

The tourist potential of **lusophone music events** in Lisbon

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Keywords | Music and migration, Lusophone cultures, Lisbon, Discourse, Governance, Performance.

Objectives | This study aims to reveal some points of an ongoing research project that considers the tourist potential of lusophone music events in Lisbon. In recent years, Lisbon has increasingly been promoted as a tourist destination with global proportions. CNN has recently, in 2014, elected it as the ‘coolest city in Europe’. Multicultural music festivals and lusophone festivals in particular play a role in this process. Expressive culture and intangible heritage do matter in this context of great tourist attraction potential. Especially since the 1998 Lisbon World Exposition (Expo ‘98), the city has increasingly focused on how it historically gained importance in the world through its maritime discoveries. Since then, a variety of manifestations that promote or refer to the idea of *lusofonia* have been organized locally: in festivals, live music venues and associations, and through collaborations between musicians on stage. For tourists, however, this multicultural reality has remained largely invisible, in favour of an almost exclusive promotion of *fado*, which was recognized, by UNESCO, as world immaterial cultural heritage in 2011. Through the ethnography of some of Lisbon’s intercultural festivals and venues, it is aimed to understand how the concepts and the expressive culture labelled as *lusofonia* can contribute not only to the integration of postcolonial migrants in a multicultural setting, but also to Lisbon’s international and intercultural tourist appeal.

Methodology | This project uses methods from ethnomusicology, cultural anthropology and discourse analysis to understand the role of some recent music festivals in Portugal in the promotion of Portuguese-speaking migrant musicians and cultures for tourist global experience and participant profit. *Lusofonia* is a relatively recent concept grounded in a linguistic definition, enlarged into sonic, music and soundscape dimensions, which designates a political, economic and cultural space. The concept has increasingly informed the international relations of Lisbon. It is assumed that, in a global context of diaspora and transnationalism, cultural systems may be linguistically and musically articulated rather than geographically. In order to collect ethnographic information to construct our data, different techniques were used, namely direct and indirect participant observation, data collection (field research, documents collection in the field and on the internet); interviewing the organizers, musicians, and public elements, and analysing the respective music performances, from both sides of production and reception.

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Main results and contributions | As main results and contributions, this research is producing, in the realm of a PhD thesis at the Universidade Nova de Lisboa, a detailed ethnography of the oldest lusophone music festival in Lisbon – *Musidanças*. The governance, the discourse and the performance within the festival are under scrutiny, discursively and musically speaking. Besides this, a systematic ethnomusicological preliminary analysis is being produced for a series of like meaningful events such as the 2006 documentary *Lusofonia: a (r)evolução* for the Red Bull Music Academy, and a number of other festivals, such as *Festival dos Oceanos*, *África Festival*, *Lisboa Mistura*, *ImigrArte*, *Festival Delta Tejo*, *Rotas e Rituais*, *Festival Todos*, *Festival Conexão Lusófona*, and *Lisboa que Amanhece*. Transversal to the various narratives collected during the ethnographic analysis are the arguments that (i) Lusophone musicians have always been present in Lisbon; (ii) they have however never been fully acknowledged and remain greatly invisible to locals and tourists; (iii) they therefore need official support in order to gain visibility and consolidate Portugal's international tourist appeal. This research frames itself within a drive for international cultural heritage tourist sustainable development in Portugal. Among the main contributions for the domain of tourism and ethnomusicology studies is the topic itself: the analysis of Lusophone music events as tourist potential tools for reconsideration of modern identities (considering Zygmunt Bauman's (1996) notion of tourist fluidity).

Limitations | Among the main limitations are those of time and financial constrains for the ideal development of this research project. Satisfactory level will however be reached. Although multicultural music festivals represent privileged spots of socialization, in which representations of transnational cohesion and negotiation interact, tourist development has been alien to this potential. Our project turns this limitation into a main motivation force. In fact, although Portugal has seen an increasing amount of music events with performances inspired by the idea of *lusofonia*, their reception has been limited in favour of *fado*.

Conclusions | As preliminary conclusions of the work in progress it is highlighted that the *Festival Musidanças* adopted the idea of *lusofonia* to enhance its artistic, cultural and social integration within the Portuguese society, bringing forward intangible heritage memories and re-negotiating identity narratives. The processes chosen by this and the other multicultural music festivals and events to discuss these pertinent intercultural issues are undoubtedly considered within the array of expressive events that helped to elect Lisbon as the 'coolest European capital' by CNN. Tourist managers have to be informed of meaningful details of such expressive behaviours in order to develop, in informed ways, their own successful strategies.

References |

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