on culture. Even though the ECoC budgets were inevitably reduced due to the economic crisis and that came hard on the cities, workplaces were created in the cultural and in the creative industries sector at a time of social and economic challenges. At the beginning the objectives of the ECoC cities implied cultural diversity and dialogue between cultures, but later the regeneration of cities, heightening their creativity and improving their image came more to the forefront. Lately it has become so significant that in certain cases the ECoC cities were turned into exemplary 'laboratories' for strategic investment targeting culture on local and on regional level. At the same time it is indispensable for the ECoC programmes to be encircled by appropriate management structures. Lack of success is usually due to the inadequate management structures burdened by political interferences.

Examining the project of Pécs it can be stated that despite the initial hardships public opinion moved in a positive direction. Although the sustainability of the results is still at issue, according to the elements listed below, the project of Pécs may be considered quite a success:[8]

- Serious investments in cultural infrastructure followed by intense public debate around city development;
- Relatively early commitment by the city and also by the government regarding the necessary funding to complete the investments and to organize the events;
- Growing cooperation among stakeholders (previously hardly known as such);
- The application was initiated by stakeholders at a local level based on consensus (but with serious deficiency in frameworks and experiences);
- Success in developing an international programme, cooperation with neighbouring countries and other ECoCs.

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[8] The success factors of Pécs in the evaluation analysis completed for the European Commission (Ecorys, 2011: 64)

BALÁZS NÉMETH

Learning Regions, Regional Development and New Roles for Higher Education through the European Lifelong Learning Initiative

A Short Description of the Evolution of Learning Regions

The evolution of learning regions started right in 1972, when the OECD initiated a seven city project which it called Educating Cities. Vienna, Edinburgh, Kakegawa, Pittsburgh, Edmonton, Adelaide and Gothenburg would undertake to put education at the forefront of their strategies and policies with a view to developing economic performance. And that experience would then be translated into an example for other cities around the world. There have been many positive results from that project but perhaps it's a comment on the fate of all projects, or perhaps it's the nature of politics, that, in the 1990s, only in Gothenburg did the city officials even knew about the project 20 years later.

Surprisingly, it was in the early 1990s that things started to develop in a much broader way (Longworth, 1999). Longworth labelled it the as *the age of innocence* – when researchers recognised that something was afoot but not quite sure what it was. A couple of accelerating conferences took place in the first half of the decade, both of them helping to push back the limits of knowledge and action. The Gothenburg gathering in 1992, also sponsored by OECD, was a follow-up to the Educating Cities project. It initiated the international association of educating cities, based in Kaunas, and now with a membership of more than 400 cities world-wide.

The Rome conference was organised by the *European Lifelong Learning Initiative* and the American Council for Education in 1996 and this, in its turn, created the *World Initiative on Lifelong Learning*. Sadly both ELLI and WILL are now defunct but they contributed a great deal to the advancement of learning city knowledge during the 1990s. ELLI was instrumental in developing some of the early charters for learning regions – charters that spelled out the commitment of a region to improving learning opportunities and methodologies for all its inhabitants. It looked like this – the basis for a widespread discussion on improving the local culture of learning. Cities as far apart as Adelaide, Halifax in Canada, Espoo in Finland and Dublin took this charter template and adapted it for their own use.

And then the middle of the decade along came the European Year of Lifelong Learning in 1996 – it was taken very seriously by ELLI and most universities – perhaps because there was a funding stream attached to it – yet, its significance was unfortunately largely ignored by many of the organisations that matter - cities, regions and schools and business and industry and most of the population of Europe. In spite of this, there can be no doubt that the provenance of today's work on learning cities and regions lies in the early work on lifelong learning given an impetus by the European Year.

And 1996 did lead to a renewed awareness of the importance of education and more particularly to the idea that a world of rapid political, economic, technological and environmental change in turn leads to rapid changes in the practice and delivery of education.

Most critical thinkers on education and learning understood that the late 20th century world of education and training was changing. From one in which teacher's wisdom was delivered top-down to those who were thought worthy of it was giving way to a much more open lifelong learning world of personal learning continuous throughout life. Meanwhile most of the educational world was still immersed in its own version of the dark ages. Most of them believed that education was not available to all citizens but they were also imbued with an imperative to persuade whole populations that learning is a good thing for their economic, social and intellectual health and well-being and for social stability in general.

This was a 180 degree change of focus from top-down education delivery - to a bottom-up satisfaction of the needs and demands of the learner. Using the tools and techniques of lifelong learning such as personal learning plans, requirements audits, mentors, coaches and guides and access to electronic networks. The cynical view of

course is that it hasn't lasted – that politicians, in their search for measurable indicators to persuade the voters that education is improving, would take the easy top-down utilitarian option –and so it has proved in some countries, but there are still some idealists who see learning cities and regions as the natural location for the practical application of lifelong learning, transforming it from a vague concept into a workable reality and who still think that it will be possible to see people of all ages indulging happily in – to quote the title of the Finnish National Lifelong Learning Policy Document – "the joy of learning". What an excellent title for a Government paper.

Unfortunately, ignoring a great number of excellent initiatives, the process moved on to the age of experimentation. In the later part of the 1990s National Learning City networks began to appear – firstly in the United Kingdom and followed later by those Finland and Sweden. The North European focus by the way reflects very much the centre of gravity of lifelong learning and learning city interest. With several notable exceptions Southern, Central and Eastern Europe have taken much longer to embrace the very real benefits of creating learning cities and regions.

In this new age of experimentation, Learning Region projects began to be funded – 16. one of them 'TELS - Towards a European Learning Society ' developed what it called a Learning Cities Audit Tool and studied the performance of 80 European municipalities. In ten domains of learning activity from access to participation, from leadership to commitment, from wealth creation and employability to celebration and social inclusion.

Unsurprisingly, it found that the words 'Learning City and learning Region' were not well known – indeed in more than two thirds of those 80 cities, they were completely unknown – but the surprise is this – once the audit tool had been used and the concept had become known, a large number of them asked themselves why they were not more active in these domains, and became converts to the cause. Perhaps this was the first recorded use of an academic questionnaire as an evangelical tool. At this time too, there were conferences and learning city launches – places like Liverpool, Espoo, Edinburgh and Glasgow and several other cities, many of them in the UK came out, as it were. *Learning Festivals* celebrated the joy of learning in Glasgow and in Sapporo, Japan.

And so Europe drifted into the new millennium and what may be called *the age of advancement* propelled principally by the European Commission's Lisbon agenda, which has put lifelong learning at the forefront of European policy. The development of learning cities and regions was one key strategy of that policy – and so the European policy paper on the local and regional dimension of lifelong learning was born in 2001. This important document was based on the results of TELS and written by Norman Longworth. The document clearly stated that 'Cities and regions in a globalized world cannot afford not to become learning cities and regions. It is a matter of prosperity, stability, employability and the personal development of all citizens' They were clear and forward looking words indeed, and a striking challenge to every local and regional authority that has read them – which, because of the nature of information transmission, is unfortunately, very few.

But later, the OECD also geared up the process in 2001 with its learning regions project in 5 European regions – Jena in Germany, Oresund in Sweden and Denmark, Vienne in France, Kent in UK and Andalusia. Among its findings was the perhaps surprising statement that secondary education appears to be the most important for regional development and the more predictable one that there is a need to encourage creativity at all levels of education. And that's a theme that crops up time and time again in learning region folklore – *creativity, innovation*, vision at all levels of education - Would that it were so in reality.

CEDEFOP, the European Vocational Training Agency also joined in the party in 2001. The results of its own project between regions of Europe and USA urged regional management to develop a means by which educational and other organizations have a common purpose – each one learning from each other and each one learning with each other – in planning and implementing social and economic innovations. Those are significant words - because now we seemed to be making a real advance in our understanding of what a learning region is – cooperative, multi-faceted, creative, innovative, communicative, - different

And despite the fact that many cities and regions are still well behind the mark, in the new millennium the movement to create learning cities and regions threatened to become an avalanche – as a couple of examples among many, Germany established around 76 learning regions, while every city, town and municipality in Victoria Australia became a learning entity. moreover, the Chinese government has now decreed that every large city in China should become a learning city by 2010 and beyond.

Not too late from this, the IDEOPOLIS was born, described by Tom Cannon and his collaborators as ' A City or Region whose economy is driven by the creative search for, and the application of, new ideas, thinking and knowledge, and which is firmly rooted to the creative transfer of ideas, to opportunities, to innovation, and eventually to production.'

There are those words again – *creative, innovation, new ideas and thinking.* These initiatives moved most researchers into what might be called the age of understanding – and many of them finally thought they got it – or knew, or thought they knew - what being a learning region entails and, simultaneously, the number of European projects increased. From every part of the Commission – Learning Cities and Regions are now included in the Framework research programmes and a lifelong learning element now has to be included in the vast majority of the Commission's Social and Development Funding. There became a great need for tools and materials that would help cities and regions to get that understanding. Therefore, particular Socrates projects developed those learning tools for city and regional management and learning materials to help them propagate the message to others. And yet the OECD would have you believe that *all regions seek to sustain economic activity through various combinations of lifelong learning, innovation and creative uses of information and communication technologies.* (OECD, Learning Regions project - 2003)[9] One can find more on learning cities and regions at www.eurolocal.info.

Some theoretical frames on learning and the learning economy

In order to promote an understanding of the concept of learning cities/ learning regions, it is worth indicating that there are four major related but different impacts for the idea itself. The first impact for the reconceptualisation of learning and learning economy (and indeed learning organizations) can be traced to what now must be seen as a seminal paper by Lundvall and Johnson (1994) on the *learning economy*. Its importance of different types of learning and the difference between codified and tacit learning is well articulated – something not new to those in the fields of education and adult learning. What is of special interest, however, in the paper by Lundvall and Johnson is the explicit connections made to the economy. While *the role of learning in production and work is not new*, generally it was largely 'assumed' and occurred invisibly (Razavi, 1997). What Lundvall and Johnson (1994) and others (Edquist, 1997; OECD 2000) have identified and stressed *in newly emerging knowledge economy is that learning is now a fundamental process and resource*.

A second impact for learning cities/ learning regions arrives *from the application of learning within and across organisations* (Senge, 1990). Economic geographers too, have underlined in what forms *the transfer and sharing of knowledge and ideas across informal networks within industry clusters* (sometimes referred to as collective learning) seems to be a *critical aspect of creativity and innovation* (Keeble et al, 1999). Since innovation is a basic element in the knowledge economy, ways to promote, support and enhance innovation are important (Edquist, 1997).

As for case *studies of technopoles and industrial complexes in Europe* (Cooke and Morgan, 1998), in the United Kingdom (UK) and the USA and Canada (Wolfe and Gertler, 2001) there is growing evidence and awareness *that learning is the fundamental process at work in the new knowledge economy*. Far from a presumed and hidden force, it needs to be made explicit, strengthened and backed up.

Apart from matching clusters and communities of practice *the work of economic geographers signalled* a third important aspect for the conceptualisation of learning cities, learning regions – *the spatial context*. Florida (1995) set the idea of learning regions and others (Bokema et al, 2000) described as the basis of regional innovation systems. A very special idea was framed here that in particular locales, learning, which was fostered and supported through good *learning infrastructure* (i.e. a regional innovation system*) enabled the locality to compete in a global economy.*

This recognition of the regional scale *provides an important link to local economic development and the importance of learning, social capital and human capital in community development*. By setting this link, it is open, thereby, to move beyond a potentially narrowly defined regional innovation system which watches on business and industry alone *to take a wider whole-of-community approach where increasingly learning and*

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learning processes can be the vehicle to equip and empower whole communities (Amin, 1999). Allison (2001) has broadened the spheres of activities and influence for learning *to underline a learning communities approach to local economic development. In this approach an explicit link between learning initiatives, partnerships and governance, social capital and building local capacity together with capabilities and economic prosperity is developed.*

This lies at the centre of local economic development and several community case studies in urban and rural areas demonstrate how this approach may promote local economic development.

Parallel to this special approach to local economic development is the work of scholars in the field of education research. Tooke (2000), for example, argues that the broader value of learning has been recognised by those who work in and focus on education, lifelong learning, adult and community education. Obviously, this scholarly tradition brings in *a timely and useful critique to the concept of learning regions provoking an effort to embrace wider social and community development issues*. The TELS (Towards a European Learning Society) Project (Longworth, 1999) and the UK Learning Towns Project (Yarnit, 2000) clearly present *four critical objectives for learning and learning initiatives which encompass (i) economic prosperity; (ii) social inclusion; (iii) sustainability; and (iv) governance*.

These objectives match with those most frequently indicated in local economic development strategies. It is the interrconnection of these *different dimensions of "learning" which result in a framework for a whole-of-community approach to learning cities, learning regions* to underline the economic and social life of communities in the global economy. In this broader conceptualisation, the scope of actions and *value of learning goes well beyond a limited definition of industry clusters and issues of competitiveness, innovation* (as important as these are). As the flow of learning initiatives by Yarnit (2000), Longworth (1999), Longworth and Franson (2001), Allison (2001) and others describe, learning makes its way through the community in many ways.

With each of these activities, the community may learn and develop sustainably. Learning enables communities to face change, adapt and transform on their own. *When the concept of learning cities/ learning regions is understood in a broader framework, it opens up exciting potential and possibilities for many communities, particularly when considered against reductionist narratives on exclusively economy-centred structure, by turning to more balanced models.*

European Background of the Lifelong Learning Initiative

It is essential to look back upon the European initial steps in the theme of lifelong learning that have been influencing the scope of new roles for higher education. The first step towards lifelong learning within the context of the European Union was taken through the European Lifelong Learning Initiative (ELLI) in Rome in 1995, when researchers in education opened a public forum at a conference for promoting learning and the development of quality of content and the process of education. (ELLI, 1995)

The emerging role of higher education institutions in the development of lifelong learning is obviously essential for making lifelong learning a reality as universities and colleges, since the late 1990s, contribute to the realisation of that initiative and Lisbon-goals, together with the aims of the *Education and training 2010* working programme. The latest document clearly pointed out the role of higher education. (EC, 2003) Also, the working programme was strongly attached to the goals outlined in the concrete future objectives of the education and training systems of the member states of the European Union and reflected three strategic dimensions which explain the roles of higher education in developing lifelong learning:

These are:

1. The development of the quality and efficiency of the education and training systems within the European Union;

2. The development of opportunities and access to the education and training systems; (The two points are both reflected in the well-known Bologna-process to highlight the steps forward the European Area of Higher Education)

3. The development of forms external partnership of education and training systems.

(This point was embedded into the framing of *learning cities and regions of lifelong learning* initiatives in and after 2001, namely, into the development of learning cities/ regions and related good practice in some of the member states.)

The third point of the working programme explains that higher education, as part of the education and training system, must be open and act as a partner in local and regional partnerships to develop communities!

The indicated points underline the initiative of the European Commission which, since 2002, has been supporting the establishment or change and modernisation of local and regional spaces of lifelong learning. The aim is so as to get formal, non-formal and informal learning closer to each other, referring to the partnership of public administration, higher education, chambers of commerce and industry, sectors of economy, culture and civic society by forming regions of lifelong learning (EC, 2002).

Models/frames for possible local and regional partnerships in Hungary to involve higher education institutions:

- *Pole-development programme* (Effective participation in economic cluster-development);
- establishing learning regions in order to support partnership-based programmes of co-operation for education and training, knowledge transfer, competence development, R+D models, etc.
- Creation of knowledge-centres in the heart of regions through the infrastructural basis of higher education (it is a model of combined access to library, IT and cultural services to recognise local and regional learning and development needs of the public and private spheres!)

Hungarian higher education must identify key priorities in relation to lifelong learning according to the approaches to some peculiar international organisations, like EUA, EUCEN, PASCAL.

European Universities Association (EUA, 2003) pointed out in 2003 that higher education ought to recognise important dimensions of lifelong learning leading to strategic changes, such as:

- Higher education has a key role in creating a real scientific frame and discussion for adult and continuing education through the lifelong learning initiative referring to the quality development of education and training and to the practice of learner-centered assessment;
- Higher education institutions must be involved in consultations on formulating national lifelong learning strategies;
- The innovative potential of higher education must be considered (e.g. the pole development programme in Hungary);
- Most higher education institutions in the countries of Central-Eastern Europe do not build lifelong learning into their strategies and missions. (Therefore, it is important to underline the role of institutional development plans to in-build dimensions of lifelong learning, like bringing learning closer to the learner through newer forms of learning);
- The European lifelong learning discourse has pointed out the formerly underestimated co-operative role of higher education to involve stakeholders into discussions on creating a better learning climate, like market players, civic organisations, local and regional councils, cultural institutions. This role has been criticised by traditional academics;
- Adult and continuing education is not recognised in higher education institutions with the same scientific respect as other subject areas of education and research, even in countties where lifelong learning, adult education is so important in the education and training system (e.g. the United Kingdom, Finland, or Sweden).

The functional reconstruction of higher education

After the turn of the millennium, scientific dealing with the functional changes in higher education indicated that the co-operation of universities and colleges with the economy is primarily influenced by changes occurring within the organisations of higher education. In the cases where they recognise the meaning and role of partnership-based, innovation-centered approaches referring to lifelong learning, they will have the motivation to construct new forms of local and regional co-operation in order to develop learning opportunities, methodology and content. That is, to indicate the corporate role of universities (Jarvis, 2001).

Universities and research institutes as centres of science have become important stakeholders in regional development to expand and disseminate knowledge of innovation and to change capacities. The valuable attraction of a region depends today on balanced networking between higher education institutions, companies and community organisations (NGOs). Partnerships amongst universities and companies, according to Gál (Gál, 2005) make regions develop their innovative potential through knowledge transfer mechanisms, therefore, innovation, in my approach, must be considered as an interactive and systemic process which has a spatial format to host co-operations between organisations in transferring knowledge in a network.

Social/third role of higher education

It is a very accurate and relevant issue for reconstructed university roles to open up a third mission for universities and that is to help the community change and develop through special actions which are not related to education and training. This problem affects the cultural roles of universities too. Doyle pointed out that HEIs' activities on the cultural front are subsumed within other policies and strategies and areas of enquiry. A peculiar impact according to this issue is that HEI's do not research themselves as often and as effectively as they do everyone else, particularly the third role they have as a cultural presence and cultural resource, Doyle remarked (Doyle, 2007).

In Hungary, higher education institutions have recognised a role for lifelong learning/ adult learning, yet they are used as a means for raising student numbers and to change structure through the Bologna-reform. Another narrative of lifelong learning is to work closely with the community, but mainly with economic organisations and institutions. On the other hand many universities have also come to the conclusion that changes in public attitudes are really challenging higher education. Lifelong learning made missions of universities and colleges taking up corporate roles and a constraining factor to search for new models of partnerships.

I personally think that higher education is in a crisis situation for finding new tools and methods of education for new, or changing clients with changing learning needs (Németh, 2007).

Interestingly, a very unique Scottish example brought in the value and status of academic knowledge and expertise as something to be understood as public property for deployment so as to enrich the social and cultural contexts in which they born (Crowther-Martin – Shaw, 2006). That is, an essential realisation of knowledge and expertise being connected to social and community platforms which today need higher education to take more responsibility and action, I think, in Hungary this has yet become a reality. Universities and colleges have not yet explored, with the required dynamism, new tools available for such new public policy for higher education to serve and to cooperate with their communities. The underrepresented status of forms of blended-learning and e-learning is a key indicator of the emergence and impact of higher education's new roles in Hungary.

Also, there must be a stronger position of higher education in Hungary for the education of citizenship and active citizenship. That direction has also been neglected in many universities and colleges in Hungary over the last fifteen years, however, some schools of adult and continuing education, like the Department of Adult Education of the University of Pécs, opened up an education and research programme (RE-ETGACE, a Framework V. Project, 2004) on active citizenship and governance influencing adult education and learning. Johnston suggests a same model Hungarian university adult education should consider (Johnston) for connecting adult learning and citizenship (learning about citizenship; learning through citizenship and learning for citizenship, 2005) when we try to influence university management to develop partnership with its community outside higher education. Dobay argues, therefore, that a new and „regionally anchored" university charter/mission would be needed (Dobay, 2007). It is another symptom of searching for answers for a changing learning environment, as a clear signal for new community directions and connections needed for higher education in Hungary.

On the other hand, the content and current implications and narratives of lifelong learning may be misleading in cases where higher education does not get actively involved, especially in Hungary, in the process of constructing the national strategy of lifelong learning. Higher education ought to indicate that it has a strong role in lifelong learning not only at a national level, but also through local and regional innovation and knowledge transfer (OECD, 2007).

The role of higher education should not be narrowly focused on the Bologna-process and its implications in structural reforms for education and training in higher education institutions. That is why a more holistic

understanding of university lifelong learning should appear in a new national strategy of lifelong learning after 2010!

In that respect, it is essential to underline, in accordance with major trends in explaining lifelong learning in Europe, the relevance of a joint presence of employability and active citizenship to represent an European approach upon learning. The framing of lifelong learning by the European Commission (EC, 2000) and the UNESCO standpoint clearly signpost the roles of higher education to combine economic and societal impacts and dimensions (UNESCO, 2001).

Higher education in Hungary must take a special societal function which exceeds the dissemination of knowledge. While it tries to reconstruct the contents and methods of its traditional work, it enters into a process of innovation that influences not only economic structures, but also individuals and communities in searching for partnership-based activities in local and regional settings facing challenges. At the same time, higher education institutions join many kinds of models of innovation which require a capacity for innovation and change which a university can represent and make use of.[10]

Vincent-Lancrin, a researcher of the OECD-CERI has also pointed out in his study that:

- One of the points of functional change for higher education is taking complex social role by supporting lifelong learning through emphasizing bringing in quality content for learning based upon economic innovation and social partnerships to address local and regional learning needs (Vincent-Lancrin. 2004)

In Hungary, there are also some researches analysing the roles of higher education regional innovation systems:

Zoltán Gál has studied the so called ERIS survey, in which the role of universities in regional development was compared, and reflected accordingly that universities are institutions to make use of, or suffer the impact of spatial structures of innovation. In the case of Hungary, regional (non-Budapest-based) universities are the subject of improving organisational systems and innovation potentials as part of regional innovation structures in the era of transition or a transitory period (Gál, 2005).

Narratives having appeared so far in Hungarian higher education have been, in many terms, contradictory, reductionist, in which one would find traditional, economy-oriented human resource development explanations referring to continuing education, distance education tools and methods.[11]

The reductionist or narrow views of university lifelong learning in Hungary occurs by replacing university lifelong learning with the Bologna-reform, yet trying to explain that lifelong learning has been a social and political wave leading to it (Derényi, 2007).

I suggest that universities engage, on the one hand, in the development of education and training quality through capacity-building for the mobility of staff and students (van der, Hijden, 2007). On the other hand, better financing and management, organisational development, etc. will also becoming a key issue for universities to be debated in local and regional context (Equipe+ Project highlights that issue in between 2006 and 2008). It is why local and regional programmes of/for partnership with higher education participation must have strong relations with the national development plans (e.g. NFT, ÚMFT in Hungary) to incorporate the learning region initiative (Please find more at the website of National Development Agency.)

I think that there must be some points of directions or pointers which indicate ways forward. Therefore, I want to describe some important issues and challenges to influence university lifelong learning in Hungary:

- Unfortunately, lifelong learning, nowadays, is generally understood as a matter and tool for employability as an issue for higher education to handle. This narrative was pointed out by the European Universities Association 2007 report (Crosier, D. – Purser, L. – Smidt, H., 2007) according to the European higher education area, which did not bring overreaching reasoning and answers to the main challenges of university lifelong learning that Hungarian higher education should consider.

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[10]- The former 3L, now 'Learning for Life' (TÉT) Commission of the Hungarian Academy of Sciences (HAS/MTA) accelerated the debate over university lifelong learning!

[11] In Hungary, lifelong learning is narrowly understood as a tool for employability and is mainly reflected in training-orientations of policy-documents to neglect such important issues as second chance schooling, youth-development, environment-development oeirented education, active citizenship, etc.

That aspect has not changed significantly in the latest report on European higher education for 2010 (Sursock, A - Smidt, H, 2010)

- Higher education in Hungary should promote access to and opportunities in learning being influenced by current social and demographic trends. In that respect, various forms of local and regional partnerships must be favoured in order to msintain a leading role in a changing structure of education and training (Crosier, D. – Purser, L. – Smidt, H., 2007).

- Hungarian higher education institutions should participate in developing the competencies and human resources of decision making bodies and stakeholders (e.g. local and regional councils) and to raise their own capacities for innovation, the quality of knowledge transfer leading to the fulfilment of functional reconstruction (Observatory PASCAL).

- This partnership building, according to Jarvis, can only be successful in a construction of mutual interests and engagement (Jarvis, 2007).

- Institutions of higher education in Hungary should get involved in comparative analysis of the lifelong learning strategies available and in the development of modern frames for regional co-operation models (Jarvis, 2007).

- Hungarian higher education institutions will have to consider the challenge of accreditation of prior learning, also referring that to experimental non-formal and informal learning, especially in the workplace. That is one of the messages of the Memorandum on Lifelong Learning strongly tied to the Lisbon-strategy linking formal, non-formal and informal learning together. It is also relevant to make universities and colleges recognise a partnership for education and training outside higher education, but with its dynamic participation in local and regional initiatives to support life-wide learning as well.

- Networking development is another key issue in university lifelong learning that Hungarian higher education must plan and develop through the Hungarian Universities' Lifelong Learning Network Association (MELLearN). This Network organised its annual thematic conference around the theme of roles for universities and colleges in regional development which can be seen as a good starting point for implementing new methods and structures for organisational development of innovative actions (MELLearN, 2008).

- It is worth recognising that the so-called regional innovation strategies (RIS) indicate what potentials universities currently have in network-building, barriers of developing connections, relations between higher education and economy and the strategic roles of RIS (Gál, 2005.).

I do share the point of Reichert referring to the importance of knowledge regions. They are, in Hungary, reflected through the regional development poles according to which universities have an essential function, namely, to help an economic cluster emerge through the co-operation of industry, trade and higher education. Only those higher education institutions will be able to make use of such models which also change their own organisations targeting research and development as a key area, and not forgetting about the social roles and functions focusing on the dissemination of knwwledge (Reichert, 2006, Németh, 2008)

Managing university adult and lifelong learning as a response to new challenges: the model of the University of Pécs

In a new way after the millennium many universities from the former socialist countries have started to move towards understanding and making use of university adult and continuing education, together with lifelong and life-wide learning, in order to promote a fairly holistic approach to higher education management and development. The Institute of Adult Education and HRD of the University of Pécs joined TheNUCE Network (Thematic Network in University Continuing Education) of EUCEN in the year of 2000. Our input and commitment to that networking, on strict lines with the Memorandum (European Commission, 2000), was the elaboration and analysis of quality assurance in university adult education so as to develop university lifelong learning with two current case studies. However, the University of Pécs could gather some current working tools and methodologies on how to help university management handle challenges like university management, quality

assurance, curriculum development, policy issues of LLL, marketing, finance and staff development, together with partnership building.

Networking through EUCEN has helped the University of Pécs in Hungary to make use of international experience of partner universities in such extremely important areas as the management of university lifelong learning, policy for lifelong learning, regional development, organisational structures, e-learning management for lifelong learning, marketing, staff development, financial management, and future trends.

Also, the Institute of Adult Education and HRD of the University of Pécs hosted the 23rd EUCEN Conference in Pécs in 2002 with the title to indicate a challenging aspect of complex university management: *'Teachers, Facilitators, Mentors or Managers? New Roles and Competences for Academics in a Lifelong Learning University'* which accelerated debates and the needs for networking in university lifelong learning in Hungary and the surrounding regions. It also prompted thughts on how to take advantage of new roles and required competences when managing a higher education institution.[12] It is very interesting that somehow most of the forecasted trends appeared in further projects of EUCEN, like BEFLEX or BEFLEX+ and Equipe and Equipe + which strongly influence current arguments on the theme of university lifelong learning.

The Institute and, from 2004, its succeeding Faculty of Adult Education and HRD of the University of Pécs put a high emphasis on quality-development of co-operation with non-university partners, amongst many others, as cultural organisations, museums, libraries, civic organisations and associations, and local and regional councils. The main driver of such engagement was embedded into the new vision and practice of university management when trying to change lifelong learning at universities into university lifelong learning. The Grundtvig Programme of the Socrates II. project system, in between 2000 and 2006, promoted such initiatives and helped us to not just simply work together with museum experts on how to train museum educators and to develop curriculum for such staff members, but also in learning from them and ourselves too by becoming a rather learner-centered organisation through projects as EUROEDULT, and DILLMULI.[13]

However, in between 1995 and 2006, the adult and continuing education program of our Faculty, which had already been structured into a two-path of a 3+2 format (a college-level degree plus a university degree for cultural organisation or management/ personel organisation or management) was changed into a single BA level of Adult Education (three years) followed by a choice of at least four different 2-year MA programmes in Adult Education, Adult Education Teacher, Library-IT Management, and of Human Resources Management to accord with to the Bologna-process. That process has been a clear and essential marker of the Bologna-process underlining the roles of competence-based curriculum development.

In order to be able to follow main trends in European adult and continuing education within higher education, the Institute of Adult Education, later Faculty, joined Grundtvig projects, like ALPINE (Adults Learning and Participating in Education),[14] in between 2001 and 2003, TEACH (Teaching Adult Educators in Continuing and Higher Education) in between 2003 and 2006 (Atanasova, M – Dockrell, R – Graeßner, G – Németh, B – Tereseviciené, M – Walber, M, 2006). Those projects accelerated a significant change in our curriculum development, teaching and research orientation and methodology. It also contributed to a competence development of the teaching staff by making use of project results as research and development tools. In this way, the Faculty of Adult Education and HRD has promoted curriculum development both to respond to competence changes and challenges in the local and regional environment and to integration of current academic approaches in national and international dimensions.

In connection to university lifelong learning and management and the development of adult and continuing education, from 2003 and onwards, the Institute and the Faculty of Adult Education and HRD of the University of Pécs have been participating, as a founding member, in MELLearN, the Hungarian Lifelong Learning Network. The MELLearN network has so far organised five national-international conferences to deal with key issues of higher education institutions applying, analysing, researching or developing lifelong education and learning in

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order to help universities responding to management issues of their own in relation to lifelong learning at universities or knowledge transfer actions in local or regional dimensions.

Conference themes have reflected APEL (accreditation of prior experimental learning)in 2004; Co-operation with non-educational organisation to develop human resources in 2005; Adult education and training functions of higher education; Higher education and the economy; Training of adult educators; E-learning in adult education in 2006; Adult education experiences and opportunities for higher education in 2007; Lifelong learning networking co-operation of higher education institutions as regional knowledge centers in 2008 and, finally, Strategies, technologies and methods of the learning and knowledge societies in 2009.

Distinguished researchers in adult education and lifelong learning from the Faculty participated in those conferences and presented their research papers at many occasions to have them feature in the follow-on conference booklets. On the other hand, the Faculty of Adult Education and HRD has constantly been involved in preparatory management activities of those national conferences and project meetings and, thereby, has potentially influenced Hungarian ways of thinking about university lifelong learning with a wider European and international perspective.

It is also important to underline that the Faculty of Adult Education and HRD has been involved in other specific development issues and researches to demonstrate its holistic approach to education and learning. First of all, a significant number of Erasmus networking connections have been outlined with scientifically distinguished European and non-European universities in the field of adult education and HRD. A small example is to demonstrate those valuable academic connections from Berlin (Humbold Universität, Germany) to Leuven (Katholieke Univeristeit Leuven, Belgium) and from Torun (Nicolaus Copernicus University, Poland) to Duisburg-Essen (Germany), or from Klagenfurt (Alpen-Adria Universität, Austria) to Rovaniemi (Lapin Yllipisto, Finland) – this well-organised teaching, research and development network welcomed the University of Pécs in many activities as student and teaching exchange, research. Therefore, the University of Pécs has always tried to bring in quality work, enthusiasm and reliability with openness whilst insisting on analysing reforms and innovation in university lifelong learning focusing on labour market needs, citizenship issues and social inclusion.

One of those peculiar work was a Framework5 research project, which was called RE-ETGACE in the years of 2003 and 2004, to scrutinize the development and status of citizenship and governance in two former socialist countries, Romania and Hungary.

Another two projects to demonstrate quality research in the field of higher education's involvement in the development of local and regional learning organisations were LILARA and PENR3L projects.

In between 2005 and 2007, LILARA (Learning in Local and Regional Authorities) targeted issues which influence and challenge learning in local and regional councils or in companies, associations, networks, etc. owned, or participated by them. PENR3L collected some European universities researching and developing local and regional communities through the support of Observatory PASCAL, an international research network of universities, local, regional and some national governments, in strong relations with the OECD. An interesting result of the partnership with PASCAL was that the Faculty of Adult Education and HRD of the University of Pécs held the annual international PASCAL conference in Pécs during September, 2007, and that, accordingly, became an official member of Observatory PASCAL in 2008.

It must be pointed out that by becoming an active member of EUCEN, EAEA, PASCAL, and MELLearN, the University of Pécs and its Faculty of Adult Education has so far been able to follow main trends and challenges in university lifelong learning, especially in the field of university adult and continuing education and research. Our researchers and experts are regular participants at monitoring programmes of the European Commissions DG Education on, for example, the Action Plan on Adult Learning and of the Institute of Lifelong Learning of UNESCO on the CONFINTEA process.

At the same time, we can share our experiences in various ways with other universities, as in case of the TEMPUS projects (e.g. the TEMPUS 3LUC – Lifelong Learning in University Context) in Croatia between 2006 and 2007 and through the Danube Rectors' conferences (e.g. the DRC Conference at Eötvös University in Budapest in September, 2008) and summer schools dealing with University Lifelong Learning.

An important momentum happened in the Fall of 2008 when, eight years after the Memorandum, EUA (the European University Association) declared its Charter on Lifelong Learning by incorporating EUCEN's BEFLEX and

BEFLEX+ recommendations. We recognise that document as major first step in a complex direction with flexible approaches and tools and regional engagement towards innovation and research, We do believe that an essential part of university lifelong learning is to make people understand the main reasons and, history behind the rise of lifelong education and learning and to learn from its almost century-old history with essential curiosity and, at the same time, to remind higher education that change is the essence of organisational learning when one is trying to recognise the challenges of managing a university of lifelong learning (Davies, P. – Németh, B. – Pausits, A., 2010)

The example of the learning region forum – a chance for promoting a 'new learning climate' by higher education through regional development

It is more than clear that the changing role for Hungarian higher education in local and regional development can only be incorporated into recent networking frames. In such instnaces, there is a realisation of having to create new channels for teaching and learning, to engage in knowledge transfer constructed and managed by stakeholders, economic organisations and by education and training systems. A new learning climate will be based and developed through holistic lifelong learning views to penetrate not only education and training, but also research and development systems and other corporate responsibilities of higher education institutions in Hungary.

The Faculty of Adult Education and HRD of the University of Pécs, therefore, has initiated a discussion with the City Council of Pécs, the South Transdanubian Regional Labour Center, the Pécs-Baranya Chamber of Commerce and Industry and the Pécs Regional Training Centre to develop adult education and training within the frames of a 'Learning City-Region Forum'.

The Department for Human Affairs of the City Council of Pécs organised the first meeting for leaders of those institutions and organisations in 2008 where delegates discussed major issues in relation to the planned Forum and its structure. The Faculty of Adult Education and HRD would, according to these plans, host quarterly sessions of the Forum to hold morning discussions on current trends and issues, and in the afternoon to have public presentations on adult and lifelong learning related to formal, non-formal and informal settings.

The group has a main aim to develop a better learning climate for adult learners in both traditional and newer environments, as was suggested by Baert (Baert, 1996) and to invite partners within a consortium to collect and share best practice for quality learning for both economic and social needs with an international, national and regional spectrum. Other specific organisations and associations have also joined the initiative, such as Baranya County, Pécs-Baranya Association for Dissemination of Scientific Knowledge (TIT), the House of Civic Asssociations/House of Educators, the Pécs Cultural Centre (PKK), Baranya County Cultural and Tourism Centre, Pannon Association for Organising Vocational Training, Multi-dimensional Association for Development of Pécs and Its Sourrounding Settlements with agencies like South Transdanubian Regional Innovation Agency and the South Transdanubian Regional Development Agency.

The PURE Project and the participation of the South Transdanubian Region with Pécs, Kaposvár and the universities in those cities

In the Fall of 2008, the Hungarian Ministry of Education and Culture decided to finance the participation of the region of South Transdanubia from South-western Hungary in the research and development project of Observatory PASCAL called PURE (PASCAL Universites in Regional Engagement) Project. Through this project from the beginning of 2009, Observatory PASCAL decided to help thirteen regions participating in the project from all over the world to develop their universities' higher education management for innovation, research - using partnership building and consequently accelerate learning within higher education and economic actors (firms, SMEs), social partners, local councils, etc.

The core research questions of PURE made partners at the University of Pécs, Kaposvár University, the Regional Innovation Agency and Regional Research Centre of the Hungarian Academy of Sciences (HAS) form a Regional Co-ordinating Group to prepare relevant documents, surveys describing main aspects of South Transdanubian geography, economics, social composition, educational-research-innovation-development potential, public transportation, etc. - all underpinning a regional portrait with key issues and challenges

confronting the region. But the essential research questions of PURE simply reflected a group of key issues in regional development:

- "Within universities, how is the 'third mission' (i.e. engagements with community and society beyond teaching and research) being developed and implemented?
- In what ways is the globalisation of the economy changing regional economic, social, environmental and cultural policies? What are the implications for university regional engagement activities?
- What role is national and regional policy on the third mission of universities playing in overcoming barriers to university regional engagement activities?
- To what extent and in what ways are national and regional policies on sustainable development, the implementation of lifelong learning, and on innovation and research policy having an impact on university regional engagement activities?
- To what extent and in what ways is regional (and national) governance and administrative behaviour having an impact on university regional engagement activities?"[15]

The Co-ordinating Group members from the cities of Kaposvár and Pécs organised detailed programmes for two regional visits in 2009 Spring and 2010 late Winter for a special Consultative Development Group which tried to overlay those listed issues within a specific Hungarian context. On the one hand, not only the two host universities had to collect together their major local and regional partners for discussions on educational/training, or research and innovation development, but the visiting scholars who were making the survey met several individual stakeholders who were either influencing or even creating economic, social/political or even cultural potential in the exact region. This Development Group, on the other hand, prepared two follow-up reports upon the 2009 and 2010 visits to the region which became a kind of considered, concrete package of proposals for development and regeneration pointing out specific strengths and weaknesses in the region, and its two universities. The Pécs Learning City-Region Forum decided to make use of those visiting reports and to invite Kaposvár University into the Forum. At the same time, members of the Forum proposed to simply consider each and all proposals through systemic debate on how to generate a more conscious approach to developing appropriate university management, to the planning of research and development and evolving quality education and training programmes.

In April 2010, key findings from the second visiting report underlined the impact of some specifics of the regions' social and economic conditions with the following conclusions:

„1.   The South Transdanubian Region, like the rest of Hungary, is suffering from economic decline; unemployment in the Region is now running at over 18 percent of the workforce.

2.   Although the economic situation is less dire than in Greece, Hungarian public finances are not stable enough to ensure predictable funding levels for higher education institutions. This is exacerbated in 2010 since it is an election year.

3.   The Region faces important physical barriers to economic and social integration into the broader European framework. The new highway to Budapest (set to open this Spring) will improve physical connections greatly and will help improve the region's competitiveness for business location. But the lack of commercial connections by air remains a problem, especially for attracting multi-national firms and also tourists.

4.   The Region faces important social barriers for integration. One example is the difficulty of expanding the use of languages other than Magyar. Another is the difficulty of integrating the Region's large minority of Roma citizens.

5.   The Region is being transformed gradually by its political and economic integration into the European Union. But the process has many contradictions that focus public attention on the negative aspects while understating the benefits. For example, it is ironic that most civic discourse focuses on the negative consequences of the EU, even though most civic initiatives and almost all public improvements in the Region today are financed directly by funds from the EU.

6.   On balance, despite the natural frustrations that come with today's very difficult economic context, the CDG find a deeply held optimism about the Region's future. This optimism is shared widely among the growing

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[15] PURE Briefing Paper1, Point 2.3 *Research Questions,* p. 2.

network of younger civic leaders, many of whom are building strong working relationships with one another." (PURE Regional Visiting Report 2 – South Transdanubia, 2010)

On the current status and patterns of university-regional engagement the same visiting report concluded that:

„1.   We learned much more about the full range of regional engagements that exist at the two principal institutions of higher education in the Region: the University of Pécs and Kaposvár University. Each University has achieved an impressive set of first-rate examples of engagement. The process for achieving these results has been very different in each place, highlighting the importance of flexibility in university-regional engagement initiatives more generally.

2.   In the case of Pécs, the term strategic ambiguity characterises the overall character of university-regional engagement. Although parts of the University of Pécs are very old, the unified institution is very new.

As a result its different components have diverse experiences, and different points of view about engagement. Instead of sparking controversy by insisting on one unified policy for the entire University, its leadership has for several years encouraged a decentralised approach. The result has been a portfolio of successful examples discussed in this report. The strength of these successes has recently created a new practice of regular meetings between the University and governmental leaders, and the first broadly-worded agreement between them to cooperate on several key issues. This model of gradualism may hold promise for other regions.

3.   In the case of Kaposvár, the model is different. Kaposvár University is also a relatively new institution comprising components that have existed for many years and new developments. Unlike Pécs, each component has had a tradition of direct engagement with the city. One city official could not imagine not having strong, direct ties to the University. Consequently university-regional engagement in Kaposvár is much more explicit and direct.

4.   In both cases, we observed the emergence of a decentralised network of 'civic entrepreneurs' including younger leaders from local governments, local higher education, and local non-governmental organisations as well as more experienced individuals who serve in mentoring roles. Individuals in this network share an optimism about the Region's future, despite their common experience of the difficulties today. This network, however, appears to be poorly connected into the private sector.

5.   The variety of engagement models and practices is evidence of a widespread acceptance that higher education will play a vital role in the Region's future development. Local and regional leaders are developing creative initiatives that leverage the assets of HEI's to benefit the Region. The principal constraint is a lack of autonomy over their own affairs. These are often limited by the need to obtain approvals from national funding agencies in Budapest and/or European funders in Brussels." (PURE Regional Visiting Report2 – South Transdanubia, 2010)

It also became apparent by the PURE survey that South Transdanubia should seek to influence the national policy environment through its different channels in the following directions:

- „to support greater flexibility in university curriculum development;
- to ease pathways to accrediting new programmes and elements in response to demonstrated needs, for example by relaxing the course-coding system;
- for effective transparent credit transfer and progression from technical (VET or further) into higher education, also enabling more continuing education and lifelong learning of adults as well as young people;
- to review universities' governance allowing greater flexibility to create spin-off companies from research into commercial activities, allowing part of the surplus to be returned to the University and to support non-profit making endeavours". (PURE Regional Visiting Report2 – South Transdanubia, 2010)

It is clear that the Region should seek to influence EU funding through national government to raise the quantum of EU funding flowing to rural and remote areas via the Leader Programme, for balanced social and economic development that builds on traditional knowledge and skills; Also, the Region should ensure that programmes respond to needs and priorities that are best known locally.

As a summary on the impact of the PURE project on the development of university regional engagement, one must recognize that a region from a country from the former Socialist-block, a country and its society in transition, is in a complex learning process or in a 'learning constraint'. Needing to step towards outlining, establishing, and developing partnership amongst relevant stakeholders to promote regional development through education/training, innovation and research. And thereby, to enable quality learning in individual and organisational formations. I think that the learning city – region initiative has started to turn higher education towards this model in the last 3-4 years, thereby developing capacities and changing directions in co-operation for research and innovation.. At the same time highlighting more human and social capital with flexible modes and tools of learning.when exploring with new like-minded partners.

Observatory PASCAL and its former projects, like LILARA, PENR3L, together with current ones like PURE, R3L+ and EUROLOCAL, have given a major push to the implementation and start of the learning region model. And, more concretely, they have helped universities recognize the importance and to initiate issues and projects on local and regional development, focusing mainly on economic and social affairs and challenges. The Pécs Learning City-Region Forum will, on the one hand, act as a platform for PURE-oriented issues, and, on the other, to move those purposes forward ithrough networking, on a more regional dimension in South-Transdanubia, for example fostering partnership with Kaposvár, Szekszárd and their localities, as well as with Kaposvár University which is the other regional university participating in the PURE visit programmes. Another aspect of PURE is to foster partnership building of higher education with cultural and heritage cluster developments and to incorporate them into the Pécs Learning City-Region Forum – with a purpoise of building a development model close to the one which is currently called 'the Modern Renaissance' at some British universities.

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Equipe+ website: www.equipeplus.org; www.eucen.org

EUA's Charter on Lifelong Learning is available at: http://www.eua.be/publications/#c398

Please find more at: http://www.mab.hu/english/a_regulations.html

Please find more at: http://www.mellearn.hu

More to find on ELLI 1995: http://www.longlearn.org.uk/paper8.html

' Lifelong Learning in the City-Region' PASCAL Conference at: http://www.pascal2007conf.pte.hu/

Please find more on National Development Agency at: http://www.nfu.hu/?lang=en

Pease find more on Observatory PASCAL, an international network to promote place management, social capital and lifelong learning at: www.obs-pascal.com

Please find more on RE-ETGACE at: http://www.socsci.kun.nl/re-etgace/RE-ETGACE_FinalReport.pdf

Please find more on LILARA at: www.lilaraproject.com

Please find more on PENR3L at: www.penr3l.feek.pte.hu

Please find more on EuroLocal at: www.eurolocal.info

More on Tempus 3LUC can be obtained at: http://www.grad.hr/tempus3luc/

Chapter 7: Useful Sources of Information

ANNA MAGDOLNA SIPOS

Webguide for Reaching the Institutions and Collections of Cultural Heritage

The aim of putting together this learning material was of rather modest ambition, offering not more than a gateway for interested learners who want to explore the main web sources relating to the theme of cultural heritage, especially in European and Hungarian contexts. Using hipertext new addresses and sources can be discovered.

The data was collected in July 1-10 2013, so it is open to constant modification.

The level of depth of processed information found in the web resources show some degree of unevenness. There are some in the beginning stage only, others are nearly full.

I hope this teaching material will invite the learners dig deeper into their own fields of interest.

I.Hungarian online websources of internatinal organizations

Organization	URL	Description
Hungarian National Commission for UNESCO	http://www.unesco.hu/	In cooperation with the other national commissions of the world, the governmental and non-governmental organizations, civil society and educational institutions, the Hungarian National Commission for UNESCO's goal is to help the operation of UNESCO in the areas of education, science, culture and communication-information, as well as to foster promotion of Hungarian science and culture through the various channels of the world organization..
SECRETARIAT OF THE HUNGARIAN WORLD HERITAGE COMMISSION	http://www.vilagorokseg.hu/portal/	Relating to the World Heritage movement all the relevant Hungarian documents, laws, professional bodies, sites, institutions, upcoming events, programs, scholarships and awards are posted.
Intangible Cultural Heritage in Hungary	http://www.szellemiorokseg.hu/	A Hungarian and English language website containing the UNESCO convention, the Inscription on the National Inventory of Hungarian Intangible Cultural Heritage, the Nomination Form for the Hungarian National Inventory, Elements on the National Inventory, national committee members, a compilation of documents, studies and reference materials regarding the topic, professional networks.

II. The main online resources searching for the EuropeAn Cultural Heritage

Organization	URL	Description
EUline	http://www.euvonal.hu/index.php?op=hirek&id=7033	Basic information on The European Union Prize for Cultural Heritage that celebrate excellence in cultural heritage conservation, ranging from the restoration of buildings and their adaptation to new uses. It highlights research, dedicated service to heritage conservation by individuals or organisations and education projects related to cultural heritage.
European Commission	http://ec.europa.eu/culture/portal/activities/heritage/cultural_heritage_en.htm	There are many EU policies for the promotion of cultural heritage: subsidy programmes, regulations, etc. The European Culture Portal provides information on these policies and directs the learner to specialised sites. museums, collections, libraries and archives; archaeological and architectural heritage; natural heritage (landscapes and sites of natural interest); linguistic and gastronomic heritage, and traditional occupations. Community action of this kind deals with both the cultural and economic aspects of heritage.

European Commission	http://ec.europa.eu/culture/our-policy-development/cultural-heritage_en.htm	Culture and heritage have an important role to play when it comes to building a more economically sustainable and cohesive Union. The role cultural heritage plays for economic and social development is being more and more considered in local and regional development. Culture and cultural heritage have a clear role to play in at least four of the Europe 2020 flagship initiatives: innovation union, the digital agenda, an industrial policy for the globalisation era and an agenda for new skills and jobs.
Europa Nostra	http://www.europanostra.org/	The 50 year European Nostra network gives information on 400 member organizations. The network celebrates the best of European cultural heritage achievements Through the Europa Nostra Awards, excellence and dedication by architects, craftsmen, volunteers, schools, local communities, heritage owners and media are celebrated. The network is campaigning in favour of heritage in danger.
Max Planck Society for the Advancement of Science e.V.	http://echo.mpiwg-berlin.mpg.de/home	European Cultural Heritage Online (ECHO) an Open Access Infrastructure to bring Essential Cultural Heritage Online The ECHO initiative aims to create an infrastructure to bring cultural heritage on the Internet, and builds up a network of institutions, research projects and other users which provide content and technology for the common infrastructure, with the aim to enrich the "agora" and to create a future Web of Culture and Science. .
The Europeana Foundation	http://www.pro.europeana.eu/about/foundation	The Europeana Foundation is the governing body of the Europeana service. Its members are the presidents and chairs of European associations for cultural heritage and information associations. The Foundation promotes collaboration between museums, archives, audiovisual collections and libraries so that users can have integrated access to their content through Europeana and other services..
APEnet (Archives Portal Europe network)	http://www.apenet.eu/	APEnet ran from the 15th of January 2009 until the 15th of January 2012. Its objective was to build an Internet Gateway for Documents and Archives in Europe where seventeen European National Archives in close cooperation with the Europeana initiative were to create a common access point to European archival descriptions and digital collections. A a follow-up project was started, the APEx project (Archives Portal Europe network of excellence) will run until the 1st of March 2015.
Archives Portal Europe	http://www.archivesportaleurope.net./	The Archives Portal Europe provides access to information on archival material from different European countries as well as information on archival institutions throughout the continent. The project's consortium currently consists of 28 national archives and national archives administrations
EFG European Film Gateway	http://www.europeanfilmgateway.eu/	The EFG Portal gives you quick access to hundreds of thousands of film historical documents as preserved in European film archives and cinémathèques: photos, posters, programmes, periodicals, censorship documents, rare feature and documentary films, newsreels and other materials. Targeted at scientific researchers and the interested public alike, the EFG offers a look at and behind the scenes of filmmaking in Europe from the early days until today..
The Europeana Foundation	http://www.europeana.eu/portal/usingeuropeana_search.html	The Europeana Foundation promotes collaboration between museums, archives, audiovisual collections and libraries so that users can have integrated access to their content through Europeana and other services.

	http://www.europeanalocal.eu/	Europeana is the trusted source of cultural heritage brought by the Europeana Foundation and a large number of European cultural institutions, projects and partners. These objects include:images, texts,sounds and videos. EuropeanaLocal was one of a suite of additional projects, funded by the European Commission to help further develop Europeana. EuropeanaLocal played an important role in ensuring that the enormous amount of digital content provided by Europe's cultural institutions at local and regional level is represented in Europeana, alongside that held at national level. The project ran from 1 June 2008 to 31 May 2011.
PrestoPrime Consortium	http://www.prestoprime.org/	The project, led by INA, involved five broadcast archive institutions (INA, BBC, RAI, B&G, ORF) and a university library (UIBK), representing archives as well as their R&D departments involved in research and experimentation for audiovisual archiving,. The main objectives of the project were to research and develop practical solutions for the long-term preservation of digital media objects, programmes and collections, and find ways to increase access by integrating the media archives with European on-line digital libraries in a digital preservation framework.
EUscreen - Providing online access to Europe's television heritage	http://www.euscreen.eu/	The EUscreen project aims to promote the use of television content to explore Europe's rich and diverse cultural history..EUscreen offers free online access to videos, stills, texts and audio from European broadcasters and audiovisual archives. Possible to explore selected content from early 1900s until today.
ARROW (Accessible Registries of Rights Information and Orphan Works)	http://www.arrow-net.eu/	ARROW, the acronym for Accessible Registries of Rights Information and Orphan Works towards Europeana, is a project of a consortium of European national libraries, publishers and collective management organisations, also representing writers – working through their main European associations and a number of national organisations – which was launched in November 2008. ARROW is a tool to facilitate rights information management in any digitisation project involving text and image based works. ARROW infrastructure allows streamlining the process of identification of authors, publishers and other rightholders of a work.
CIDOC CRM-SIG, a working group of the International Committee for Documentation of the International Council of Museums (ICOM)	http://www.cidoc-crm.org/official_release_cidoc.html	The intended scope of the CIDOC CRM may be defined as all information required for the scientific documentation of cultural heritage collections, with a view to enabling wide area information exchange and integration of heterogeneous sources. The term scientific documentation, is intended to convey the requirement that the depth and quality of descriptive information which can be handled by the CIDOC CRM should be sufficient for serious academic research into a given field.
Consortium of European Research Libraries	http://www.cerl.org/	CERL seeks to share resources and expertise between research libraries with a view to improving access to, as well as exploitation and preservation of the European printed heritage in the hand-press period (c.1450 up to c. 1830). (The Heritage of the Printed Book in Europe):a database of records from major European and North American research libraries. The CERL Thesaurus file contains forms of imprint places, imprint names, personal names and corporate names as found in material printed before the middle of the nineteenth century

III. Cultural Heritage Online resources of Hungarian Libraries

Organization	URL	Description
National Bibliography of Hungary (Országos Széchényi Könyvtár)	mnb.oszk.hu	Hungarica, which constitute the majority of the library's holdings, form part of the Hungarian cultural heritage. Hungarica bibliography include works published within the borders of Hungary at a given time, in any language, works published outside the borders of Hungary at a given time, written in the Hungarian language, works written by Hungarian authors, published in any country and in anylanguage and works with a Hungarian aspect since 1473.
National Bibliography of Hungary (Országos Széchényi Könyvtár)	http://www.eruditio.hu/lectio/mokka-r	MOKKA-R is a national common catalogue of the library contents of libraries within Hungary and the Carpathian Basin regarding the printed documents (early prints) made between 1450-1850..
National Bibliography of Hungary – University Library of Szeged	http://www.eruditio.hu/lectio/mkdny	Database of records of exceptional value.
National Bibliography of Hungary (Országos Széchényi Könyvtár)	http://www.mokka.hu/	The common catalogue of the biggest libraries of Hungary
National Bibliography of Hungary (Országos Széchényi Könyvtár)	http://nektar2.oszk.hu/librivision_hun.html	The common catalogue of the National Széchényi Library, The Library and Information Science Library and the Central Library of the Hungarian National Museum.
National Bibliography of Hungary (Országos Széchényi Könyvtár)	http://epa.oszk.hu/	The Electronic Periodicals Archive & Database (EPA) aims at creating a bibliographic database and register of the Hungarian e-periodicals and providing hosting services to certain ongoing resources. The main task of the EPA-services is to produce and maintain a centralized, well-organized and searchable database of the metadata and access information of the Hungarian e-journals.
National Bibliography of Hungary (Országos Széchényi Könyvtár)	http://mek.oszk.hu/	The MEK collects resources concerning Hungary or the Central European region, in the fields of culture, education and academic research. The collection consists of text-based resources, but does not exclude other formats such as maps, sheet music etc. The Hungarian Electronic Library also collects periodicals and journals, and links to other relevant resources, services and documents concerning libraries.
National Bibliography of Hungary (Országos Széchényi Könyvtár)	http://www.oszk.hu/humanus/	HUMANUS is a bibliographical database. It is meant to collect the bibliographical data of all essays and articles of periodicals, annuals, memorial volumes and volume of essays that are related to human sciences Hungary in a broader sense: authors, topics,
National Bibliography of Hungary (Országos Széchényi Könyvtár)	http://www.corvina.oszk.hu/	Virtual reconstruction of King Matthias' Library, the Bibliotheca Corviniana with the help of international partnership, metadata in Hungarian and English language and full text access. Scholarly publications.
National Bibliography of Hungary (Országos Széchényi Könyvtár)	http://nyelvemlekek.oszk.hu/	The scientific aspect of the homepage introduces digitalized version of some national linguistic records, bibliographies, the list of scientific publications, the digitalized titles of the list and other curiosities. On the informing projection of the homepage there are 16 linguistic records.
National Bibliography of Hungary (Országos Széchényi Könyvtár)	http://www.kepkonyvtar.hu/	he Hungarian Digital Image Library has been developed by the National Széchényi Library in collaboration with 48 Hungarian libraries in 2008-2009. The continuously expanding digital image collection comprises digital Hungarica documents descending from different collections, for instance codices, regional history picture

		collections, postcards, posters and other digital images (like scanned manuscripts).
The University and National Library of the University of Debrecen	http://ganymedes.lib.unideb.hu:8080/dea/	University of Debrecen Electronic Archive. (DEA): a digital collection of materials created at the university

IV. CULTURAL HERITAGE ONLINE RESOURCES of Hungarian Archives.

Organization	URL	Description
The Hungarian Archives Portal	http://mlp.archivportal.hu/	The Hungarian Achives Portal was originally created by cooperation between local governmental archives, but other institutions such as the Hungarian National Archives later joined the initiative. The full bibliography for 50 years of our archival publications may be found on the portal, and besides this, the full texts of a significant number of publications may be read or they are accessible by means of the combined search engine. At present, the portal includes information related to local governmental archives, and to a lesser extent the Hungarian National Archives, but the editorial staff wishes to involve open private archives, professional archives and the archives of higher educational institutions in the circle of participating institutions in the future.
The Hungarian Archives Portal	http://mlp.archivportal.hu/menuitem-34-leveltari_intezmenyek.html	The list of archives in Hungary.
The Hungarian Archives Portal	http://www.archivportal.arcanum.hu/earch/opt/a111117.htm?v=pdf&a=start	Joint search engine of archives in Hungary: Inventory of fonds and subfonds and their descriptions.
The Hungarian Archives Portal Magyar Levéltári Portál	http://www.archivportal.arcanum.hu/mszmp/opt/a110521.htm?v=pdf&a=start	Documents of the metropolitan and county organs of the communist party 1948-1989. Full-text access of political parties' documents (MDP, MSZMP)
The Hungarian Archives Portal	http://mlp.archivportal.hu/id-573-kataszteri_terkepek.html	Cadastral Maps. In the database, two basic types of cadastral maps are accessible, chiefly produced between 1856-1890 on a scale of 1:2880: the original, coloured, quartered village profiles kept in the county archives, as well as secondary copies of these, now in the care of the Hungarian National Archives. The latter are uncoloured, full profiles. For the purpose of georeference, the maps were joined together, first by village, and then at the county level.
The Hungarian Archives Portal	http://mlp.archivportal.hu/id-574-ii_katonai_felmeres_terkepei.html	Second military survey maps. The scale of the survey was 1:28 800. The coloured, hand-drawn maps were not intended primarily for publication (the original cuts were banned for a long time), but as a basis for smaller scale maps drawn up from them. Synchronised with georeferred and Google maps, the map includes high resolution, coloured survey maps of the Hungarian Kingdom (together with the Banat of Temeschwar and the Banat Military Frontier). (Original title: Aufnahmskarte des Königreiches Ungarn). 1112 cuts of the territory to the scale 1:28 800 were produced between 1819 and 1869.
The Hungarian Archives Portal	http://www.archivportal.arcanum.hu/dulo/opt/a111116.htm?v=pdf&a=start	Settlements and names of field units. Three partial databases are to be found in the database. 1) Mihály Gyalay: Hungarian administrative-history place name lexicon. Vol. 1-4. Budapest, 1997. CD-Rom version, Arcanum Adatbázis Kft., Budapest, 2007 data by settlements. Mihály Gyalay's huge work was produced using the broadest possible range of sources available (various gazetteers, census data, statistical publications, maps, etc.) 2) Byways database; 3) House number database.

The Hungarian Archives Portal	http://www.archivportal.ar canum.hu/archon/opt/a101 019.htm?v=pdf&a=start	Archontológia, Name Directories. Office-holders of Zala County Officials of Óbuda before 1873 Citizens of Buda and Pest 1686-1848 Nobles of Zala County 1790, 1829, 1845

V. CULTURAL HERITAGE ONLINE RESOURCES of Hungarian Museums

Organization	URL	Description
Culture on the Internet Foundation (Kultúra az Interneten Alapítvány)	http://museum.hu/	The webpage of Hungarian Museums
Petőfi Literary Museum	http://www.pim.hu/object. 0619cf3c-5d32-4284-84b4- 240d02cdf59b.ivy	The Collection of PIM: the manuscript archive, the audiovisual library, the library of original editions, the art objects and relics collection. Hungarian writers' bibliography, Hungarian Emigrant Writers and their works; The Reception Databank constantly monitors, collects and processes the foreign acceptance of Hungarian literature – currently in German, French, English and Italian-speaking countries – and makes it available as a database to experts and the general public. The topography of Budapest.
Petőfi Literary Museum	http://www.pim.hu/object. 3c1a08a0-682d-462e-b038- 030bb7cb3da4.ivy	Hungarian Genealogy Databank, and an article database Hungarian Writers' Personal Bibliography, which includes 231 authors and 251 sources of periodicals. The Hungarian Biographical Index helps researchers to find their way around the sometimes vast forest of reference books; at present, the database includes 156,964 names and 638 sources. The Tombs of Hungarian Writers;
Petőfi Literary Museum	http://www.pim.hu/object. a76a23fd-564b-4b04-8a9b- 5a1688afb4fa.ivy	Digital Library. A full-text access of significant contemporary writers's oeuvre.
Museum of Ethnography (Magyar Néprajzi Múzeum)	http://www.neprajz.hu/tart alom.php?menu2=28	Museum of Ethnography 's diverse collections house more than 200,000 ethnographic artefacts, as well as historical photographs, manuscripts, folk music recordings, films, and videos of both Hungarian and international cultural interest. Online ethnological database, digital resources
Museum of Ethnography	http://public.neprajz.hu/ma in.php?ab=neprajz&tmpl=n eprajz	Collections of artefacts Around 60,000 of the close to 250,000 objects are now accessible in our online databases. Metadata (Farming, Technology,Household,Collection of textiles, ritual objects, etc.)
Museum of Ethnography	http://www.neprajz.hu/gyu jtemenyek.php?menu2=26	Collection of images, drawing and painting collection	The majority of works of a fine arts nature document an object of peasant culture, its ornamentation, a folk custom or the environment of peasant life. Photograph collection: The biggest collection of photographs in Hungary on ethnological and anthropological themes made for documentary, scientific and artistic purposes, taken in the Hungarian-speaking territory, as well as among European and non-European peoples, from the second half of the 19th century to the present. Film and video collection and Audio Archive.
Hungarian Digital Museum Library (Magyar Digitális Múzeumi Könyvtár)	http://muzeum.arcanum.hu /kiadvanyok	Online access to the publications of Hungarian Museums
Magyar Múzeumi Képeslap Katalógus	http://muzeum.arcanum.hu /kepeslapok/opt/a120529.h tm?v=pdf&a=start	Database of postcard collection of Hungarian Museums including photos. At present 4 museums offer a collection of 150.000 items.

Palóc Museum	http://palocmuzeum.hu/a-muzeumrol/gyujtemenyek/digitalis-fototar/	The Palóc Museum in partnership with 3 other Nógrád county museums offer a digital photo database with more than 10.000 items.
Pulszky Társaság Magyar Múzeumi Egyesület	http://www.magyarmuzeumok.hu/	„Hungarian Museums Online" is a periodical of Pulszky Society – Hungarian Association for Museums.
Institute for the History of Military and Museum (Hadtörténeti Intézet és Múzeum)	http://www.hadifogoly.hu/web/hadifogoly/index	The database and indivisualized search for prisoners of war of the World War II in the Soviet Union and Soviet cemetery records.
Union of Country Museum sin Hungary (Magyar Vidéki Múzeumok Szövetsége)	http://mvmsz.info/oldal/muzeumok/	The country museums's list of Hungary

VI. Main World Cultural Heritage Online Resources and Digital Archives

Organization	URL	Description
Internet Archive	http://archive.org/index.php	The Internet Archive was founded to build an Internet library. Its purposes include offering permanent access for researchers, historians, scholars, people with disabilities, and the general public to historical collections that exist in digital format. The Internet Archive includes: texts, audio, moving images, and software as well as archived web pages.
Online Computer Library Center (OCLC)	http://www.worldcat.org/	WorldCat is the world's largest network of library content and services. WorldCat libraries are dedicated to providing access to their resources on the Web, where most people start their search for information..
UNESCO - Library of Congress	http://www.wdl.org/en/	The World Digital Library makes it possible to discover, study, and enjoy cultural treasures from around the world on one site, in a variety of ways. These cultural treasures include, but are not limited to, manuscripts, maps, rare books, musical scores, recordings, films, prints, photographs, and architectural drawings. The WDL was developed by a team at the U.S. Library of Congress, with contributions by partner institutions in many countries; the support of the United Nations Education, Scientific, and Cultural Organization (UNESCO); and the financial support of a number of companies and private foundations.

VII. The most important Digital Archives for the Hungarian Cultural heritage

Organization	URL	Description
Hungarian National Digital Archive and Film Institute (Magyar Nemzeti Digitális Archívum és Filmintézet = MANDA)	http://mandarchiv.hu/	The digital archive of Hungarian cultural heritage is still under construction.
National Audiovisual Archive of Hungary=NAVA (Nemzeti Audiovizuális Archívum)	http://nava.hu/	NAVA constitutes the legal deposit archive of the Hungarian national broadcasters. The scope of its collections ranges from the programmes of the national broadcasters produced in or relating to Hungary, plus any other audiovisual content which facilitates the preservation of audiovisual content as part of cultural heritage.

MANDA	http://filmhiradokonline.hu/	The digital copies of Hungarian newsreels made between 1914-1949.
Hungarian National Digital Archive and Film Institute (MANDA)	http://gramofononline.hu/	In launching the Gramophone Online project, Neumann House sought to make available and promote early audio documents of Hungarian popular culture (1902-1950) that are preserved in a now outdated format. Gramophone Online collects and processes recordings on 78 rpm gramophone discs. The goal is to build a bottom-up collection in which private collectors make their gramophone recordings public and share their knowledge with other collectors and with the public.

CULTURAL HERITAGE RESEARCH POLICY
in the European Union

(A compilation of EU documents and websites)[1]

Cultural heritage research is present in European Framework Programmes since 1986, with a particular emphasis on preservation research. A peak of activities was reached during the **5th Framework Programme when the Key Action "The City of Tomorrow and Cultural Heritage"** was set-up.

(ftp://ftp.cordis.europa.eu/pub/eesd/docs/ka4_fp5_projects.pdf)

As early as 2000 the Commission was highlighting (in its eEurope policy) the importance of **digitising our cultural heritage. The Digital Library** became one of the flagship initiatives of the i2010 information society policy framework. But a lot of the work behind the scenes came from projects funded through the Sixth Framework Programme (FP6) which developed the tools, technologies and methodologies for digitising our cultural assets and making them accessible online. Under FP6 (2002-2006), 25 research projects on digital cultural and scientific resources have been funded. This work continues today under the Digital Agenda. Several of the planned actions under this policy framework support the application of ICT to preserve and share our cultural heritage.

Within the 7th Framework Programme the following research activities are prioritised:

- Environment (including climate change) theme: research on preservation, impact of pollution, impact of climate change, advanced diagnostic and conservation technologies;
- Social Sciences and Humanities theme exploring European identity, diversities and commonalities;
- ICT research programmes related to digitisation of libraries, archives and museum collections and to the use of ICT technologies for cultural tourism,
- Research Infrastructures developing research on artwork materials and their deterioration and optimising the use of infrastructures through a coordinated program of transnational access, joint research and networking activities.

Moreover different ERA-NETS are especially dedicated to cultural heritage issues:

- ensuring an overview of cultural heritage research throughout Europe **("NET-HERITAGE"** project);
- undertaking research on cultural heritage and memory **("HERA"project);**
- developing sustainable practices for tourism **("ERNEST" project);**
- developing and strenghtening coordination in the sector of digital heritage **("DC-NET" project).**

As a result of the ERA-NET 'NET-HERITAGE' project an overview of existing research programmes relating to cultural heritage in the EU and associated countries was being obtained. 13 key research programmes in 10 countries (BG, DE, FR, IT, MT, PL, RO, SI, ES and UK) have been identified. Three of those focus mainly on cultural heritage (BG, FR, UK) and seven include the topic in wider research programmes (DE, IT, MT, PL, RO, SI and ES).

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[1] http://ec.europa.eu/research/environment/index_en.cfm?pg=cultural

http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2010:106:0018:0019:en:PDF

http://register.consilium.europa.eu/doc/srv?l=EN&f=ST%2013960%202010%20INIT

http://www.jpi-culturalheritage.eu./

http://www.jpi-culturalheritage.eu/2014/02/strategic-research-agenda-sra/

http://www.netheritage.eu/index.asp

http://www.heritageportal.eu/

Some other countries not involved in the 'NET-HERITAGE' project also have programmes where cultural heritage research is mentioned or embedded in broader programmes (AT, CY, CZ, DK, EL, LT, NL).

Actions at intergovernmental level COST and EUREKA are intergovernmental programmes that actively contribute to networking, research and innovation in the cultural field. Within COST, the Cultural Heritage Interest Group currently supports various networks, such as **'EnviArt' and 'WoodCultHer'**, which focus on the environmental protection of tangible cultural heritage.

A new European Initiative on Cultural Heritage Research

The Joint Programming Initiative on Cultural Heritage and Global Change (JPICH) is an EU-level initiative, aimed at the greater coordination of research resources across Member States and Associated Countries. The 2008 Commission Communication defines Joint Programming as a process that involves identifying a Common Vision, defining a Strategic Research Agenda for research activities and implementing this Strategic Research Agenda through a Joint Programming Initiative

This innovative and collaborative research initiative on Cultural Heritage will streamline and coordinate national research programmes to enable more efficient and effective use of scarce financial resources, exploit synergies and avoid duplication. 17 Member States and 8 Observer Countries participating.

It was approved by the European Council as one of the three initial JPI proposals in December 2009 and launched in January 2010. The JPICH set up the Governance structure, which included the Governing Board and Executive Board, appointed the Scientific Committee and the Advisory Board, which is composed of international organisations including UNESCO, ICCROMM, ICOM, Council of Europe ICOMOS, EUROPA NOSTRA and the European Technology Platform for Construction (ECTP).

The **Vision document** was produced in 2010 as a starting point.(www.jpi-culturalheritage.eu.

Key priority areas were defined by the **Strategic Research Agenda.** This Strategic Research Agenda, the first of its kind for European heritage, is the result of an extensive consultation and development process that saw national consultation panels convened in 16 European member states (Belgium, Cyprus, Czech Republic, Denmark, France, Ireland, Italy, Netherlands, Norway, Poland, Romania, Slovakia, Slovenia, Spain, Sweden, and UK) in order to provide feedback on what they saw as heritage research priorities both nationally and internationally. (http://www.heritageportal.eu/About-Us/A-Strategic-Research-Agenda-for-Cultural-Heritage-in-Europe/#sthash.kO8U8sV5.dpuf)

> *Developing a Reflective Society***:** Identity and perception; Values; Ethics;
>
> *Connecting People with Heritage***:** Protection through use; Sustainability; Security; Heritage information;
>
> *Creating Knowledge***:** Linking information; Change; Methods of measurements; Integrating risks;
>
> and *Safeguarding our Cultural Heritage Resource***:** Conservation**;** Adaptation and mitigation;

In addition to identifying key priorities for cultural heritage research, **t**he Strategic Research Agenda **lists specific research areas and topics for development.**

The NCPs identified a number of priorities that are superior in their influence over and above individual drivers. These overarching elements that are essential for the new research landscape to be successful include **Capability and Capacity, Management Strategies, Knowledge Sharing and Research Infrastructure.**

The two **drivers/themes** judged to have the greatest impact were *Tourism and Transport, and Digitisation of Society.* The other two drivers that make up the 'Top 4 were *Social Capital, Mutuality and Volunteering, and Global Migration and Mobility.* Others: demography, globalisation, Internet of Things, Big Data, climate change, learning, gamification, security technologies, philanthropy, crowd funding, etc.

Four Strategic Considerations for Cultural Heritage Research Policy

1. *Empowerment*: how can cultural heritage research support empowerment and democratisation within so-ciety? There are two distinct dimensions to the social empowerment question. The first is giving people per-mission to act - by removing constraints e.g. allowing people to access artefacts/conservation. The second is enabling ownership in the research process.

2. *Co-creation*: how can policy be designed in a way that genuinely uses the knowledge and capacity dis-tributed in society? Engagement in this sense is not dis¬seminating the results of (closed) research processes

after they have finished but rather co-creating research and knowledge through a distributed and participatory model of enquiry and practice.

3.   ***Importance of values***: how can the crucial role of values be recognised? Without the societal recognition and valuing of cultural heritage, discussions on options for cultural heritage research will be largely futile. Cul¬tural heritage research needs to address the intrinsic value of cultural heritage in society generally.

4.   ***Valuing knowledge and the allocation of resources:***

What new methods of evaluating research are needed? Evaluation of research outputs and decisions on research funding need to be done on the basis of producing net new content/knowledge rather than simply looking at citations.

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