

FADO | WORLD  
HERITAGE



Câmara Municipal  
Lisboa

PORTUGAL 2011

APPLICATION OF FADO TO THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY



**APPLICATION OF FADO TO THE REPRESENTATIVE LIST  
OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY  
(UNESCO)**

Our slogan now is “we have done a lot, we shall do a lot more”. In 2011 UNESCO makes a decision on our Application of Fado to the Representative List of the Intangible Cultural Heritage of Humanity. Therefore this is going to be a year of many actions, events and programmes, in Portugal and abroad. First and foremost we want this year to mobilise all our talent, energy and resources. To the work we have done, we shall add more work and entrepreneurship. Work done with passion, enthusiasm, ambition, belief and soul. As the fadistas say, Fado is not Fado without a soul.

When we at the Lisbon Town Council submitted this Application in 2010, after a time-consuming innovative work of research, study, organisation and dissemination, we always knew that we were dealing with one of the key symbols of our identity and one of the main vehicles of Portugal’s projection in the World.

From Severa to Amália, from Marceneiro to Carlos do Carmo and the younger generation fadistas, from the famous fado houses and the major show business events to the unknown retiros and small taverns, Fado has a vibrant history and is a permanently-evolving art. For this reason the attempts to make it rigid, to confine it, to reduce it to a single formula, an exclusive form of expression, have all failed. Doing this means making Fado fake, impoverished and false, i.e. diminishing what it great. Because Fado, although belonging to us all, always has a special meaning to just a few.

This is the stronger proof of its vitality, its trueness, its richness, its creativity, i.e. remaining loyal to its roots has always been its strength for updating. The bonds to its past and its tradition have always been a yearning for future and renewal. Fado, equal to and different from itself, re-invents and re-creates itself at each metamorphosis, surprising itself and surprising us.

As we submit this Application to UNESCO, we know that we are proposing them to acknowledge a great and fine artistic expression, so much alive and up-to-date in its past as in our 21st century, simultaneously belonging to Lisbon, to Portugal and to the World. Excelling intensity and matchless sensitivity are always present in this art form, along with great human emotions and feelings;

love and jealousy, desire and renunciation, fulfilment and disappointment, error and repentance, joy and pain, conformity and rebelliousness.

In Fado and its many shades we men and women in their typical day-to-day attitudes and in their highest dreams. In Fado we recognise ourselves and we recognise each other. In Fado we have feelings and invite each other to share those feelings with us. Fernando Pessoa once said: “ There is a music of the People,/ I can't say if it's a Fado/ And hearing it I feel a new rhythm / In the depths of my being”.

Our Application to include Fado in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity has become a shared project and a common purpose. As we mustered so much effort, commitment, good-will and enthusiasm, we showed that this is a collective cause, taken up with energy, determination and love. Geared by memory and modernity.



Museu do Fado: Exhibition Circuit

On behalf of the Lisbon Town Council, I thank all who mobilised their efforts to develop and support this Application, namely organs of sovereignty, institutions, community centres and associations, the Academy, intellectuals, writers, singers, musicians, publishers and entrepreneurs.

We believe in Fado's originality and cultural relevance and are aware of its growing universal projection. We therefore hopefully await, with confidence and expectation, UNESCO's decision. The approval we yearn for shall be a reason for us all to rejoice. But it shall be mainly a reason for us all to feel a tremendous responsibility.

Lisbon, the 25 January 2011.

António Costa  
Mayor of the Lisbon Town Council



Museu do Fado: Exhibition Circuit



## WAITING FOR THE SECOND VICTORY

In 2011 UNESCO will make a decision on the Application filed to include Fado in its Representative List of the Intangible Cultural Heritage of Humanity. We believe our Application stands a good chance of being successfully evaluated, as its main capital is the large consensus formed in Portugal to launch it.

All partisan forces unanimously approved it, in Lisbon's Town Council and Municipal Assembly and at Parliament, and it received the committed support of the Government and the high patronage of the President of the Republic. The Application overcame all partisan divides, on behalf of the collective cause of protecting and promoting Portuguese culture. It mobilised the joint effort of all institutions with archives and museums that enable the preservation of the History of Fado in the last two centuries. It was supported by all cultural and grass-roots community centres famous for their "fadista" tradition and the professional associations representing musicians, authors and publishers related to Fado, as well as by dozens of individual key figures of the Fado



*O Mais Português dos Quadros a Óleo*, João Vieira, 2005  
Museu da Cidade Collection / Lisbon Town Council

universe. It attracted, inside and outside the universities, the interest of researchers who compiled historical recordings, prepared re-prints of studies sold out for a long time, organised anthologies of Fado tunes, lyrics and iconography. As a result of it, musicians and publishers had to rise to the challenge of simultaneously protecting the memory of old-time Fado and the future continuity of the creative renovating energy that always characterised it.

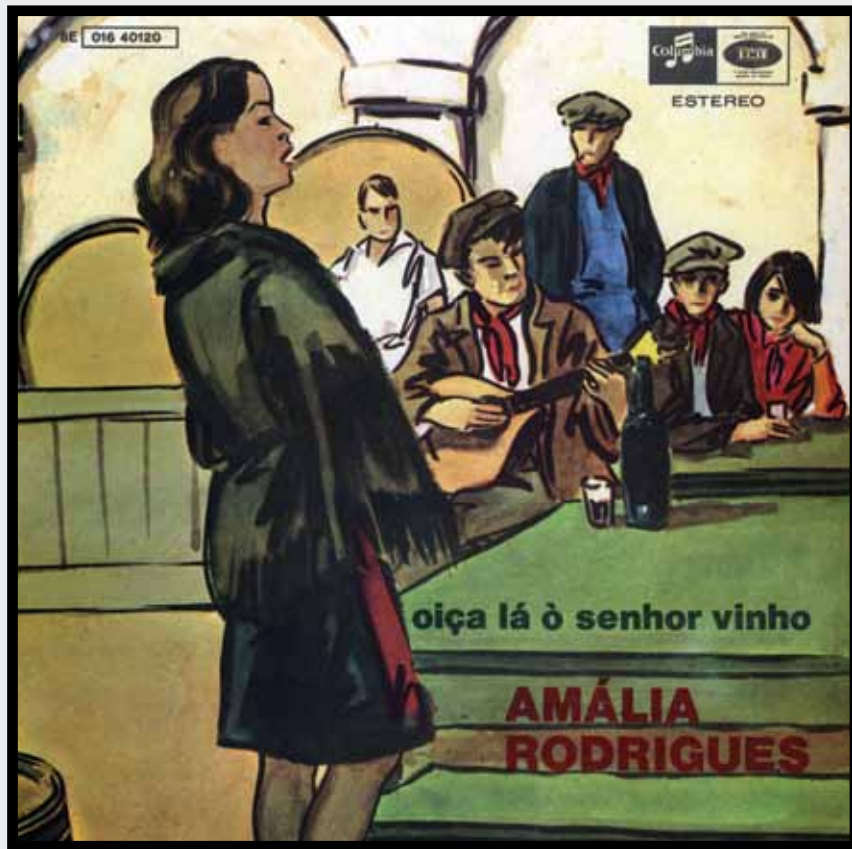
First and foremost, however, this Application has helped us re-discover, know and better understand and consolidate, all together, the key role played by Fado as regards our vision of ourselves, the consciousness of our identity and our ability to simultaneously be who we are and stay open to the World at all times. When UNESCO give their approval to the Application, as we sincerely hope, it will be just a second victory, as we have already won the first one ourselves.

Rui Vieira Nery

Chair of the Application's Scientific Committee



*O Fado*, José Malhoa, 1910  
Museu da Cidade Collection / Lisbon Town Council



*Oiça Lá ò Sr. Vinho*, Amália Rodrigues, 1971  
45 rpm record, Columbia  
Museu do Fado Collection

## APPLICATION OF FADO TO THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY (UNESCO)

In June 2010 the Lisbon Town Council submitted an application to include Fado in the *Representative List of the Intangible Cultural Heritage of Humanity* (UNESCO), whose programme aims to implement a plan for the integrated protection of the Fado heritage.

The project's core objective is to have Fado incorporated in the *2011 Representative List of the Intangible Cultural Heritage of Humanity*, a decision that will be made by the UNESCO International Committee's 6th meeting in November 2011.

The programme of the application co-ordinates the assumptions of scientific research with the actual involvement of the Fado community, the protection plan being structured into five key programmatic areas, as follows:

**Securing the involvement of Civil Society** by way of an institutional co-operation network gathering, in an integrated manner, universities, museums, archives, community associations and centres, among other public and private entities who own collections relevant to research on Fado and/or representing the interests of the Fado community.

**Fostering Education/Training** by way of the implementation of Educational Programmes contemplating the actual involvement of artists, musicians and instrument makers in knowledge dissemination.

**Promoting Publication/Research** by implementing a programme aimed at publishing historical sources, musical sources, iconographic sources and sound sources, while simultaneously promoting other literary publications (historical



Canção do Sul,  
1 April 1944  
Museu do Fado  
Collection



Suite de Fados, undated  
Illustration by Stuart Carvalhais  
Michel de Roubaix Collection

and analytical studies, testimonies, catalogues of documentary sources) and the publication of thematic documentaries.

**Energising and revitalising traditional Fado venues** by creating and developing **Thematic Circuits** in the city of Lisbon, comprising the venues in which Fado is performed by professionals and amateurs.

**Taking actions to promote, at the national and international level,** the universe and culture of Fado.

The Application submitted to include Fado in the *Representative List of the Intangible Cultural Heritage of Humanity* (UNESCO) has been prepared by **EGEAC E.M.**, through **Museu do Fado**, in partnership with the Institute for Ethnomusicology of the School of Social and Human Sciences of Universidade Nova de Lisboa.

**Ambassadors:** Mariza and Carlos do Carmo.

**Scientific Committee:** Rui Vieira Nery (Chair, INET-MD), Salwa Castelo-Branco (INET-MD), Sara Pereira (EGEAC/Museu do Fado).

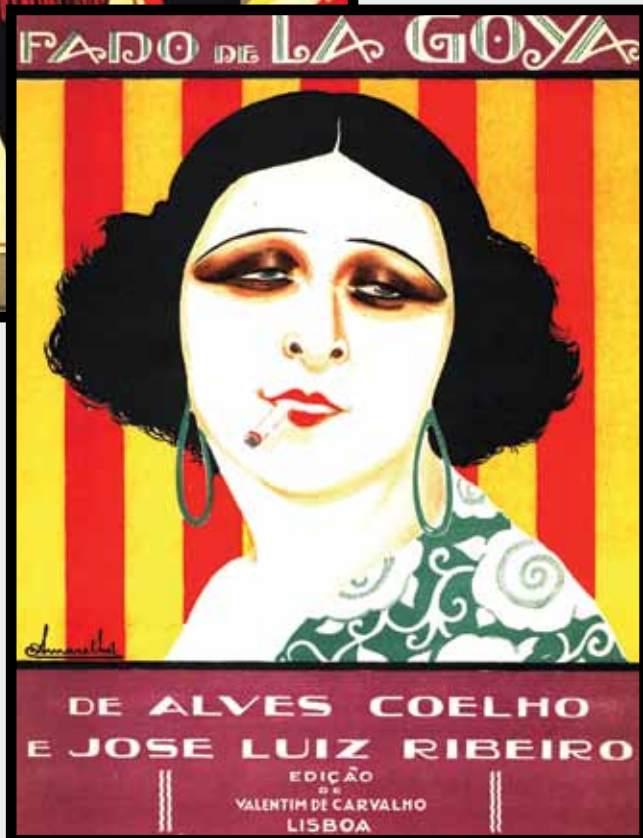
**Advisory Committee:** Carlos do Carmo, Gilberto Grácio, Vicente da Câmara, Daniel Gouveia, António Chainho, Associação Portuguesa dos Amigos do Fado, Academia da Guitarra Portuguesa e do Fado.

**Executive Committee:** Ana Gonçalves, Ana Sofia Bicho, Cristina Almeida, Rita Oliveira, Susana Costa (EGEAC - Museu do Fado), Pedro Félix and Paulo Lima (INET - MD).





Fado La Goya, undated  
Illustration by Amarelhe  
José Pracana Collection



Fado de La Goya, 1923  
Illustration by Amarelhe  
José Pracana Collection

## INSTITUTIONAL PARTNERSHIPS/SUPPORT

This Application has received cross-section support from all national organs of sovereignty, namely relying on the High Patronage of His Excellency the President of the Portuguese Republic and the unanimous support of all political parties with a seat in the National Parliament. The decision to submit the Fado Application was unanimously approved by Lisbon's municipal executive and approved by unanimous vote at the Municipal Assembly of the Lisbon Town Council.

The Fado Application, stemming from a project extended to civil society, relies on a number of strategic partners for the implementation of its protection plan, i.e. RTP/RDP, Sociedade Portuguesa de Autores, the Amália Rodrigues Foundation, the National Library, the Institute for Museums and Conservation (through institutions such as the Museum of Music, the National Museum of Ethnology, the National Museum of Theatre, the José Malhoa Museum), the Portuguese Phonographic Association, the Musicians Trade Union, the Performance Artists' Trade Union, the Directorate-General of Prisons and Prison Services, the Portuguese Association of Fado Friends, the Academy of Portuguese Guitar and Fado, the National Confederation of Culture, Leisure and Sports Community Centres, the "Voz do Operário" Association for Instruction and Philanthropy, among other public and private entities. Universidade Nova de Lisboa (INET-MD - Ethnomusicology Institute of the School of Social and Human Sciences) and Universidade de Lisboa (Art History Institute of the School of Humanities) are the Application's partners in the Academy.



Álbun da Canção, 1963  
Museu do Fado Collection

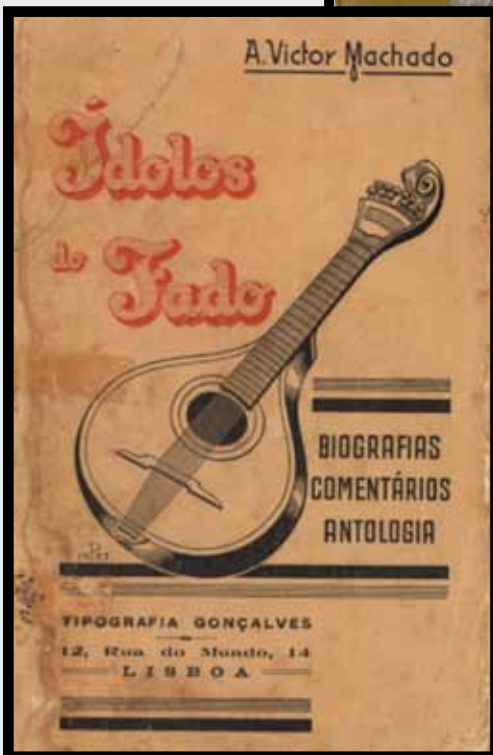
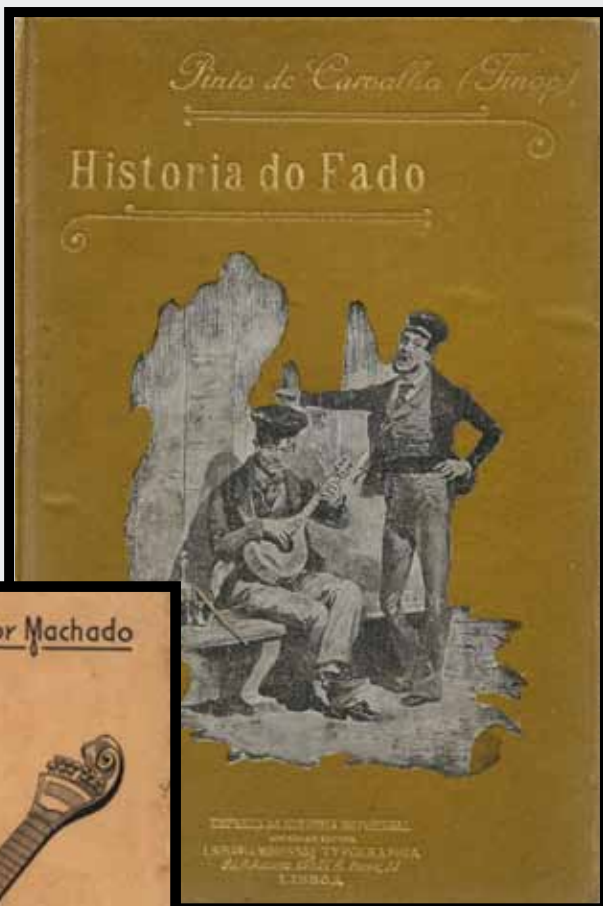
## COMMUNITY INVOLVEMENT

There is wide consensus that the Application should be supported among singers, musicians, writers, producers, researchers, collectors and music instrument makers of different generations. Not only do they agree with the actions scheduled in the Protection Plan but they clearly became involved in the project, backing up the application project and formally considering it of the utmost relevance.

**The Fado Application is supported by:** Ada de Castro, Aldina Duarte, Ana Maria, Ana Moura, Ana Sofia Varela, Anita Guerreiro, António Chaínho, António Parreira, António Pinto Basto, António Rocha, António Vitorino de Almeida, António Zambujo, Argentina Santos, Camané, Carlos do Carmo, Carlos Gonçalves, Carlos Macedo, Carlos Manuel Proença, Carminho, Cristina Branco, Cuca Roseta, Dana, Daniel Gouveia, David Ferreira, Edgar Canelas, Edgar Nogueira, Fernanda Maria, Fernando Alvim, Fernando Machado Soares, Fernando Pinto do Amaral, Francisco Mendes, Florinda Maria, Gilberto Grácio, Gonçalo da Câmara, Gonçalo Salgueiro, Hélder Moutinho, Hugo Ribeiro, Isabel Raimundo, Ivan Dias, Jaime Dias, Jerónimo Mendes, João Braga, Joel Pina, José António Anjos de Carvalho, José da Câmara, José Fontes Rocha, José Luís Gordo, José Luís Nobre costa, José Manuel Barreto, José Manuel Neto, José Manuel Osório, José Pracana, Jorge Fernando, Julieta Estrela, Júlio Pomar, Katia Guerreiro, Lenita Gentil, Lúcio Bamond, Luís de Castro, Luís Penedo, Luís Represas, Mafalda Arnauth, Maria Amélia Proença, Maria Armanda, Maria da Fé, Maria da Nazaré, Maria do Rosário Pedreira, Maria Jojô, Mário Pacheco, Mário Rainho, Mariza, Mário Moniz Pereira, Mário Rainho, Miguel Capucho, Mísia, Nuno da Câmara Pereira, Nuno de Aguiar, Nuno Júdice, Nuno Lopes, Nuno Siqueira, Óscar Cardoso, Pedro Abrunhosa, Pedro Jóia, Rão Kyao, Raquel Tavares, Ricardo Parreira, Ricardo Ribeiro, Rodrigo, Rui Veloso, Vicente da Câmara.



*História do Fado*,  
Pinto de Carvalho (Tinop)  
Lisboa, Empresa da História de  
Portugal, 1903.  
Francisco Mendes Collection



*Ídolos do Fado*,  
A. Victor Machado.  
Lisboa, Tipografia Gonçalves, 1937  
Museu do Fado Collection

## SAFEGUARDING PROGRAMME: SCHEDULED ACTIONS

### I. ARCHIVES NETWORK

We propose to implement an institutional co-operation network articulating a wide range of archives and museums that hold relevant collections for research on Fado. Its objective is to develop strategic co-operation for protecting, studying, researching and using the Fado heritage.

### II. DIGITAL ARCHIVE OF FADO PHONOGRAMS

We propose to create a Digital Archives of Fado Phonograms with 78, 33 and 45 rpm, while centralising and gradually placing online the existing records held by different archives and museums.

### III. EDUCATIONAL PROGRAMME

We propose to implement an Educational Programme with a view to gradually ensuring the cross-section incorporation in the syllabus of each Education level of contents related with the Fado universe and culture. We want to articulate the academic and scientific perspective with the knowledge and direct involvement of the Fado community, i.e. singers, musicians, writers, composers, instrument makers.

This programme consists of a wide range of actions including Portuguese Guitar and Fado Spanish Guitar courses, Poetry Seminars, Singing Workshops based at Museu do Fado, in addition to diversified seminars and workshops in different performance venues.

Protecting the art of Portuguese guitar makers is also a key objective. In this regard we have planned to build a workshop for making Portuguese guitars, in the historical district of Mouraria.

#### IV. PUBLICATIONS

We have anticipated a number of publications, of which the following list is presented:

##### Historical Sources:

Pinto de Carvalho, **História do Fado**(1903); with preliminary study by Rui Vieira Néry

Alberto Pimentel, **A Triste Canção do Sul** (1904); with preliminary study by Rui Vieira Néry.

Luís Moita, **O Fado, Canção de Vencidos**, (Lisboa, 1937), with preliminary study by Rui Vieira Néry

Vítor Machado, **Ídolos do Fado** (Lisboa, 1937), with preliminary study by Rui Vieira Néry.

Avelino de Sousa, **O Fado e os seus Censores**, (Lisboa ,1912), and other writings, with preliminary study by Paulo Lima/José Manuel Osório

##### Literary Publications:

**O Fado no Ensaio e na Ficção**. Anthology of different approaches to Fado, by writers and thinkers relevant to Portuguese culture (ca. 1850-ca. 1950). Selection and preliminary study by Rui Vieira Néry

##### Musical Sources:

*Antologia Facsimilada de partituras impressas de Fado (1857-1910)*, Selection and preliminary study by INET.

*Antologias de fados-canção de meados do século XX (Frederico Valério, Frederico de Freitas, Raul Portela, Raul Ferrão, etc.)*, Selection and study by José Pracana.

##### Poetic Sources

*A Lírica do Fado antes da Censura. Antologia de Poesia para Fado (1857-1926)*, Selection and study by Paulo Lima

*A Era de Ouro da Poesia do Fado. Antologia de Poesia para Fado (1926-1950)*, Selection and study by Daniel Gouveia

*A Renovação da Lírica do Fado. Antologia de Poesia de Fado (desde 1950)*, Selection and study by Vasco Graça Moura

##### Iconographic Sources


*Antologia do Fado na Pintura Portuguesa do Século XX*. Selection and preliminary study by Sara Pereira.

*Antologia do Fado na Ilustração Portuguesa do Século XX*. Selection and preliminary study by Sara Pereira.

#### V. FADO CIRCUITS

Promotion of **Thematic Fado Circuits** in the City of Lisbon, involving venues in which Fado is performed by professionals and amateurs, with a view to energising and revitalising some of these venues.





### **Museu do Fado**

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Email [museudofado@egeac.pt](mailto:museudofado@egeac.pt)

#### Opening Times:

Tuesday to Sunday from 10 am to 6 pm

(last admissions at 5:30 pm)

Closed on 1 January, 1 May and 25 December

#### How to get there:

Metro – Santa Apolónia Station

Bus – 28, 735, 794, 745, 759

Parking – Jardim do Tabaco Car Park

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**[www.candidaturadofado.com](http://www.candidaturadofado.com)**

# Rouéinol

T. 4

## MOURARIA

(Popular-Maria T. Noronha)-Fado

MARIA TERESA DE NORONHA

com Eng.<sup>o</sup> Pinto Coelho e Arménio Silva  
"Guitarra e Viola"

G. E./11

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## DA CRUZ

FADO  
...rio-Amadeu Do Vale -  
IA RODRIGUES  
Fernando Freitas  
...onçalves Dias  
... E Violaão)

# S VOICE



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# HIS MASTER'S VOICE



## FADO HILARIO

ARTHUR PAREDES

Guitarra e Viola por a. de Souza e G. Barbosa

(7-5926)

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MUSEU  
DO FADO