



Living Heritage and Music

Summer School in Pelion, Greece, July 24–30, 2026

**UNESCO Chair on Transcultural Music Studies
University of Music Franz Liszt Weimar**

**UNESCO Chair on the Anthropology of Traditional Music
National and Kapodistrian University of Athens**

Music as Living Heritage is a relatively recent concept in musicology. Its epistemologies have been examined over the past decade within the academic framework of the UNESCO Chair on Transcultural Music Studies in Weimar and the UNESCO Chair on the Anthropology of Traditional Music in Athens.

Music as Living Heritage is the 2026 theme of the

1st UNESCO Chair Summer School on Music as Living Heritage

Coordinated by UNESCO Chair holders Prof. Dr. Tiago de Oliveira Pinto and Prof. Dr. Pavlos Kavouras, the Summer School is hosted by the PelionFestival

<https://www.pelionfestival.com/application-form>

Postgraduate students (PhD and MA) working on research projects in musicology, ethnomusicology, anthropology, sociology, heritage and museum studies, or conducting research on music and Living Heritage in any area of the humanities are encouraged to apply.

Rationale

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) introduced a new perception and definition of heritage, less isolated or static than World Heritage, but rather ubiquitous in people's lives and inherently dynamic.

Living Heritage, a term often preferred by representatives from African, Asian, and Latin American countries, emphasizes the living and evolving character of culture. The term received particular attention from UNESCO in 2018 with the establishment of the Living Heritage Entity. Living Heritage includes a wide range of cultural expressions, such as rituals, oral history, popular memory, and performances, among others, which are connected to various social agendas and directly affect communities and individuals. Within this framework, there is a broad consensus that safeguarding Intangible Cultural Heritage (ICH)

does not mean that cultural expressions should be “fixed” or “frozen,” since Living Heritage is always understood as culture in constant movement and development.

UNESCO Facts

Almost 60% of the elements inscribed on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity are related to musical traditions or are linked to music in one way or another. However, this significant fact has not yet been sufficiently considered in academia. Musicological terminology and research strategies still offer limited methodological tools for approaching music as Intangible Cultural Heritage. This is where the research goals of the UNESCO Chairs are focused.

Research efforts move in multiple directions, including contemporary, traditional, and popular urban and rural cultural practices, as well as historical and artistic musical manifestations worldwide. Research may also engage with critical heritage studies, examine the commodification of Living Heritage and its patrimonial construction, or explore the relationship between Living Heritage, the environment, and sustainability.

Application

The Summer School promotes approaches that address the transcultural, transtemporal, and transconceptual nature of music as Living Heritage, as well as its impact on individuals and communities.

Applicants should submit:

- An abstract (maximum 300 words) presenting a research project
- A short CV

Deadline: May 31, 2026

Notification of acceptance: By June, 2026

Costs and Certificate

Festival participation fee: **EUR 300.**

Various accommodation options will be available. Summer School participants will receive special rates at selected hotels and hostels.

At the end of the Summer School, participants will receive a **certificate of attendance**, issued by the University of Music Weimar (Germany) and the National and Kapodistrian University of Athens (Greece). The certificate corresponds to a postgraduate academic seminar, co-organized within the framework of the activities of the UNESCO Chair on Transcultural Music Studies at the University of Music Weimar (Germany) and the UNESCO Chair on the Anthropology of Traditional Music at the National and Kapodistrian University of Athens (Greece).

Submission: Applications must be submitted as **one PDF file** (including research project outline and CV) via email to: unesco@hfm-weimar.de