

practices tradition, mainly in the capital city of Lisbon. However, it also resonated in other parts of the country and even abroad. This paper, which results from fieldwork carried out between 2015 and 2016 in fado communities in the city of Oporto (northern Portugal), critically examines fado's institutionalization impacts and analyzes the consequences of the heritage process from a local perspective. The main objective is to explore how international heritage designation, together with the national Safeguarding Measures, affected the sense of identity and the economic structures related to the involvement of communities with their own practices. In addition, it tries to improve the incipient literature that addresses heritage process outcomes (Foster and Gilman: 2015) and intends to critically discuss the idea of Intangible Cultural Heritage as one of the hegemonic cultural policies of the 21st century.

Foster, Michael, and Gilman, Lisa (eds.). (2015). UNESCO on the Ground: Local Perspectives on Intangible Cultural Heritage. Indiana: Indiana University Press.

16:00 – 17:00 Paper Session 3

Ana Flávia Miguel

Sounds, memories and cultural heritage in Aveiro: The SOMA project and the case of the Feast of São Gonçálinho

SOMA is the name of a research project, developed at the University of Aveiro/INET- md, that aims to construct a digital archive of the sounds and memories in the region of Aveiro. The main goal is to construct a dynamic place to represent memory through creative processes related to the musics and the sounds.

One of the most relevant annual events of the municipality of Aveiro is the Feast of São Gonçálinho that happens in January. This feast includes many ritualistic performances, such as “lançamento das cavacas” - the act of throwing local dry candies from the top of the chapel - and the performance of the “Marcha of São Gonçálinho” throughout the narrow streets of the neighborhood.

From 9 to 13 January 2020, the SOMA team carried out fieldwork (interviews and audiovisual recordings) during the Feast of São Gonçálinho. We were interested to know how the event is defined by the residents and what kind of sounds and music are related to the feast by people's discourses.

In this paper I intend to show how some sounds and musics, such as the sound of the

“cavacas” falling to the ground or the performance of the “Marcha de São Gonçálinho”, reactivate personal memories of the event. This reflection will address a second discussion about the representation of individual memory in digital sound archives.