



EUROPEAN Living Lab

Living Lab: Linking Heritage to Contemporary Creation

Date: October 15th 2018

Venue: De Markten, Brussels (TBC)

Protecting and enhancing heritage has been recognised as priorities of the European Union (art. 3.3). What policy approaches we would like to see developing today at European level and how they should figure in future programmes? We find ourselves in a moment of fragmentation and division in Europe that can be hard to reconcile with aspirations for valorising a shared European heritage. In this situation, how, as stated in the recent Berlin Call to Action, should heritage be at the “centre of the policies and priorities”?

This Living Lab is relevant for:

European Commission	as it is the proposal force for the new programmes and will create the guidelines and implement the programme
Members of the European Parliament	as they adopt the MFF and can steer the priorities of the programmes
National Governments	as they adopt the MFF and can follow up at national level on the priorities set at EU level
Heritage Sector organisations	as primary stakeholders and beneficiaries of the programme
Cultural Sector organisations	as one of the stakeholders and beneficiaries of the programme
Youth Sector organisations	as one of the stakeholders

CoHERE: Critical Heritages – performing and representing identities in Europe, seeks to explore and analyse productions and meanings of the European past in the present. Heritage is made in the myriad practices and cultural forms where the past is valorised for the present, from folk traditions to museums and memorials, the management of historic sites and traditions, and everyday matters such as education, political discourse, home life, food consumption and people’s relations with place. Likewise, contemporary connections with events, cultures and sites from prehistory to the very recent past may all be important for the construction of identities, values and futures.

Living Lab: A living lab constitutes an experiential environment, which could be compared to the concept of experiential learning, where users are immersed in a creative social space for designing and experiencing their own future. Living labs can also be used by policy makers and users/citizens for designing, exploring, experiencing and refining new policies and regulations in real-life scenarios for evaluating their potential impacts before implementation.

Overview

Europe is polarised and/or hyper-segmented with new sources of information/self-education, such as online collaborative platforms. Heritage is used often to justify nationalism and withdrawal but also to create a common identity for Europeans. European Heritage Days, European Heritage Label, Europa Nostra Prizes and the European Year of Cultural Heritage are tools used by the EU to project an image of a common Europe rooted in a shared history.

Cultural and heritage researchers have critiqued these narratives in favour of more nuanced image of Europe that accounts for conflicts and tensions (religious, political, social etc.) and seeks to understand the different uses of heritage, for example not just by heritage authorities but also by political actors and publics. CoHERE has involved the study of instances where official European heritage narratives have little purchase, or where other narratives emerge that can prompt alternative – even divisive – understandings of heritage.

Format

A one-day meeting in the “fish bowl” format, with stakeholders discussing the four topics and the audience providing input and taking part in the discussion through joining the table. This format will allow participants to feel involved. A core of four discussants will moderate the discussion and ensure that the topic is well covered and that audience participants are meaningfully involved. The core discussants will change with each topic.

Topics

- i. How can/ should European heritage policy respond to contests over the past, and political uses of the past?
- ii. How can/ should European heritage policy respond to anti-EU sentiment and the fragmentation of the EU?
- iii. Are there 'right' and 'wrong' uses of heritage? What are they, and what, if anything, should be done in the policy context?
- iv. Are the channels of communication and transmission of ideas between policy, institutions and audiences fit for purpose? What alternatives might there be? Is heritage policy just talking to itself? Is there too much policy? An unhelpful superabundance?

Output

Input to current programming at European Union Level, defining common ground between cultural practitioners (arts and heritage) and policy makers.

Additional sources – European Agenda for Culture, Berlin Call Europa Nostra, European Alliance for Arts and Culture, Culture Action Europe, EC Proposal for Creative Europe

COORDINATORS

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Latvian Academy of Culture (LKA), Riga, Latvia

Heriot-Watt University (HWU), Edinburgh, UK

European Network of Cultural Centres (ENCC), Brussels, Belgium

POLIN Museum of the History of Polish Jews (POLIN), Warsaw, Poland

National Museum of World Cultures (SNMW), Amsterdam, Netherlands

FUNDING SCHEME

Horizon 2020 research and innovation programme 2014-2020, “Europe in a changing world: inclusive, innovative and reflective societies”, REFLECTIVE 2 (**Emergence and transmission of European cultural heritage and Europeanisation**)

DURATION

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BUDGET

EU contribution: €2,499,651.75

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