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Transferring the Knowledge of Cultural Heritage in Creative Cities by the Help of Internet Websites

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Abstract

Cultural industries play a prominent role in the development of cities. As a catalyst, they enhance the creation of the new industries, and provide the background for doing several activities so that they lead to economic growth. Looking at the cultural websites, an opportunity emerges to understand the origins and sources of creativity, as well as the trend of creating a new genre through the modern industries. Regarding the cultural industries are there any considerations on the development of the cities in Iran based on which to study and form the trend of creativity and innovation?

Regarding the visitors' inclinations to explore the cultural heritage of different countries, there is a discrepancy between visiting the websites and visiting the place, which looks like the difference between the market and the product. Regarding the negative propaganda, and the restrictions the local or foreign tourists will face (due to needs, different interests of the visitors, and the prohibition of visiting the places near to destruction), visiting historical places has directly waned.

According to anthropological studies, technology greatly affects the culture. This method provides a new theory on the development of the cognitive and scientific dimensions of culture. Two major principles are very important for the advancement of this study: (1) the procedures by which we learn the cognizance, and transfer it, (2) the combination of codes and the digital technologies should be in such a way that the data is activated, processed, and reproduced in a new form. Richard Florida's study, which explores the relationship between the technique and the culture, and plays a role in its advancement, is discussed to clarify the previous works. What informatics prepares in the form of the hypertext, by collecting data and categorizing them in a digital collection is insufficient; and, it is necessary to exert the spatial-time consideration into the digital environment.

Keywords: *Cultural industries, Internet websites, Cultural heritage.*

Introduction

The information and communication technology have advanced so that they have entered into individual's both private and professional life. Different dimensions of the application of the digital technologies can be classified into three groups: the mental dimension, cognitive dimension, and identity dimension. The mental dimension emphasizes the usability, and considers it to be like the "self" "preparation and build -up" It is clear enough that the mental dimension is never separated from the environment in which the user is changed and evolved. Also, it allows that some aspects of the social dimension, whether we like it or not, to be involved; the cognitive dimension, in its turn, emphasizes on the exploration of the tool functions, and the administrative capabilities and skills. The cognitive dimension is related to the rich identity phenomena in the realm of semantics. Based on this media approach, the question arises that what considerations there are in the cultural industries to develop the media literacy, the mental and identity dimensions as the cultural guidelines? Today, in addition to the websites of the cultural institutes, many tourism websites have begun their activities. Then, what is the role of Communications and Innovation sciences? This article aims to introduce the considerations that are used in the conceptualization of the cultural communicative tools, and to open the way for the experts of information sciences and communications in the arena.

The digital industry, prior to considering the cultural concepts, has itself led to the cultural upheaval. Charlie Gere, in his book *The Digital Culture* opens what digital, and through it the digital culture, brings about: "while talking about the digitals, we mean to illustrate sardonically a large page, involving all types of the virtual demonstrations to the instant communication; Also, it considers the permanent presence of the media and the global communications and their connectedness, which play a major role in

the everyday life. While talking about the digitals, we point to the wide domain of the application of media from the digital technology. Some examples are: the virtual reality, the digital special effects, digital TV and cinema, electronic music, video games, multi-media, world wide web, wireless Internet, and different cultural and artistic forms created by the technology to be in the heart of the battlefield such as novels, cybernetic films, techno music, typography, and net art. In this way, Digitals caused the Capitalistic world to be overwhelmed by Microsoft and Sony in the 21st century" (Gere, 2002: 11).

His list of the communicative tools is rather old because he does not mention the social networks, for example; but, it demonstrates the brutality of the digital area. Gere believes that such a gap in all the social levels deserves to bear the name of the "digital culture".

"It is here, that a distinct digital culture can be offered, i.e. the digitals can involve the special lifestyle of a group or groups of individuals in a specific historical era similar to Raymond Williams' definition of culture, which he regards to be a keyword." (Ibid: 12) Inspired by Raymond Williams, Gere places the digital culture in the realm of the cultural studies; he does not mean to interpret the culture in its general meaning (related to history, cultural heritage, arts), rather the means to understand and expand it for the sociological or even anthropological studies. So, the digital culture flourishes in the circle of the sociological aspects. However, as Raymond Boudon and Francois Bourricaud remind us in their Dictionary of sociological criticism:

"In their confrontation with culture alone, the individuals are never a pure society. The culture is indebted to the simplification, and wise guidelines represented by some social actors. on individuals, it should be said that they are following complicated learning processes which content depends on the environment, a dynamic one" (Boudon & Bourricaud, 2004: 143).

In this way, the concept of the software culture regardless of the time consideration which aims to repair the interactions came to existence:

“Today, we know the world through the computers and software. We are dwellers of the software culture. The software, like other media, acts through representation and aesthetics. But, most people—even some software developers are unaware of the cultural results of software. [...] Hence, the problems that should be regarded in the art of software are of high potential. For example, like Avant Grade or the Pop Art in the 1960’s, the software art become capable enough to be independent in its era-type of art that show how our software culture operates” (Andersen & Plod, 2004: 12).

Even if we belong to software culture, the modern human is not restricted to such a culture. Although, due to the wide application of the cell phones all over the world, more than 2/3 of the world populations are affected by the software, we should be cautious of using the term of digital culture. On this term, it should be noted that there is no categorization and classification. It is only enough to identify the symptoms of the collective identity in the heart of a culture. It seems that the word “lifestyle” borrowed from the sociology of culture can better define the digital culture:

“(material and/or symbolic) tastes, interests, and skills, which belong to one strata, define the main formula of this principle by the classified or classifying aims or activities; a unique set of priorities in a given logic of every symbolic sub-collection, such as housing, dressing or physical habits express a common declarative intention” (Bourdieu & Distinction, 1979:193).

However, Philippe Breton defines the digital culture as such: “Because the informatics is a new culture, it does not mean to be of any use; rather, it naturally belongs to the realm of modernity” (Breton, Rieu & Tenland, 1990: 204).

Recently, the necessity of involving such a culture

in the educational program of schools has gained much attention. In the heart of using these tools, there is the cultivation of social individuality as well as individual’s self-esteem in doing cultural activities. While the Western countries step towards improving the human conditions, and improving the personal communications, the congregations involving groups of the villagers, workers, and thinkers of different nations, regardless of their nationality and differences, the theory permeated the informatics world. Since the idea was related in Islam many centuries ago, and there were equality and brotherhood away from the tribal, ethnic, and racial bigotries, it is necessary for preparing the communicative tools to make arrangements in such a way for the national or international visitors in the virtual environment to be able to explore it in their own cognitive dimensions. The general culture can appear along with the specific culture aligned with the digital art; but, doubtless, there are some differences that are related to the texture, indicating some discrepancies between individuals’ perceptions.

Methodology

This qualitative study has been carried out by the descriptive and explorative method. It uses the available documents. To conduct this study, the trends of data analysis have been used in a sight of social texture to investigate the subject of transferring the cultural heritage in the creative cities by the help of the Internet websites.

The concept of the creator city brings to the mind the picture of the artistic life and its richness, with its several tendencies, so that it paves for creativity. The concept was developed by Richard Florid *The Rise of the creative class* (2002). In his book, he talks about Jane Jacobs’ activities, and exceedingly enters into the realm of the formula and procedures that transform the cities. The cities embrace those who make use of their expertise and form the creative

class, i.e. scientists, engineers, industrial producers, virtual environment experts, scholars, artists, musicians, and activists in the realm of performance. These people have a common ideal; they create and practice new ideas so that they emphasize skillfulness, technology, and the adaptability to the conditions. Respecting skillful individuals, searching for the best, and glorifying the cultural diversity belong to the subjects that motivate these people. In addition, life quality is more important than the job environment: “in creating development of space, the appropriate living conditions are much more important than the professional conditions” (Florida, 2002:283).

Florida believes that this class searches for those cities that support the economic competition because they activate the cultural environment, and ensure the quality of the artistic and intellectual life. The cultural environment cannot be abided. The building which is in balance with its surrounding, the swirling that is created by the cultural diversity, and the vividness of the district, in which open air there are coffee shops, stores, local music, and activities, belong to the plausible values (Florida, 2002:232 & Gertler, 2004). These creative people are like the catalysts of the new economy. As people are absorbed by the wonderful cities that provide them with the possibility of getting superior jobs, the cities are imagined to be generative machines of creativity, innovation, and new forms of institutes which are permanently after raising the structure of the cognizance (Florida, 2002; Duxbury, 2004; Gerther, 2004 & Scott, 2006). Nancy Duxbury’s activities confirm this subject: creativity is the same as the exploitation of new ideas, their appliance, and their fixation, focusing on the good life quality, and production of wealth.

The cultural industries play a major role in the development of the urban places. There is, in the heart of these phenomena, a combination of technique, and art and cultural heritage. In this phase, the lifestyle is not responsive enough; rather, observation style substitutes it. The Internet sites of

the cultural centers should be built by the help from the creative experiences, which occur in the heart of these industries. The industries justify the swirling produced around the cultural productions, the fluctuation, and arrogance exhibited by the cultural industries and the standing place that is held by the cultural industries in the analysis of the creative cities. The industries, like a catalyst, produce a torrid environment; they act as an impulse for the intercourse of several factors, which have a unique purpose. Copying the Western sites, regardless of considering the content depth, and several levels which need to be investigated one by one, does not satisfy the user who has access to modernity; neither does it tangibly familiarize the foreign user with a different culture that is worthy of receiving virtual and real visits. It is necessary for the technical elements to be presented differently to the audience by considering the local art and elements and in accordance to the mentioned website values to acknowledge the art of the city, and to acknowledge that the art belongs to the city dwellers. Otherwise, the defeat is inevitable; and, the Iranian citizen can be objected for his/her inclination to the western lifestyle, and, the dissatisfaction of the tourists to travel to the rival countries, neighboring us is justifiable. It is useless to write about the Iranian lifestyle while there is not any innovation or audio-visual particularity in the arena. While this is not far-fetched, the potential is existing, and we need guidelines in order to raise it (Boily, 2009:3).

Transferring the knowledge and cognizance

As Grimes considers it, there are four phases in the production of meaning: after the depth and the narrative were shaped, we enter into the verbal section. The description of spaces and times are presented in this section. Since two centuries ago, preservation of any cultural heritage was called archiving. From the historical view, the archiving was performed to prepare a collection for financial or political reasons (Chabin, 2011). The pieces of writing that remind us

of the relationships and obligations of two individuals or two offices. On this respect, the text is not the ultimate goal; rather it seeks to prove the transactions or performances. The prepared archive, or even the sample that is represented to be recorded on the list of the cultural heritage works, should involve three phases: the way of preparing the raw material, the way of production, and the way of consumption. The traditional ship-making and seafaring songs in the Persian Gulf have unconsciously regarded this procedure. The popularity of TV Cuisine Shows is that they are in an environment where the raw material is prepared; also, the possibility of visiting the companies that prepare a kind of product use the same strategy (Table 1).

The digitals, art, society: creating social exchange and interaction

The advancements in the virtual world have led to major aesthetic movements in the dramatic arts since 1960. For example, 9 evening programs were designed by the collaboration between an engineering group, an artistic group for theatre and dancing arts, Pad++ or Recollection or Cata RT (to archive music so that the picture is reproduced through voice). These programs prepare the trend of the movement to be shown interactively. The basic principles of the process take place in the form of a narrative. Here, we shall refer to a trend that can be planned in the verbal part and involves the Internet user in a different way. The user is free to watch or listen to whatever she likes. The object (any tangible or intangible visited cultural heritage) is in the first place, the source of information, but different from a book for its way of printing and distribution. Also, it is different from the analog collections. One of the drawbacks of all museum sites is not paying attention to this subject. Maybe, for the two-dimensionality of drawing, photography, or carpet, the analog can be working, and zooming in or out is enough; but, the digital collections, due to the facilities they provide

for the viewer, participate interactively. Change of the viewing angle, change of the view, and strategies to draw a look are of such type. But, it should not be overlooked that although the site is rich in the aesthetic aspect when the visitor is to pay online for the virtual visit, but many visitors will abide from visiting it. Then, it is necessary to promote visiting the site by using other strategies; and, then the consumer product is exposed. Making social communications is one of the possible ways. Also, it should be reminded that the visitors of the cultural places are categorized into two groups: those who look superficially and those who look deeply. Creating an exchange on the site leaves two types of text-generators: the site producer, and the members who act as site managers. In the circle of the social exchanges, the main producer, by using text, picture, voice, the understanding of the real world, and signs, extends and develops what was used to be only in print. In this regard, writing a scenario becomes necessary. On the latter case, this subject gains importance that the media atmosphere of the site can act as a commemoration of a person or community. How do the places cover the persons, effects, activities, or the exchanges that accompany the product? The tourism industry sub-consciously brings to mind the visits, purchasing tickets, photography, etc., We are involved with two trends: the tourist activities, and textual and editing activities (description, quotation, sending text, etc.). So, we will face two type of works: action traces (textualization on the experimental cognizance of the place), identity traces (actors' saying) (Flon & Davallon, 2009:184)

When the passengers develop the site, the activity mingles with their identity. The common viewpoint about informatics changes in this way. The individuals can affect each other. They participate in documentation (photos, audio-visual experiences, and evidence, travel diary...) on the basis of the media function of the site. Such a socio-technical structure is formed in a way that from one side

Table 1. Interpreting indicators & knowledge, Source: Author.

Phases	Ship-making	Food program/food product
Preparing raw material	Timber	Preparation of raw materials for making food
Way of production	Accompanied by rituals, songs, and tunes	way of preparing the food or product
Consumption	Specific traditional seafaring ,hunting techniques	Consuming the food or product at the fabrication place

causes the social familiarity and integration of the site members; and from another side, it causes the collection of categorized super-structures (geographic categorization, types of documents, thematic categories) to be built based on the familiar effects.

Cultural heritage in the social texture

The heritage coincides with the evolving, changing, useful, and acute technology to convey knowledge and learning. Many rituals, the way of producing some industrial products and even nature are subject to change and decay. They recall the importance of our subject. Doubtless, the cultural heritage is related to the past; but, it is regarded as “relation to the past”, not a heritage of “the past”. However, in line with adopting necessary strategies on the necessity of their preservation, both subjects are tied together. The society uses the past to build and to transfer heritage. The subject is so important that Yves Dague, Senator, and cultural heritage specialist, admit that for the districts with lower stature, the problem is that how it is possible to produce a heritage that has never existed? The cultural heritage should lead to the formation of the national identity by history, and to the formation of a common memory. (Borne, 2000: 169) If the Western countries do not have the heritage, they build it. However, the cinema and TV have disregarded the point, and the Western countries have stolen a ceiling in the making of fictional films about our ancestors' legacy.

In our country, it seems that the priority goes to contemporary objects and some different works. Some works have a limited time period, and it is

likely that soon they cannot be found in their entirety. This clarifies the importance of the subject. And, it obliges us to determine how an object shapes; even though on some subjects, we are to use peer-to-peer stories, old photos, or guesses.

To convey the knowledge of the heritage by the site producer, not only it is necessary to consider the visiting process, and the narrative forms, which have been described in the previous sections; but also, it is necessary to describe the context and the conceptual nature of the object along with its type of recording. (Boudrias; Mingarelli & Driss, 2010). The context refers to the total natural, social, and cultural conditions in which the object (tourism place or thing) has been shaped. If the subject, the western countries, is being revised and the restrictions are being unloaded; on the contrary, in Iran, it has not received attention and is characterized only by giving a name of a historical era. What kind of reflection the visitors will have about Iran when they hear the statements “Belongs to the Sassanid era” or “the first Millennium BC” it is necessary to conduct some studies on the historical aspect of some works in particular; which, they should consider the sensory effect on audience to prepare and produce the document with a clear image. Doubtless, the mentioned objects can adopt a documentary form and tell tales about some historical aspects.

The heritage whether it is accepted or not; interpreted, or falsely claimed and invented is produced by ancestors to be conveyed to their offspring. The emotional pressure should establish a relationship between a group, and a tangible or intangible

heritage. The function of the heritage transfer is so that it is firstly received by the individual, and then

it is transferred. Hence, it bears a strong relationship with history and time (Fig. 1).

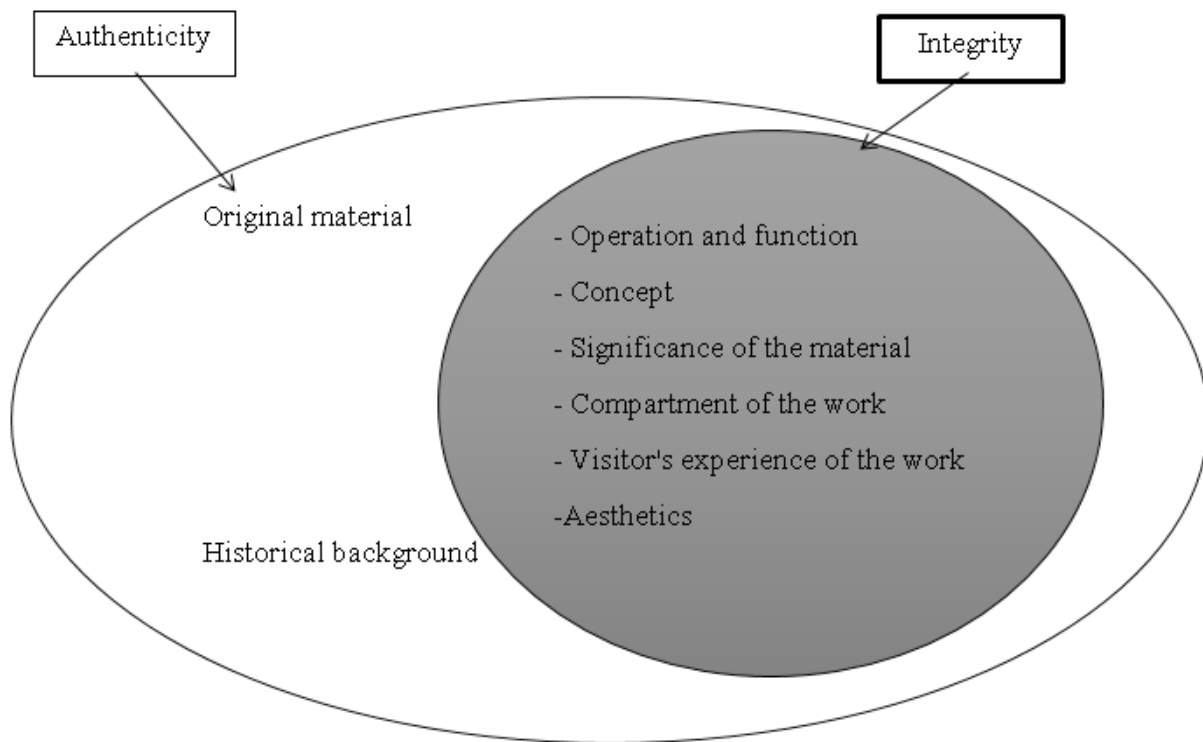


Fig.1.Object registration, Source: Bordia & et al..

Conclusion

The increasing development of the technology of communications has always been accompanied by the trouble of inaccessibility of the international media, and its effects on the public opinions. The empire was, in the old days, only in the realm of TV and radio, but it has been shattered by the virtual media, nowadays. Partnership, congregation, and applauding the individual's identity, regardless of age, gender, nationality, religion, and etc. bring about the society of a communicative tool. The results of the above discussions show that the site dynamism is of high importance. From one side, the interactional help from the individuals, and from another side, using the advanced technologies and strategic semiotic studies by the site producer ensure the stability and the survival of the site. Not only does the art belong

to history, but also it is related to time and new tools of the present era. Ignoring this subject has led to that such sites like Tehran or Isfahan cultural heritage, crafts, and tourism sites forget that the virtual world is not analog, rather it is digital; in addition, the site dynamism is not covered only by informatics; rather, the interaction and exchange are needed. In this way, the site as a product in the cycle of developing city culture and tourism, will not play an active role. In the verbal section, which is one of the four major principles of producing meaning according to Grimes's view, transferring knowledge and cognizance, considering all the forming codes of the heritage originality in the context of the society, and considering the three phases of preparing material, the way of production, and the way of consumption, give identity to the unknown heritage. Both cognitive

dimension and emotional stresses should have a high degree. The propaganda or the warnings that are now and then broadcasted on different media can be centralized on the site by the public people in order to applause the collectives in this regard.

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