CULTURAL HERITAGE

IN THE

LIVE PERFORMANCE SECTOR

PEARLE
LIVE PERFORMANCE EUROPE

PREFACE

The 2018 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. Pearle* - Live Performance Europe took an active part in preparing the EYCH as part of the EU stakeholder group. With this publication, it contributes to the ongoing debate around heritage, gives an insight into the live performance sector and the notion of heritage in various projects set up in different countries and finally provides recommendations to European institutions with the aim to recognise the immense wealth of intangible and tangible heritage in future policy proposals.

The EYCH slogan "Our heritage: where the past meets the future" defines actions taken in the live performance sector such as the webpage "On Stage 2018". This joint project of the European Theatre Convention, Pearle* and Opera Europa highlights the diversity of live events throughout Europe, considering the rich past of cultural heritage and at the same time setting the tone for and building up the heritage of the future, whilst also acknowledging a national dimension of cultural heritage.

This publication also reflects on the slogan and points out the way in which the live performance sector builds up the heritage for future generations, often by making use of new technologies and the online environment. This is essential in the context of the 2018 EYCH which seeks to promote Europe's diverse cultural heritage and reach out to citizens, particularly younger people, and foster their sense of belonging.

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I.   Definition of cultural heritage

The UNESCO convention on Word Heritage describes heritage as our legacy from the past, what we live with today, and what we pass on to future generations.

Cultural Heritage is also understood as an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values.

The Council of Europe defines the notion of 'cultural heritage' as the resources inherited from the past in all forms and aspects – tangible, intangible and digital (born digital and digitized). That is monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity, as well as collections of museums, libraries and archives. It is important to note that cultural heritage is not a static issue but is constantly evolving as a result of the interaction between people and places in time.

The approach in this publication aims towards the internationally and interculturally acclaimed definition of heritage in the meaning of a heritage that ensures cultural diversity, on the one hand, and a universal cultural value, on the other hand.

Of importance in this context is the approach of highlighting certain societal values, special knowledge and skills to be taken as a criterion for recognising cultural heritage. It re-defines heritage as being no longer based on its material aspect – and this makes more space for intangible cultural heritage as equally important and interconnected to other possible features and forms of heritage.

It must be noticed, that in the context of EU policy making, there is still a lack of a generally accepted definition of "cultural heritage". This makes it difficult to understand the basis of proposals and scope of policy measures and allows for various interpretations as to the inclusion of specific sectors.

Photo: Laika - *Aromagic*

II.   Cultural heritage and the live performance sector: From tangible to intangible and back

Whereas tangible cultural heritage refers to physical artefacts produced, maintained and transmitted intergenerationally in a society, including artistic creations, built heritage such as monuments, and other physical or tangible products of human creativity, intangible cultural heritage indicates 'the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage' (UNESCO, 2003).

This intangible cultural heritage (ICH) thus represents the variety of living heritage of humanity as well as the most important vehicle of cultural diversity. The main 'constitutive factor' of ICH are communities themselves, in their constant recreation through historical and social evolution.

Special attention has to be directed towards the fact that, although the UNESCO refers to the performing arts as a special domain of intangible heritage (next to oral traditions and expressions, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, traditional craftsmanship), this publication emphasises the fact that the live performance sector embraces both tangible and intangible cultural heritage.

Tangible heritage in the live performance sector refers to historical sites, buildings (both exterior and interior), technical facilities and equipment, scenography, artefacts: costumes, objects, musical instruments, props, books, etc. Intangible heritage however refers to traditions, poetics, knowledge and skills in and around live performance, and, at the same time, to oral performances, rituals, folk celebrations, etc. This distinction made, it has to be pointed out that there is an endless number of examples of cultural heritage containing both a tangible and an intangible aspect.

Photo: Froe Froe - *Les Soeurs*

A concrete example is the marionette. Apart from its obvious physical, or material value as an object, it also refers to knowledge and skills of using it, certain traditions in puppetry and an exclusive craft of producing it. Consequently, an equal amount of concern and resources should be allocated to preserving its physical condition, as to safeguarding knowledge, skills, crafts, tradition and poetics evolved around it.

As a general distinction, tangible heritage refers by default to material value or a physical dimension of the object in question, whereas intangible heritage represents immaterial, living memory and legacy and as such stands for rather spiritual and philosophical values.

The intangible heritage, apart from the fact that it is having no physical existence and thus is not haptic, holds a reference to abstract entities, attributes or features, hard to identify and measure. For this reason, it remains challenging to define and implement a policy framework for intangible cultural heritage.

Nevertheless, there are tangible values of the intangible cultural heritage, as the UNESCO frames it.

Given the focus of the intangible cultural heritage on the process of transmission of knowledge and skills, we can recognise not only social but also related direct and indirect economic values.

Whereas the direct economic value refers to the value of the item created from ICH – for own consumption or the use of others, for commercial use, such as tourists attending a festivity or buying craft products – the indirect economic value distinguishes the value of the knowledge and skills and their transmission. It also takes into account revenues obtained by other sectors due to ICH outcome, such as the hotel and tourist industry.

In addition to the two main distinctions of tangible and intangible heritage, it is also important to mention natural heritage, which, in its extremely wide scope, refers to cultural landscapes, socio-geographical aspects, performing anthropology phenomena, and similar realms more or less directly linked to the live performance sector.

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III.   Legislation and institutional framework for operating cultural heritage in the live performance sector

The institutional and constitutional framework of the management and promotion of cultural heritage is complex and reaches from international organizations over European institutions to national governments.

The issue of cultural heritage touches on various policy domains which include culture, education, research and innovation, regional policy, external policy, etc. It can be noticed that most of the resources available observe cultural heritage in general terms. Given its complexity and the distinguished differences between the different forms of cultural tangible and tangible heritage, sectoral schemes would allow to better develop and maximise its potential.

3.1 EU Institutions

According to the principle of subsidiarity, Member States are responsible for their respective (national) cultural heritage policy, whereas European institutions act through a range of supportive measures such as non-legislative policies, programmes and funding, and promote policy collaboration between Member States and heritage stakeholders.

The Council of the European Union

Policy collaboration on cultural heritage among EU Member States is pursued through the Council of Ministers for Education, Youth, Culture & Sport, and the Open Method of Coordination.

The basis for the agenda of meetings in the Council Work Plan for Culture 2015-2018, in which cultural heritage was adopted as one of the priority areas.

In the first phase, a working group composed of Member States' experts focused on the participatory governance of cultural heritage (2015-2016), while, in a second phase, the working group brought more focus to skills, training and knowledge transfer among the traditional and emerging heritage professions (2017-2018). In both cases the Member States experts focused primarily on tangible heritage.

However, in its conclusions of 21 May 2014, the Council stated that cultural heritage encompasses a broad spectrum of resources inherited from the past in all forms and aspects — tangible, intangible and digital (born digital and digitised), including monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity, as well as collections conserved and managed by public and private bodies such as museums, libraries and archives.

Cultural heritage is also seen as a strategic resource for a sustainable Europe and plays a role for social cohesion and local employment. In addition to that, it carries a potential to serve as a counter-force to regressive, nationalist-populist discourses in Europe today.

Some of the EU actions specifically dedicated to cultural heritage are the EYCH, the European Heritage Days, the EU Prize for Cultural Heritage, and the European Heritage Label. EU policies in other areas also take increasingly account of heritage. A call for cooperation projects have been launched under the Creative Europe programme, but also under Erasmus+, Europe for Citizens, Horizon 2020, and other EU programmes.

The European Commission

The European Commission's role in cultural heritage is based on Article 3.3 of the Lisbon Treaty which states: "The Union shall respect its rich cultural and linguistic diversity, and [...] ensure that Europe's cultural heritage is safeguarded and enhanced". More specifically, in the TFEU the Commission is given the task of contributing to the flowering of culture in the Member States, while respecting their diversity, and bringing "the common cultural heritage to the fore" (art. 167 TFEU).

Complementing the competences of EU Member States in the area of cultural heritage, different Directorates-General share the responsibilities for policies and funding at EU level: DG Education & Culture, DG Communication Networks, Content and Technology, DG Research and Innovation and DG for Regional and Urban Policy.

In the decision of the European Parliament and the Council on a European Year for Cultural Heritage published in May 2017 the European Commission emphasises the role of heritage in the building of a European identity and recognises the contribution of cultural heritage to social cohesion and economic development.

The objectives of the EYCH are to "protect, safeguard, reuse, enhance, valorise and promote Europe's cultural heritage."

In 2017, the Commission has started a stakeholder dialogue in the frame of "Voices for Culture" to prepare and the EYCH and implement it throughout 2018. Whereas policy recommendations and actions were focused on the tangible heritage beforehand, the Commission invited representatives from various sectors, dealing with tangible as well as intangible heritage and expressed the intention to have a comprehensive concept of cultural heritage.

In the context of the EYCH, the Commission also launched long-term projects around 10 main thematic initiatives, such as heritage at school, tourism and heritage and heritage-related skills.[1] The initiatives correspond to four principles that define what European cultural heritage stands for: engagement, sustainability, protection and innovation.

The European Parliament

In its 2016 report on the European Year of Cultural Heritage 2018, the European Parliament welcomes the EYCH mission to appreciate Europe's cultural heritage as a shared resource; to raise awareness of European common history and values and to reinforce a sense of belonging to a common European space.

Specific objectives include better accessibility, with special regards to digitalisation; the integration of different policies dealing with cultural heritage; the development of specialised skills and knowledge management; the promotion of cultural heritage as a source of inspiration for contemporary creation and innovation; as well as awareness raising of the importance of Europe's

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[1] http://europa.eu/cultural-heritage/sites/eych/files/eych-initiatives_en.pdf

cultural heritage through education and lifelong learning, in particular by focusing on children, young and elderly people, local communities and hard-to-reach groups;

Already it its 2014 report "Towards an integrated approach to cultural heritage for Europe" the Committee for Culture and Education welcomes the emphasis placed on the importance of cultural heritage, not only as a factor in economic development and social integration, but also as a cornerstone of local, regional, national and European identity.

The EP also underlines that the full potential of cultural heritage for a sustainable human, social and economic development has yet to be fully recognised.

The Parliament's recommendations to the Commission include an improved cooperation between the different policy areas dealing with cultural heritage and an acknowledgement of cultural heritage, both movable and immovable, tangible and intangible, as a non-renewable resource whose authenticity must be preserved.

The commitment of the European Parliament to the immaterial/intangible cultural heritage and the aim to improve its recognition can already be observed in former reports on the gastronomical heritage in 2013 and on minority languages in 2009.

Photo : Théâtre Royal de Liège

3.2. International Organisations

The Council of Europe

It is one of the priorities of the Council of Europe to redefine the place and the role of cultural heritage in Europe. A new strategy on this issue got off the ground in 2015, when the 50 Parties to the European Cultural Convention met in Namur, Belgium for their conference entitled "Cultural heritage in the 21st century for living better together. Towards a common strategy for Europe". It concluded with the adoption of the Namur Declaration which defines Cultural heritage as a key component of the European identity and sets out the objectives for a "European Heritage Strategy", called "Strategy 21".

It promotes good governance and participation in heritage identification and management and disseminates innovative approaches to improving the environment and quality of life of European citizens. The strategy is based upon existing Council of Europe conventions in the field of heritage, in particular the 2005 Faro Convention on the Value of Cultural Heritage for Society.

The Faro Convention is of utmost importance for the live performance sector, as it directly recognizes the role of intangible cultural heritage.

This text also emphasizes the most important aspects of cultural heritage which relate to human rights and democracy, aiming to promote a wider understanding of heritage and its relationship to communities and society. The discernment of the Faro convention that objects and places are not important in themselves, but in the meanings and uses that people attach to them and the values they represent, is of high importance for the live performance sector, as it interlinks the intangible with the tangible heritage. It leaves space for the meaningful use of places for performances as well as the application of traditional skills and knowledge in the sector.

The CoE policy action on cultural heritage is facilitated through the HEREIN network, established at the request of Member States to take stock of changes in legislation and practices in the participating countries. It provides a forum for pooling and sharing information on cultural heritage.

The UNESCO

The beginning of the institutional engagement in the domain of the live performance in cultural heritage can be traced back to 1982, when the UNESCO set up a "Committee of Experts on the Safeguarding of Folklore" and created a special "Section for the Non-Tangible Heritage", resulting in the Recommendation on the Protection of Traditional Culture and Folklore, adopted in 1989. The text sets an important precedent for recognizing "traditional culture and folklore", encourages international collaboration and considers measures to be taken in order to identify, preserve, disseminate and protect this heritage. The progress in this field has raised the awareness to the knowledge, values and creative processes that brought cultural heritage products to life, together with modes of interaction by which these products were received and acknowledged.

The increasing importance of intangible cultural heritage within the UNESCO has been highlighted by two programmes: The Living Human Treasures system (launched in 1993) and the Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity (2001-2005).

In 2003, the UNESCO adopted a new international Convention for the Safeguarding of Intangible Heritage, similar to the 1972 Convention concerning the Protection of World Cultural and Natural Heritage. This initiative demonstrates the need to protect intangible heritage not only by operational activities but also by normative instruments. The Committee meets annually to evaluate nominations proposed by States Parties and decides on the new inscriptions on three Convention's Lists: The List of Intangible Cultural Heritage in Need of Urgent Safeguarding,
The Representative List of the Intangible Cultural Heritage of Humanity and
The Register of Good Safeguarding Practices. Each of the lists has its specific purpose and detailed criteria. [2]
Please consult the annex of the document for further information on live performance related UNESCO inscriptions.

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[2] Read more about 1972 Convention lists at the UNESCO website: https://ich.unesco.org/en/purpose-of-the-lists-00807

The UN

The role of cultural heritage is recognised in the UN 2030 Agenda for Sustainable Development ('2030 Agenda'), which acknowledges global citizenship, cultural diversity and intercultural dialogue as overarching principles of a sustainable development.

The 2030 Agenda recognises that all cultures and civilisations can contribute and are crucial enablers of sustainable development.

With resolution 2347 (2017), the Security Council condemned unlawful destruction of cultural heritage, religious sites and artefacts, and the smuggling of cultural property by terrorist groups during armed conflict.

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IV.   Where the past meets the future: Working with and building cultural heritage

in the live performance sector

As discussed in previous chapters, the UNESCO Convention sets out a framework for identifying forms and categories of intangible cultural heritage, allowing states to develop their own tailor-made strategies and initiatives in this regard, also adding further domains or new sub-categories to existing domains.

In this chapter we will highlight and outline some examples of initiatives in the live performance sector which refer to both, tangible and intangible heritage.

Photo: De Maan – *Future Simple*

4.1 Orchestra and theatre landscape in Germany

In December 2016 the German UNESCO-Commission announced that Germany has filed a nomination for the Representative List of the Intangible Cultural Heritage of Humanity for its Orchestra and Theatre Landscape.

The reason for the nomination is the worldwide unique variety of artistic forms of expression in German theatres and orchestras. Germany has the highest theatre density in the world. According to the German UNESCO Commission, there are around 140 publicly financed theatres, 220 private theatres, 130 opera, symphony and chamber orchestras, 70 festivals and 150 institutions without a permanent ensemble in Germany. In addition, there are about 100 tour and guest performance stages and a large number of independent groups. The approximately 120,000 theatrical performances and 9,000 concerts of these institutions are attended by about 35 million spectators each year.

At the beginning of April 2018, Germany formally submitted the nomination dossier to the UNESCO. Whether German orchestras and theatres can count themselves as world cultural heritage will be decided by the Intergovernmental Committee on Intangible Cultural Heritage of the UNESCO Convention in 2019.

4.2 Digital cultural heritage in the dance sector

In recent reports on cultural heritage initiatives at the EU level, the biggest attention was granted to the issue of digitisation of cultural heritage. In fact, this issue has also been of high importance within the live performance sector. In the last decade, different archives and online collections were built up or revitalised in various European countries, with a shared purpose of enhancing the visibility of live performances, branding the sector and the arts scene and building up audiences as well as contributing to arts education.

In this context, in 2016, the EU Prize for Cultural Heritage / Europa Nostra Awards in the category Education, Training and Awareness-Raising went to TANZFONDS ERBE (Dance Heritage Fund) for promoting and preserving dance heritage.

Photo: Rosas - *Rain*

TANZFONDS ERBE[3] was launched in 2011 by the Kulturstiftung des Bundes (German Federal Cultural Foundation) and – in 2016 – extended for another two years to 2018. TANZFONDS ERBE funds artistic projects dedicated to the cultural heritage of dance and keeps a visual record of the projects. However, the initiators are not keen on creating a "canon" of historical dance works. Applicants for projects within TANZFONDS ERBE should rather explain their approach, why they chose a specific choreographer and why certain themes and works are still of significance today.

In total, 60 projects were selected, not only dance productions but also reconstructions and new interpretation of works, exhibitions, installations, film projects, lectures etc. Successful applicants are seen as "model projects" to deal with dance history in an artistic way. They give a "fresh impetus" as they convey dance in innovative ways and allow more visibility to the history of dance.[4]

Another outstanding example of an online archive in the dance sector is "Numeridanse"[5], created in France in 2009 which today offers more than 500 video excerpts of dance performances.

The online video archive "OperaVision"[6] has been created by Opera Europa. It offers streaming activities and background information to performances with the aim to reach wider audiences.

4.3 Historical theatres and theatre museums

"In many ways, knowing theatres is getting to know a lot about history."[7]

A remarkable legacy of cultural heritage has been assembled in historical theatres and historical sites. Historical theatres are bastions of material heritage and monuments witnessing the rich and diverse history of the live performance. The project "European Route of Historic Theatres" (2007 -2017) initiated by Perspective[8], the European society of historic theatres, joins sixteen partners from twelve countries with the main objective to build an online database of still existing historical theatres in Europe. The project combines visits of several historical theatres in a specific region and in this way contributes to cultural tourism activities throughout Europe.

Whilst the activities of the project gear towards a dynamic experience of live performances in historical theatres, the theatres also keep and nurture intangible aspects of the performing arts heritage, namely crafts and knowledge and skills of stage techniques. One of the challenges they face in this regard is to safeguard and keep endangered practices alive and at the same time liaise with new generations and further develop their artistic programme.

Closely related to the mission of historical theatres is the one of theatre museums, exhibiting transformation processes of the buildings, of the backstage technics and of professions in the sector. This again creates a link between the tangible and intangible heritage of the live performance.

Today, a growing number of theatre museums use digital means, interactive media and virtual reality in their exhibitions and backstage tours to address also younger audiences.

4.4 Puppetry in Czech Republic and Slovakia

A discipline that adds an important contribution to the pool of intangible heritage practices comes from the very exquisite practice of puppetry.

Among the most diverse traditions across the European continent, puppetry in the Czech Republic and in Slovakia has been included in the UNESCO intangible heritage list. With most delicate skills and crafts related to this performing profession, it carries a significant societal role, conveying ways of learning and the view at the word. Nowadays the traditional puppet art is

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[3] http://tanzfonds.de/en/home/

[4] More detailed information can be found on http://tanzfonds.de/en/about-us/

[5] https://www.numeridanse.tv/accueil

[6] https://operavision.eu/en

[7] Rupert Rhymes, in an interview with Pearle* on 29 Jan 2018.

[8] http://www.perspectiv-online.org/pages/en/european-route.php?lang=EN

transforming, influenced by the use new technologies, and therefore hybrid forms on the borderlines between robotics, product design, etc, are created.

"In order to increase interest in our past, we're creating a new way of telling the history of the greatest puppet masters. We believe we can display their lives differently – beautifully, accessible and conversationally."[9]

An outstanding example comes from the Belgian House for Puppetry called Firmament. In a decree published in 2004, the Flemish government called for initiatives to develop expertise on how to preserve, register, conserve and present cultural heritage. That confirmed the mission of the Centre for Puppetry at that time and gave a launch to the intensive and continuous action to nurture and protect a long and rich puppetry tradition, to facilitate its maintenance and to dare a yet sensible restitution in respects to automatization and emergence of new performance technologies. However, in the attempt to keep puppetry art alive in times of growing popular culture and entertainment demands, some puppet theatres have started to embrace other forms and new formats of live art and entertainment. It becomes more and more present in multidisciplinary performance creations.

4.5 Building the future music heritage in Switzerland

In 2014 the Swiss Association of Professional Orchestras, orchester.ch, and the Swiss Arts Council Pro Helvetia launched the joint project "œuvres:suisses"[10] with the aim to promote the work of Swiss composers and to consolidate the international presence of Swiss orchestras. At the same time, by commissioning new musical works of the most renown composers of the country, the project partners contributed to what can be called "the heritage for the future".

Concretely, eleven Swiss orchestras commissioned at least three new works from Swiss composers between 2014 and 2016. This resulted in a comprehensive repertoire of new orchestral works under the label "œuvres:suisses". During the three years of the project, 29 composers wrote 34 orchestral works, and 41 orchestra tours were realised in Europe, Asia, Africa and North and South America.

The project was realised in a partnership with the Swiss Broadcasting Corporation (SRG SSR), which recorded all world premieres of these works.

4.6 Circus culture in Finland

Thanks to a very dynamic circus community, Finland is the third country in Europe, where circus was accepted in the National Heritage Inventory of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

It all started in 2016 with a project that enabled communities and groups to present their own intangible cultural heritage in the Wiki-inventory for Living Heritage. Submissions were then proposed to the National Heritage Inventory which was launched in 2017. Each year, one element of this list can be proposed to the UNESCO international lists.

CircusInfo Finland presented the case together with Finland's largest classical circus, Sirkus Finlandia, at the meeting of the Federation Mondiale du Cirque and the European Circus Association which was held during the Monte Carlo International Circus Festival on the 19th of January 2018.

The Finnish example can serve as a successful model of bottom-up communal approach, showing how internal communication and an understanding between all professionals in the sector leads to an efficient cooperation on the safeguarding of a live performance tradition.

Besides Finland, circus arts have been included in the National Inventory of the UNESCO Convention in The Netherlands (2013) and in Hungary (2016)

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[9] http://www.allstringsattached.eu/about/project/

[10] https://oeuvressuisses.ch/

Photo: Bronks - *Carte Blanche*

V.   Conclusion and recommendations

This publication provides the reader with a concise overview of tangible and intangible cultural heritage in the live performance sector. Whilst tangible and intangible heritage can be used as a source of learning about the past, for live performance organisations it is also a source of inspiration for contemporary performances, which then might become the heritage of the future.

The publication also highlights the diversity of initiatives in the live performance sector related to cultural heritage as well as the broad perspective that comes with the concept of "heritage". In fact, tangible and intangible heritage are often interlinked – and this needs to be reflected and recognised at political level in Member States and the EU.

It is observed that in current policy making at EU level, intangible heritage seems to be primarily appreciated as a shared resource to raise awareness of common history. In addition to this focus, the contribution of immaterial heritage to cultural diversity and the society as a whole has to be better recognised. For instance, the European Heritage Label (EHL) could award both the material and immaterial heritage in a balanced way in the future.

Concretely, speking of the live performance sector, there is a significant potential for Europe to tap in. 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. – contributes to Europe's cultural history and in this sense helps to shape a sense of belonging.

Pearle* - Live Performance Europe therefore calls on the European institutions to recognise the immense wealth of intangible heritage in future policy proposals and consider the specificities of the live performance sector.

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 the structural and cohesion funds, education and lifelong learning, research and innovation, etc. to implement the Commission's aims related to cultural heritage. In this context and in the frame of the Commission's 10 European initiatives on cultural heritage, the following topics should be addressed in the corresponding four principles:

Engagement:

• Shared heritage: Building up online archives and make live performances accessible to wider audiences, including all groups of society.

• Heritage for schools: Transfer of knowledge and of cultural traditions in music, dance, theatre, opera.

Sustainability:

• Heritage in transition: Renovation and re-imagining of historical theatres and other sites related to the live performance.

• Tourism and heritage: Supporting cooperation between the tourism and the live performance sector.

Protection:

• Cherishing heritage: Developing and applying high-level renovation standards adapted to the needs of historical live performance venues and recognise traditional skills in the field of costume making, stage design, scenography, etc.

Innovation:

• Heritage-related skills: Sound education and training for traditional and new professions in the live performance sector.

• Science for heritage: Using research, innovation, science and technology for the benefit of heritage and the audiences (working on translation technologies, interactive tools, digital means to experiment with the aesthetics and creating the heritage of the future).

Annex: Live performance related entries in the UNESCO lists for immaterial cultural heritage

Representative List of the Intangible Cultural Heritage of Humanity

YEAR	COUNTRY	INTANGIBLE HERITAGE	FURTHER INFORMATION
2017	Slovakia	Multipart singing of Horehronie	Folk singing tradition
2017	Serbia	Serbian tradition of Kolo	Folk dance
2017	Germany	Organ craftsmanship and music	Music and music instruments
2017	Greece	Rebetiko	Music, dance
2017	Ireland	Uilleann piping	Music and music instruments, singing, dance
2017	Armenia	Kochari	Traditional group dance
2016	Czech Republic, Slovakia	Puppetry	Stage and street performance
2016	Slovenia	Škofja Loka passion play	Community performance, ritual
2015	Former Yugoslav Republic of Macedonia	Glasoechko,	Male two-part singing in Dolni Polog
2015	Romania	Lad's dances	Folk dance
2015	Spain	Flamenco	Popular singing and dance performance
2015	Turkey	Semah, Alevi-Bektaşi ritual	Religious dance, ritual
2015	Slovakia	Bagpipe culture	Music and musical instruments, singing, dance
2014	Portugal	Cante Alentejano,	Polyphonic singing from Alentejo, southern Portugal
2014	France	Gwoka	Music, song, dance and cultural practice representative of Guadeloupean identity
2014	The former Yugoslav Republic of Macedonia	Kopachkata	Social dance from the village of Dramche, Pijanec
2013	Slovakia	Music of Terchová	Collective vocal and instrumental music
2012	Croatia	Klapa	Multipart singing of Dalmatia
2011	Croatia	Bećarac	Singing and playing from Eastern Croatia
2011	Croatia	Nijemo Kolo	Silent circle dance of the Dalmatian hinterland
2011	Portugal	Fado	Urban popular song
2010	Spain	Human Towers	Folk dance
2010	Lithuania	Sutartinės, Lithuania	Lithuanian multipart songs
2009	Azerbaijan	Art of Azerbaijani Ashiq	Folk singing and playing
2009	Turkey	Âşıklık (minstrelsy) tradition	Folk singing and playing
2009	Turkey	Karagöz	Puppetry
2009	Romania	Doina	Folk song
2009	Croatia	Two-part singing and playing in the Istrian scale	Vocal music performance
2009	Estonia	Seto Leelo	Seto polyphonic singing tradition
2009	France	Maloya	
2008	Czechia	Slovácko Verbuňk	Recruit dances, folk performance, ritual

2008	Spain	Mystery play of Elche	Folk performance, ritual
2008	Turkey	Mevlevi Sema ceremony	Ritual, religious dance performance
2008	Georgia	Georgian polyphonic singing	Vocal music performance
2008	Bulgaria	Bistritsa Babi, archaic polyphony	Dances and rituals from the Shoplouk region
2008	Estonia, Latvia and Lithuania	Baltic song and dance celebrations	
2008	Albania	Albanian folk iso-polyphony	Folk singing
2008	Italy	Opera dei Pupi	Sicilian puppet theatre
2008	Armenia	Duduk and its music	Music and music instruments
2008	Italy	Canto a tenore	Sardinian pastoral songs
2008	Turkey	Arts of the Meddah	Public storytellers
2008	Azerbaijan	Azerbaijani Mugham	Folk music performance
2008	Slovakia	Fujara and its music	Music and music instruments

List of Intangible Cultural Heritage in Need of Urgent Safeguarding

YEAR	COUNTRY	INTANGIBLE HERITAGE	FURTHER INFORMATION
2015	Former Yugoslav Republic of Macedonia	Glasoechko	Male two-part singing in Dolni Polog
2009	France	Cantu in Paghjella	A secular and liturgical oral tradition of Corsica
2010	Croatia	Ojkanje singing	Vocal music performance

Register of Good Safeguarding Practices

YEAR	COUNTRY	INTANGIBLE HERITAGE	FURTHER INFORMATION
2017	Belgium	Programme of cultivating ludodiversity: safeguarding traditional games in Flanders	Including dance and acrobatics, circus performance
2017	Bulgaria	Bulgarian Chitalishte (Community Cultural Centre)	Multidisciplinary
2016	Ukraine	Cossack's songs of Dnipropetrovsk Region	Vocal music performance
2016	Bulgaria	Festival of folklore in Koprivshtitsa	A system of practices for heritage presentation and transmission: music; dance, etc
2016	Hungary	Safeguarding of the folk music heritage by the Kodály concept	Vocal music performance
2011	Hungary	Tánchaz method	A Hungarian model for the transmission of intangible cultural heritage

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PEARLE*- Live Performance Europe

Pearle* - Live Performance Europe is the European federation representing through its member associations more than 10,000 theatres, theatre production companies, orchestras and music ensembles, opera houses, ballet and dance companies, festivals, concert halls, venues and other organisations within the performing arts and music sector across Europe.

Pearle* - Live Performance Europe acts as a forum for exchanging information of relevance to members, for sharing experiences in cultural management and technical skills, for supporting and assisting the formation of employers' associations, in additions to serving as the body to make representations to the European Commission and any other authorities whose deliberations may affect the work of the Performing Arts in Europe.

Pearle* - Live Performance Europe has the aim to establish a stable and sustainable environment for the live performance sector across Europe.

Pearle* is a member of the Commission stakeholder group on the European Year on Cultural Heritage 2018. The group includes representatives of the tangible and intangible heritage sectors who act as official partners of the European Commission throughout the year, trying to raise awareness on the diversity of European cultural heritage.

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