



Pearle* recommendations on the legacy of the European Year of Cultural Heritage

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Let's stop for a minute and try to imagine Europe without its culture: Nothing! I think we cannot speak about the European past or its future without its culture and the performing arts. Culture is the skeleton of this continent and culture makes us European. Not any other things."

Géza Kóvacs, President Pearle*

1. Introduction

The European Year of Cultural Heritage (EYCH) was launched by the European Commission in December 2017 in Milan, at the occasion of the European Culture Forum. Approaching its official end in December this year, Pearle* - Live Performance Europe seeks to give input to the legacy of the EYCH and required follow-up action in the context of EU policy and programmes.

The recommendations presented in this paper build upon the Pearle* publication "Cultural Heritage in the Live Performance" as well as a panel debate¹ organised by Pearle* and several partners² in Berlin as a side event of the European Cultural Heritage Summit. Discussions held at meetings with participants of the Commission EYCH stakeholder group, of which Pearle* is a member are also taken into account.

2. The significance of intangible heritage in the area of music and performing arts

In general, looking into EU policy proposals and EU programmes, **intangible heritage and its contribution to cultural diversity and the society as a whole has to be better recognised.**

¹ Debate on how artistic leaders deal with the concept of shared heritage in theatres, concert halls and orchestras and how they expect audiences to interact with this heritage when enjoying a live event

² Deutscher Bühnenverein, the European Music Council, Tanzfonds Erbe

Speaking of the live performance sector, there is a **significant potential for Europe to tap in as live arts take place on a daily basis all across Europe**. When it comes to building up a shared identity, a rich tradition of the live performance – including artistic plays, live events, music composition and dance traditions but also technical skills in theatres, costume making, creation of puppetry, etc. – is intrinsically part of Europe’s cultural history. Composers, writers and other artists lived, worked, performed all over Europe and symbolise the European shared history, which helps to shape a sense of belonging for European citizens today.

However, intangible heritage should not be appreciated solely as a shared resource to raise awareness of common history. While tangible and intangible heritage make a decisive contribution to learning about the past, for live performance organisations the notion of a **“living heritage”** is essential: **a source of inspiration for performances created at the present time**, which later in time might become the heritage of the future. This contemporary aspect of heritage has yet been included in EU policy and programmes.

Therefore, Pearle* calls upon the EU institutions to clearly and explicitly underline the different aspects of heritage. Policy papers, action plans, communication campaigns and others should mention, besides tangible heritage, the living heritage and arts.

3. Implementation of the Commission’s 10 initiatives on cultural heritage

The European Commission launched 10 initiatives on cultural heritage to ensure that long-term actions and projects will be implemented beyond 2018. They correspond to four key principles: **Engagement, Sustainability, Protection, Innovation**³.

Member States are asked to draft similar plans at national level and follow up on these initiatives.

The live performance sector supports those general principles, whereas the live arts can add components which are embedded in other EU policy areas, such the employment and social affairs policies.

In view of building legacy and continuation of the EYCH2018, the following topics are suggested to be included in the frame of the four key principles with a view to give a more balanced approach to the different aspects of heritage and recognise the role of live arts or ‘living heritage’ alongside other intangible heritage and tangible heritage.

³ See <https://ec.europa.eu/culture/sites/culture/files/overview-10-european-initiatives-factsheet.pdf>

Principle I: Engagement

Recommendations on *Shared heritage* : cultural heritage belongs to us all

Every citizen should be able to access culture, including live arts.

Making cultural heritage visible to all, could happen in the following ways:

- ⇒ the **European heritage days** could include in their programmes an overview of live art and live heritage performances that citizen can access during that period. Other initiatives, such as European heritage stories, European heritage makers, the Access city award, should equally include aspects of living heritage.
- ⇒ whereas live performance organisations build **online archives** and whereas such initiatives are also taken in a few Member States, there is a need to have European approach in the form of a web-portal which provides access to the multiple archives that exist today. This will make live performances easier to be found and accessible by an as wide as possible audience, including all groups of society. Archives should not be seen as mere storage space anymore, but act as facilitators and give European citizen access to culture and artistic works, encouraging the creation of new works which will constitute the heritage of the future.

Recommendations on *Heritage for schools* : children discovering Europe's most precious treasures and traditions

Through formal learning all children can be given a chance to access to culture.

In order to give children a 360° degree understanding of heritage, attention should be paid to the following:

- ⇒ ensure a two-fold approach in educational policy:
 - To **enhance knowledge**, toolkits, books, etcetera must include the cultural history and tradition of live arts and make children understand and see the connection with contemporary creations in music, dance and performance; access for children to (school) performances or visit to the concert hall or theatre is as essential as other subjects to complement the learning outcomes
 - **Practical skills** on playing musical instruments, acting, dancing, creating inspired by cultural traditions in music, dance, theatre, opera, allow children access to skills such as: endurance and perseverance, listening to each other, problem-solving, etcetera. Close interaction with artists allow children and adolescents to learn about the occupations in tangible and intangible heritage sectors.

- ⇒ The recognition of the **role of live performance organisations in the learning** of children and youngsters. Since many years already, in particular when educational policies started to pay less and less attention to the added value of arts education, history and cultural history, music and performing arts have developed their own educational programmes.

It is crucial that the role of educational programmes developed by music and performing arts organisations for children, youngsters, specific groups in society and socio-cultural activities are recognised for its own value and that this work is rewarded accordingly.

- ⇒ The **Erasmus Plus** programmes can support innovative learning and encourage teachers to explore educational programmes with live performance organisations; it can also support teacher's training.
- ⇒ The **Creative Europe** programme can encourage and support music and live performance organisations that have educational programmes
- ⇒ The **ESF Plus** programme can support training in skills and competences of occupations which have been learned from generation to generation in theatres and others and provide the tools to validate such skills which are often acquired at the workplace or through non-formal learning

Recommendations on *Youth for heritage* : young people bringing new life to heritage

Living heritage is an excellent way to connect young people all across Europe and make them discover the diversity and history of artistic expressions

Reaching out to young people can be quite challenging. However, at the same time it is observed that young people are very motivated to engage in the daily operations of theatres, music groups and festivals. As the live performance sector is a highly international sector it allows young people to meet with other youngsters from different backgrounds.

- ⇒ The **European solidarity corps** offers an opportunity for young people either through volunteering or through traineeship/apprenticeship acquire skills with organisations in the live performance sector.
- ⇒ **Erasmus Plus** can include in Erasmus exchange programmes for young students a an ambitious cultural pillar as part of their stay abroad.

Principle II: Sustainability

Recommendations on *Heritage in transition* : re-imagining industrial, religious, military sites and landscapes

When live arts or living heritage are connected with heritage sites a multiplier effect is realised on the community and its cities and regions.

There are already numerous examples of sites which have been successfully turned into living cultural places. With the large number of sites still abandoned there is still room for further initiatives.

- ⇒ The **Structural funds and Cohesion funds** can tap on the potential to turn deserted sites into new attractive places of creativity, arts and community
- ⇒ Special attention should be paid in **Urban Policy**, such as the New Urban Agenda to be discussed in 2019, for deprived areas and sites where it is demonstrated that a turnover to cultural places support cohesion and allow for a sustainable re-use of heritage sites.

In addition it is important to underline that existing historic theatres have to deal with the challenge of renovations and making the buildings fit for low energy-consumption.

- ⇒ **Energy policy** has to pay specific attention to the difficult balancing between preservation of the historic nature of a theatre whilst making it possible to comply with Europe's ambitions in relation to energy standards, eco-design and the goals to combat climate change as a whole.

Recommendations on *Tourism and heritage* : responsible and sustainable tourism around culture

Large events and festivals are becoming increasingly popular, which means that policy makers, organisers and relevant stakeholders have to work together to define the framework for sustainable and responsible tourism.

Usually, the combination of tourism and heritage are understood by the physical act of visiting sites, historic buildings, museums and other places. However, responsible and sustainable tourism also embraces the access to and diversity of 'living' cultural offer presented by theatres, concert halls, festivals and others.

There is clear evidence that cities attract tourists where there is a rich cultural offer of music and performances all year round or where there are thriving festivals and events.

- ⇒ Tourism agencies and tourism promotion channels could also pay attention to the wide offer of music and performing arts events . For that purpose it is **recommended to hold a regular or more structural exchange between cultural stakeholders and the tourism sector**. Industrial policy for the tourism sector should take duly account of this.

- ⇒ Where big events or festivals are taking place, organisers can provide advice and recommendations in relation to communication, policy, targeted actions or activities in relation to the general goals on sustainability.

Principle III: Protection

Recommendations on *Cherishing heritage*: developing quality standards for interventions on cultural heritage

For interventions in historic theatres or other venues a variety of different quality standards have to be taken into account with due respect for keeping it a workable and living space.

Many arts venues are located in historic buildings and sites whilst they are fully operational and welcome on a daily basis audiences to performances and shows. Quality standards for the protection of monuments may therefore not jeopardise the role and function of a theatre or performing arts venue.

- ⇒ Quality standards for the protection of monuments may not jeopardise the role and function of a theatre or performing arts venue. Therefore it is recommended that **interventions in cultural heritage related to the performing arts are undertaken in close cooperation and continuous exchange with** the sector in order to achieve an accessible and workable environment
- ⇒ Targeted interventions in relation to preservation of venues, scenery, back stage historic machinery, sets, costumes, props, ... require **expertise and specialised knowledge of people holding the traditional skills** in the field of costume making, stage design, scenography, music instrument making and repairs, as well as light and sound etc.

Principle IV: Innovation

Recommendations on *Heritage-related skills*: better education and training for traditional and new professions

In the live arts there is a large portion of professions that rely on centuries or decades of history, some of which are still most learned at the workplace.

It is crucial that there is a high quality offer available for training in traditional and new professions in the live performance sector. It is still common practice, in particular in theatre and opera, that skills are passed on through non-formal learning or learning at the workplace. This requires **tools to be able to assess the skills** obtained and provide for a system of assessment, certification and validation.

- ⇒ There is slowly but steadily growing interest for traditional skills in order to preserve and maintain specific knowledge related to the wide range of different occupations in the live performance sector
 - the **ESCO** should include and recognise those skills and competences
 - **CEDEFOP** can undertake particular studies and raise awareness about vocational training in relation to heritage-related skills
 - **Erasmus Plus** can support research projects, knowledge alliances, innovative methodologies for training and education allowing experts to meet in highly specialised Europeans forums and international training courses or master classes to share know how, skills and competences.

Recommendations on *All for heritage* : fostering social innovation and people's and communities participation

The live performance sector has built up a high degree of know how on social innovation and participation in various domains and parts of the sector.

Social inclusion, diversity, accessibility for all, are goals that all organisations in the live performance sector adhere to.

To achieve those goals, there are often **considerate investment costs** to be done, in order to be able to provide for people with special needs the right services including **audio described, captioned, BSL interpreted, relaxed performances**. There is also the provision of reduced tickets for specific groups, and there is the touring of performances to rural areas and deprived urban areas.

- ⇒ **Regional and cohesion policy**, including through funding, should encourage and support such initiatives
- ⇒ New technologies to enhance the experience of people with special needs, as well as the public in general can be supported through funding from **Horizon Europe**
- ⇒ The **ESF Plus** programme is a main resource to support targeted initiatives and projects for specific groups in society, including migrants and for embracing diversity and equality
- ⇒ Cultural policy and the funding programme **Creative Europe** can specifically reward those organisations that develop an outreach policy
- ⇒ As a flagship initiative of the European Union, **Digital Europe** can give more attention and visibility to initiatives from the live performance sector where digital and technological tools are used to reach specific groups in society and substantially invest in the development, dissemination and use of such tools

Recommendations on *Science for heritage* : research, innovation, science and technology for the benefit of heritage

Science, technology and arts go hand in hand and provide the breathing ground for innovation on different aspects of the living heritage

Using research, innovation, science and technology for the benefit of heritage and the audiences by working on translation technologies, interactive tools, digital innovations allow to experiment with aesthetics and creating the heritage of the future.

There is already an important degree of attention given to scientific research on sites heritage, artefacts, paintings, etcetera, but there can be more research undertaken in the area of live arts. For instance there is a wide scope for research to be explored in relation to the use of technology and crafts from the early times that live arts were documented to recent history.

In addition live arts are exploring ways to experiment with aesthetics and thus creating heritage for the future.

For pedagogical and education purposes interactive tools, translation technologies and others are ways to increase the interest for living heritage and share knowledge

- ⇒ **Horizon Europe** can provide the necessary and essential support for research and innovation projects on heritage and on living heritage and live arts
- ⇒ **Erasmus Plus** provides opportunities for increasing knowledge in under-researched areas of living heritage

4. Conclusions

With the aim of ensuring a positive legacy on the EYCH, the Commission announced to present an Action Plan for Cultural Heritage at the conclusion of the Year.

In this context, Pearle* - Live Performance Europe calls on the European institutions to recognise the immense wealth of intangible heritage of music and performing arts in future policy proposals, consider the specificities of the live performance sector and include concrete actions targeted to the sector related to the 10 initiatives on cultural heritage. 0

Furthermore, with the aim to preserve, continuously develop and give better visibility of our shared immaterial cultural heritage, the live performance sector has to be included in current and future support schemes in a wide range of areas, such as education and lifelong learning, research and innovation, the structural and cohesion funds etc. the Creative Europe Programme and other programmes should allow for a sectoral approach to heritage to better implement the Commission's aims in this field.

To conclude, beyond 2018, it must be ensured that:

- * **organisations in the live performance are eligible to apply for funding schemes related to cultural heritage**
- * **the European Heritage Label also recognises and gives visibility to the intangible heritage.**
- * **in the context of EU policy, the definition of “cultural heritage” includes both tangible and intangible heritage on an equal footing.**
- * **the notion of “cultural heritage” is forward-thinking and future-oriented, recognised as a “living heritage” and embraces contemporary creations, building up a sense of belonging for European citizens.**

PEARLE* - Live Performance Europe, is the European employers' federation of performing arts organizations. Pearle* represents through its members associations the interests of more than 10,000 theatres, theatre production companies, bands and music ensembles, orchestras, opera houses, ballet, dance companies, festivals, concert venues, producers, promoters, agents, comedy, variété, circus and others within the performing arts and music sector across Europe. The Live Performance sector is the biggest employer of the cultural industries with over 1,2 million employees.