

Lisbon Fado as Heritage of Humanity: Interconnections with Tourism

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Abstract:

The city of Lisbon and its historic quarters have a cultural tradition and identity associated with *fado*, which was classified as “Intangible Cultural Heritage of Humanity” by the United Nations Educational, Scientific and Cultural Organisation in 2011. In this context, this study sought to find out how territorial and sectorial planning and management policies have contributed to tourists’ appreciation of *fado*. In terms of methodology, the literature on this topic was reviewed. A content analysis was then carried out on a set of planning and management documents, among them the “Reports and Accounts” of the *Empresa de Gestão de Equipamentos e Animação Turística* (Facilities Management and Tourism Entertainment Company), the municipal company that manages Lisbon’s *Museu do Fado* (Fado Museum). The study’s results confirm that the importance of this intangible heritage for tourism in Lisbon and its historic quarters has been widely recognised. The findings also show that a set of initiatives are continually being implemented under the “protection plan”, such as strengthening the archival network, creating and disseminating a digital (sound) archive of *fado* phonograms, developing educational programmes, generating publications and creating *fado* routes.

Keywords: Fado; Intangible Cultural Heritage; Lisbon; Historic Centre; Historic Quarters; Fado Museum

Resumo:

A cidade de Lisboa e seus bairros históricos têm a sua tradição e identidade culturais associadas ao Fado, classificado como Património Intangível da Humanidade, pela UNESCO, em 2011. Neste contexto, o presente capítulo tem como objetivo averiguar de que modo as políticas de planeamento e gestão territorial e sectorial contribuíram para a valorização turística do Fado. Em termos metodológicos, para além de uma revisão bibliográfica sobre a temática, apresenta-

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se uma análise de conteúdo de um conjunto de documentos de planeamento e gestão pública, entre eles os “Relatórios e Contas” da EGEAC, empresa que gere o Museu do Fado. Os resultados evidenciam o reconhecimento crescente da importância turística do Fado para Lisboa e seus bairros históricos. Evidenciam, também, a existência e implementação de um conjunto de ações, nomeadamente em domínios como: reforço da rede de arquivos, criação e divulgação de arquivo digital de fonogramas, programa educativo, publicações/edições e roteiros de Fado.

Palavras-chave: Fado; Património Cultural Intangível; Lisboa; Bairros Históricos; Museu do Fado

Resumen:

La ciudad de Lisboa y sus barrios históricos tienen su tradición y su identidad cultural asociada al *Fado*, clasificado como Patrimonio Cultural Inmaterial de la Humanidad por la UNESCO en 2011. En este contexto, el presente estudio tiene como objetivo investigar cómo las políticas de planificación y gestión territorial y sectorial (relativos al turismo) han contribuido a la apreciación del *Fado*. En cuanto a la metodología, el trabajo, además de una revisión de la literatura sobre el tema, presenta un análisis de contenido de un conjunto de documentos de planificación y gestión pública, incluyendo los *Relatórios e Contas* de EGEAC, la empresa que gestiona el *Museu do Fado*. Los resultados destacan la importancia turística de poner en valor este patrimonio inmaterial para Lisboa y sus barrios históricos, así como un conjunto de acciones que se han implementado, en particular en áreas tales como el fortalecimiento de la red de archivos, creación y difusión del archivo digital de fonogramas, programa educativo, ediciones y los scripts de *Fado*, entre otros.

Palabras Clave: Fado; Patrimonio Cultural Inmaterial; Lisboa; Barrios Históricos; Museo do Fado

1. Introduction

Fado is a “rooted poetically musical tradition” (Nery, 2012: 72) in Portugal. *Fado*, as “urban popular music” (Nery, 2012: 8), is a clearly identifiable cultural element of the historic quarters (HQs) of the city of Lisbon and of Portugal, having been classified as “Intangible Cultural Heritage (ICH) of Humanity” by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) in 2011. The present study sought to determine the importance of public sector planning and management in the appreciation of *fado* as cultural heritage experienced by residents and tourists, particularly after its classification as ICH.

The second section below presents the theoretical framework applied, including the importance of culture for the development of cultural and creative urban tourism and, more specifically, conceptualising ICH as “living heritage”. In this context, the value of this heritage and the need to safeguard it – as defined in a set of documents, among them the 2003 Convention for the Safeguarding of ICH – are discussed.

Centring on the case of *fado*, the third section presents the results of this study’s analytical methodology – a literature review and content analysis of a set of territorial and sectorial planning and management documents. The fourth section provides a brief definition of *fado* and its important role in Lisbon’s cultural identity, namely, in its HQs. The criteria taken into account by UNESCO to classify *fado* as an ICH are next reviewed. Then, this chapter reflects on the importance attributed to tourism in the spatial planning and management of Lisbon and its HQs, focusing on urban rehabilitation policies that led to the creation of the *Museu do Fado* ((*Fado* Museum (FM)).

The study then focused on an analysis of the *Relatórios e Contas* (Reports and Accounts) of Lisbon’s *Empresa de Gestão de Equipamentos e Animação Turística* (EGEAC)¹²³ (Facilities Management and Tourism Entertainment Company). The documents examined were from the period immediately after the classification of *fado* as ICH, in 2011, until the present, in order to determine how the FM’s management has integrated the initiatives presented in the protection plan developed for *fado*’s candidacy to UNESCO’s Representative List of the ICH of Humanity. The final section presents conclusions based on the study’s results.

2. Importance of culture for urban tourism development

2.1 Culture and urban development

Culture, as a complex concept, has been defined from multiple perspectives. This multiplicity needs to be understood as part of an evolutionary process that has resulted in an expanded conceptualisation of culture. As Ashworth (2015) points out, culture has become associated with not only “high culture” but also “popular culture” and “everyday culture” in which, in addition to more tangible expressions, culture’s intangible manifestations and lifestyle features have gained increasing importance.

¹²³ EGEAC is a municipal company founded in 1995 – initially known as EBAHL (Facilities of Lisbon’s Historical Neighbourhoods) – and given the responsibility of managing cultural facilities and activities in Lisbon. EGEAC manages the FM.

According to UNESCO's 2001 Universal Declaration on Cultural Diversity, culture can be seen as "the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group that encompasses art and literature, lifestyles, ways of living together, value systems, traditions and beliefs". This is associated with a set of "cultural domains" and with ICH (UNESCO, 2013).

The ongoing development of the concept of culture is compatible with two tendencies: the culturalisation of economic life and the economisation of cultural life (Scott, 2000). This has ensured that the recognition of the value of culture has increased.

Holden (2004: 17-20) distinguishes between three interdependent forms of cultural value: instrumental, institutional and intrinsic. Simultaneously, culture's "commercial value" and its "use" and "non-use value" are recognised. Thus, culture is associated with cognitive, educational, symbolic, semiologic, economic, artistic, national, historical, social, spiritual and aesthetic values (Holden, 2004; O'Brien, 2010).

As culture matters for economic development, its full integration into sustainable development¹²⁴ should be based on a simbiotic relation between culture and economy. As defined by the UNWTO/UNESCO's (2015) World Conference on Tourism and Culture: Building a New Partnership, culture "is (...) a driver of development, led by the growth of the cultural sector, creative industries, tourism and the arts and crafts". Culture is recognised as:

A key tourism asset, inspiring millions of tourists to visit new destinations each year. Sustainably managed, tourism can be a considerable force for the promotion and safeguarding of the tangible and intangible heritage it relies on, while encouraging the development of arts, crafts and other creative activities.

Consequently, culture, creativity, innovation, knowledge and access to information are powerful drivers of sustainable development (UNWTO/UNESCO, 2015).

Regarding the role of cultural heritage in development strategies, the Nara +20 (ICOMOS, 2014: 21) points out that cultural heritage "must take into account cultural values, processes, community concerns and administrative practices while ensuring equitable participation in socioeconomic benefits". The keywords, in this context, are: authenticity, conservation, community, cultural values and stakeholder participation.

¹²⁴ See Florence Declaration - 2014 and 2030 Agenda for Sustainable Development.

Concerning urban places, the UN's 2030 Agenda for Sustainable Development includes among its 17 goals a specific objective to "make cities and human settlements inclusive, safe, resilient and sustainable" (UNESCO, 2016). The agenda also identifies culture and creativity as two of the essential levers for action in this context (UNESCO, 2016). The aim is to promote culturally sensitive urban strategies to build resilient and inclusive cities through "re-humanising the city, enhancing local culture, recognising cultural diversity, promot(ing) pluralism, access to culture, participation in cultural life, cultural infrastructures, heritage conservation, create a sense of belonging (and) job creation" (UNESCO, 2016).

Cultural tourism is recognised as having the "potential to facilitate the building of cultural identity and image within a host city" (UNESCO, 2016). Although this type of tourism emerged in the 1970s, only in the 1980s and 1990s was it recognised as a growing phenomenon of great magnitude and a generator of higher Gross Domestic Product and employment. As Mckercher and Cros (2002, cited in Henriques, 2003) state, the fragmentation of the mass market meant that researchers began to recognise cultural tourism as a "high profile, mass market activity", with a privileged role in cities.

Cultural tourism is now regarded as the catalyser of the "meeting" with the "other" and their culture, making this "other" "visible". If culture is considered a source of creative experiences, creative tourism can be seen as an extension of cultural tourism (Richards, 2011). For UNESCO (2013), creative tourism associates travel directly to more engaging and authentic experiences with active participation in learning about the arts, heritage or each place's unique character, as well as involving greater contact with residents and local "living culture". In this sense, cultural tourism and creativity are increasingly integrated (Frey, 2009, cited in Richards, 2011) to the extent that "cultural capital and the creative features of places are fundamental resources to attract tourists motivated by culture".

More recently, this emphasis on creativity has led researchers away from conventional models associated with cultural tourism based on heritage. More future-oriented models of creative tourism have been developed that value intangible culture, contemporary creativity, innovation, platforms and content (i.e. technology), networks, financing (not only by public, but also private organisations). This cooperation is based on partnerships and the knowledge and expertise shared among residents and tourists (OECD, 2014: 3, 55).

2.2 Role of Intangible Cultural Heritage

The importance of intangible heritage or “living heritage” and its safeguarding can be viewed through three periods: “1946-1981: first steps”; “1982-2000: from Mondiacult to Our Creative Diversity” and “2000 onwards and the drafting of the (2003) Convention” (UNESCO, 2013a: 4). The 2003 Convention for the Safeguarding of ICH has been a decisive factor in promoting the growing visibility of ICH, although the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, among other milestones, should also be highlighted.

According to UNESCO/ICCROM/ICOMOS/IUCN (2013: 29):

The 1972 Convention’s adoption introduced into international legislation the idea that some heritage in the world was of such importance that it was of value to all humanity, and that responsibility for its management was of more than national significance, even if the primary responsibility remained with individual nations.

This world cultural and natural heritage focused on works of art, built environments and natural spaces. However, during the negotiations leading to the adoption of the 1972 Convention, “a number of state representatives shared the idea that the scope of that Convention was too narrow and that the actions of the international community in the field of cultural heritage should extend to its immaterial manifestations” (Lenzerini, 2011: 104).

What followed was a set of initiatives and important documents focused on safeguarding ICH, such as the Protocol added to the Universal Convention in order to protect folklore, proposed by the government of Colombia in 1973; the Mexico City Declaration on Cultural Policies (1982); and the Recommendation on the Safeguarding of Traditional Culture and Folklore (1989). Other initiatives include UNESCO’s Living Human Treasures Programme (1994), the aforementioned *Our Creative Diversity* report of the World Commission on Culture and Development (1996) and the Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity programme (1998). Notably, these were closely followed by UNESCO’s Recommendation on the Safeguarding of Traditional Culture and Folklore (1989). The above initiatives were also carried on in UNESCO’s Universal Declaration on Cultural Diversity (2001) and in the Istanbul Declaration (2002) adopted by the Third Round Table of Ministers of Culture.

In 2003, the Convention for the Safeguarding of ICH recognised the “importance of (ICH) as a mainspring of cultural diversity and a guarantee of sustainable development” (UNESCO, 2003: 2). At the same time, this document stresses that economic, social and environmental spheres are “highly interdependent”.

ICH “means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated there with – that communities, groups and, in some cases, individuals, - is recognised as part of their cultural heritage” (UNESCO, 2003). It is manifested *inter alia* in the following domains (UNESCO, 2003):

- Oral traditions and expressions, including language as a vehicle of ICH
- Performing arts
- Social practices, rituals and festive events
- Knowledge and practices concerning Nature and the Universe
- Traditional craftsmanship.

In Article 1 - Purposes of the Convention (UNESCO, 2003), the programme’s goals are defined as:

- To safeguard ICH
- To ensure the respect for the ICH of communities, groups and individuals concerned
- To raise awareness at the local, national and international levels of the importance of ICH, and ensuring mutual appreciation thereof
- To provide for international cooperation and assistance.

In addition, the 2003 Convention (UNESCO, 2003) considers “safeguarding” to be “measures aimed at ensuring the viability of ICH, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalisation of various aspects of such heritage”. These measures are crucial since many expressions or manifestations of ICH are under threat, endangered by globalisation and cultural homogenisation, hegemony and uniformity, as well as by a frequent lack of support, appreciation and understanding. As a result, UNESCO published a Representative List of the ICH of Humanity and developed other mechanisms, such as the List of ICH in Need of Urgent Safeguarding, the Register of Best Safeguarding Practices and International Assistance.

ICH has value, so the relevant entities need to commit to its protection. Duvelle (2009) associates its economic value, first, to a “direct value” or the value of the products resulting from ICH - “for personal consumption, for consumption by others and with commercial use”. The cited

author refers, second, to “indirect value” or the value of knowledge and skills, including the value of transmission of knowledge and skills (“the value of the transmission of knowledge and skills, revenues obtained by other sectors thanks to ICH manifestations, social value and conflict prevention, cost of non-intervention”).

The concept of ICH itself, however, is quite new, having been largely credited to the 2003 Convention. After more than 10 years¹²⁵, some specialists have only now begun reflecting upon the concept’s evolution and scheduling meetings to encourage research on, and discussion of, the results of the 2003 Convention.

Regarding the management of this heritage’s protection, UNESCO/ICCROM/ICOMOS/IUCN (2013: 12) affirm s that:

The “management system for cultural heritage” helps to conserve and manage a given property or group of properties in a way that protects heritage values, in particular the OUV (outstanding universal value) if it is a world heritage property, and, where possible, enhances wider social, economic and environmental benefits beyond the confines of each property.

The cited organisations categorise “heritage management systems, in general, and in World Heritage” according to nine characteristics: three elements (i.e. legal framework, institutional framework and resources); three processes (i.e. planning, implementation and monitoring); and three results (i.e. outcomes, outputs and improvements). In addition, the cited organisations have defined a set of “indicators to monitor and assess management processes, outputs and outcomes” (UNESCO/ICCROM/ICOMOS/IUCN, 2013: 97). Among these indicators can be highlighted the relevant material gathered (e.g. publications and reports on previous activities, including monitoring), frequency of data collection defined and methods identified for collecting existing data (e.g. archive consultation) and data from new sources (e.g. samples, interviews and observations).

¹²⁵ See the Eighth Session of the Intergovernmental Committee (8.COM) (December, 2013). See also the expert meeting held in Beijing, China (in 2016), and its results presented to the 11th session of the Intergovernmental Committee (in Ethiopia, in 2016).

3. Methodology

The present study's general objective was to determine the importance of public sector planning and management to developing a greater appreciation of fado as ICH. The specific objectives were to investigate:

- The importance of ICH for tourism
- The touristic value of Lisbon and its main attractions, including HQs, associated with fado performances
- The FM's importance within the framework of integrated urban rehabilitation processes
- The touristic valorisation of Lisbon's HQs, as well as *fado*, in tourism policy and planning documents

The extent to which the FM's management has developed fado recovery initiatives within the framework of the protection plan submitted to UNESCO.

Given these objectives, the conceptual framework was based on the need for awareness of culture's importance when developing creative and cultural urban tourism. In order to determine *fado's* importance in Lisbon, a literature review of *fado* definitions, including its origins and characteristics, was conducted. Then, the size and features of Lisbon tourism were examined based on data from the National Institute of Statistics and Tourism Observatory surveys (i.e. *Turismo de Lisboa – Visit Lisbon*).

The methodology used to determine the interconnections between *fado* and tourism planning and management was content analysis, given that this is a "research method that uses a set of procedures to make valid inferences from texts" (Weber, 1990, cited in Vitouladiti, 2014: 279). Vitouladiti (2014) suggests this type of analysis is a reliable approach to examining textual data for patterns and structures among key features. Therefore, a content analysis was done of policy and planning documents (obtained from the central government, Lisbon city council, and public organizations related to cultural tourism).

Tourism planning or policy documents were also reviewed at the local, regional and national level in order to determine to what extent HQs and Lisbon's heritage are considered a valued attribute in tourism. In addition, EGEAC's "Reports and Accounts" from 2012 to 2015 were analysed, focusing on the FM's initiatives. In the analysis of these reports, the aim was to determine selected indicators' performance (i.e. those suggested by UNESCO/ICOMOS/ICCROM/IUCN (2013)). The present research also evaluated the level of implementation of the initiatives in the protection plan of fado's ICH candidacy, namely, an

“archive network”, “digital archive of fado recordings/phonograms”, “educational programmes”, “publications” and “*fado* routes”. These were selected as categories of analysis (Bardin, 2014).

4. Case study: Tourism planning and management – interconnections with fado

4.1 Fado: Intangible heritage of the city of Lisbon and the world

Fado is a “performative genre that integrates music and poetry” (IC, 2014). In their relationship with fado, each person, whether a tourist or not, may appreciate fado not only as a whole but also for each of its components, such as music, lyrics, kinesics and participants (IC, 2014). Understanding each part helps to illuminate the whole. According to Carlos do Carmo (2008, cited in Nielsen, Soares and Machado, 2008), “fado is in the air” – an indefinable, shared experience – and, therefore, fado can only exist when three participants or partners – singers, musicians and an audience – are involved.

Accompanied by the guitar, fado is associated with “sentiments of the soul that can’t be explained but only felt”, “saudades (deep longing) that are felt” and “feelings” (TL, 2016). *Fado* has many themes, such as those identified by Patel (1904, cited in Nery, 2012:107) at the beginning of the 20th century: love, teasing matches, aspects of daily life and tales from the streets, dramatic jealousies, major disasters, famous people’s deaths, biblical passages and religious affairs, descriptions of bulls as they wait to fight and expressions of wickedness.



Figure 1. Fado (José Malhoa)

Source: Henriques P. (2002: 65), José Malhoa, Edições INAPA, Coleção Pintura portuguesa do Século XIX

The origin of *fado* is controversial. For his part, Sardinha (2010) emphasises that *fado* was first a “poetic text” and “narrative poem”, before it became a musical genre. He underlines the “national origin of *fado*” associated with a history that can trigger emotions in all those involved – with roots in a Medieval and Renaissance heritage. More recently, *fado* as contemporary literary creation has conquered the traditional territories of erudite poetry. The cited author argues that, from a musical point of view, *fado* reached “its definitive form in the second half of the 18th century”, although, as a “poem that narrates the chronicles of the life of the people”, quite likely it existed “long before, (...) in the 16th century and maybe much earlier” (Sardinha, 2010: 48, 59).

Fado as “the song of Lisbon” is an integral part of the “people’s traditional culture” (Sardinha, 2010: 21, 35), and strongly associated with Lisbon (Nery, 2012: 8) and its HQs, namely, Alfama, Mouraria, Bairro Alto and Madragoa. This association with the city reaches back to the 19th century (IC, 2014), when *fado*’s popularity started to consolidate in its long-term social base “within the extended network of popular Lisbon society” (Nery, 2012: 67).

Fado appeals, therefore, to a “memory theatre” (Elliott, 2010: 4), in which the audience explores the relation between the poem (i.e. lyrics) and its musical setting, listening to the “echo” of the words throughout Lisbon and its neighbourhoods. This relation emphasises a spatial and imagery dimension of the city – “fadoscapes” (Elliott, 2010) – “the interlocking processes in which *fado* mythology and ontology of place, loss, memory and mourning are presented, re-presented and reconfigured”. This urban “soundscape” contributes to a “sonic profile” and sense of place. These musical associations can have implications for some visitors’ expectations. Their *fado*-related experiences and places that they visit may be at odds with the imagery promoted by official city marketing and the city centre locations that are typically promoted as places to visit (Long, 2014). These tourists may, thus, seek to understand and discuss further Lisbon’s musical identity.

4.1.1 Fado as Intangible Cultural Heritage

In June 2010, the Lisbon City Council – working through EGEAC and the FM – submitted an application to include *fado* in UNESCO’s Representative List of the ICH of Humanity. This initiative was developed in partnership with Nova University’s Institute for Ethnomusicology of the School of Social and Human Sciences and two cultural ambassadors (i.e. *fado* singers Mariza and Carlos do Carmo), as well as scientific and advisory committees.

In November 2011, *fado* was incorporated in the 2011 Representative List of the ICH of Humanity, a decision made at the UNESCO International Committee's sixth meeting (UNESCO, 2016a). "*Fado* – an urban, popular song of Portugal", therefore, satisfied the criteria for inclusion in the Representative List. Among others, the following criteria were highlighted (UNESCO, 2016a):

- **1: Fado strengthens the feeling of belonging and identity within the community of Lisbon.**
- **2: (Fado's inclusion in) the Representative List could contribute to further interaction with other musical genres, (...) encouraging intercultural dialogue.**
- **3: Safeguarding measures reflect the combined efforts and commitment of the bearers, local communities, the FM, (and) the Ministry of Culture, as well as other local and national authorities, and aim at long-term safeguarding through educational programmes, research, publications, performances, seminars and workshops.**

The *fado* protection plan (i.e. safeguarding measures) included five key types of initiatives to be programmed (Museu do Fado, 2011):

1. "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 the Fado and/or representing the interests of the Fado community.
2. Fostering Education/Training by way of the implementation of Educational Programmes contemplating the actual involvement of artists, musicians and instrument makers in knowledge dissemination.
3. 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 and the publication of thematic documentaries.
4. Energising and revitalising traditional Fado venues by creating and developing Thematic Circuits in the city of Lisbon, comprising the venues in which the Fado is performed by professionals and amateurs.
5. Taking actions to promote, at the national and international level, the universe and culture of Fado" (Museu do Fado, 2011).

In summary, the initiatives planned were an "archive network", the "creation and dissemination of a digital (sound) archive of fado recordings/phonograms", "educational programmes", "publications" and "fado routes".

4.2 Tourism in urban and sectorial planning: Relationship with Lisbon and its Historic Quarters

4.2.1 Integrated urban rehabilitation policies in Lisbon's Historic Quarters and the Fado Museum

The municipality of Lisbon, until the 1990s, lacked medium and long-term planning, which was largely responsible for the degradation of many historic buildings in various HQs. This trend was reversed after the 1990s based on the Strategic Plan of Lisbon (1992), the Municipal Director Plan (1994) and Urbanisation Plans (UPs) (1996), whose guidelines were followed up by the Lisbon City Council's activity plans (Henriques, 2002).

Regarding the UPs of the HQs, priority was given to the recuperation of historic buildings that were considered in 1996 to be in an advanced state of "physical degradation". Only after reversing this situation could the Lisbon city council move on to integrated rehabilitation and tourism development (Henriques, 2002).

In 1994, through the Urban Rehabilitation Process (URP), five integrated projects (IPs) did much to ensure the URP's continued integration. The IPs sought to create local cultural facilities as an important investment that could contribute to the HQs' tourism development. Among the five IPs, only one was directly associated with the valorization of the *fado*, namely the "Recinto da Praia, the Largo do Chafariz de Dentro and the Surrounding Area" (CD-IP). The FM was built in this area, that is, the HQ of Alfama. With the objective of managing the developed facilities, the municipal company of *Equipamento dos Bairros Historicos de Lisboa* (EBAHL) (Facilities of the HQs of Lisbon) was created in 1995, after which its name was changed to EGEAC. Meanwhile, the URP was followed up according to the Municipal Director Plan (revised and rectified in 2012 and 2015) (CML, 2016), the Pluri-Annual Investment Plan and the Local Housing Programme.

In its "Strategic Letter 2010–2024", the Lisbon City Council states that culture (and cultural tourism) is associated with three main neighbourhoods, which include "the downtown area of *Chiado* (which extends into all the historic areas, with a specific emphasis on Castle, *Alfama* and *Bairro Alto*)". The other two areas are the monumental area of *Belém-Ajuda* and the urban renewal area of the *Parque das Nações* (CML, 2009: 83). The *Estratégia de Reabilitação Urbana de Lisboa 2011–2024* (Urban Rehabilitation Strategy of Lisbon 2011–2024) (CML, 2011) also recognises that an integrated intervention strategy is essential for the continued competitiveness of Lisbon and its neighbourhoods.

More recently, in its *Programa de Governo da Cidade de Lisboa 2013–2017* (Lisbon City Council Programme 2013-2017), the Lisbon City Council sets out initiatives along five major axes, namely, a closely integrated city that is enterprising, inclusive, sustainable and global. The programme's strategic objective is to create a city with better lifestyle opportunities (CML, 2013: 82). Within the framework of a "global" Lisbon, the goal is to develop a "city of culture and creativity; a city of intercultural dialogue, tourism and the sea; and a metropolitan city". The programme emphasises the need to "enhance the renewal and protection of the tangible and intangible heritage of Lisbon through specific programmes and projects, including exhibitions".

Within the focus on "making the most of the city's tourism potential", the document refers to exploiting features ranging "from the climate to the landscape, passing through tangible and intangible heritage; traditional products and gastronomy, goods and cultural and leisure activities associated with the sea" (CML, 2013: 85). In addition, the programme highlights the importance of "improving tourism centres through the rehabilitation of areas of high potential". It further seeks to "enrich and densify the tourism supply chain, namely, through the integration of cultural resources, proposals of itineraries and events around unique experiences connected to the city's reality (e.g. the European Age of Discoveries and HQs)" (CML, 2013: 86).

4.2.2 Tourism planning in Lisbon and its Historic Quarters

In all of Portugal's regions, tourism is considered a strategic sector. The Lisbon region is the second largest in the country in terms of overnight stays in hotels, accounting for 25% of national overnight stays and coming in first in number of guests. Over the past 10 years, Lisbon's overnight stays have increased by 69%, revealing a higher increase than the national average and reaching, in 2015, 12.3 million overnight stays, of which 75.9% were non-residents. In overnight stays by country of residence, the following are listed in descending order of importance: Portugal (24%), Spain (9.2%), France (9.2%), Germany (7.7%), Brazil (6.5%) and the United Kingdom (5%) (IMPACTUR, 2016). The last five markets represent 31% of the national tourism market share.

Lisbon comes in first in terms of "business", "visiting" and "to live" (Bloom Consulting, 2015). The "Satisfaction and Image Survey – 2015" (TL, 2015: 21) shows the "image of the Lisbon and Lisbon region" as, among other aspects, a "capital city" (97.0%), "city of feelings/sensations" (93.9%) "ancient city with history" (92.9%), "creative and trendy city" (92.0%) and "unique city" (88.0%) – based on percentage of answers of "agree" and "totally agree" ("agreement"). As for the activities carried out in "Lisbon city" (TL, 2015a: 26), the three most significant are "going

out to dinner" (96.7%), "walking around" (90.9%) and "museums and monuments" (86.9%). The "Visited Attractions and Places of Interest – 2015" includes in "places of interest – Lisbon City" the central area and its HQ, traditionally associated with fado, and, more specifically, the city centre (*Baixa - Lisboa*) (97.9%), *Bairro Alto* (86.2%) and the *Alfama* (44.5%) (TL, 2015a: 32).

Portugal's tourism strategy is based on the *Turismo 2020* (Tourism 2020) plan (TP/Governo de Portugal, 2015), which is linked to the *Portugal 2020* plan. According to the "Proposta de Valor na Região de Lisboa" (Proposal of the Lisbon Region's Tourism Value), the value proposition of tourism in the Lisbon region "lies in its diversity and (...) its main identity factors" (TP/Governo de Portugal, 2015). Regarding Lisbon (municipality), it is seen as a "strong international brand, well positioned in terms of city and/or short breaks, with a diversified offer complemented by the bordering municipalities".

Among Lisbon's tourism resources, the following are highlighted:

- Lisbon, docks and marinas
- Museums and monuments
- Conference facilities
- Gastronomy and shopping
- Activities and entertainment events, surf and golf (TP/Governo de Portugal, 2015).

Specifically in regard to the HQs and valorisation of their distinctiveness, the "Development of the Micro-Central Area of Lisbon's Castle Hill (Alfama/Castelo/Mouraria)" project (TP/Governo de Portugal, 2015) is particularly important.

The "Strategic Plan for Tourism in the Lisbon Region 2015–2019" (Roland Berger/ERTRL/TL, 2014) seeks to place Lisbon in the "city/short breaks" market and highlights the city's culture as an across-the-board "qualifier" of Lisbon's tourism offer. With regard to the "main assets of Lisbon's city centre" in the field of culture, this plan lists the "Jerónimos Monastery, St. George Castle, Tower of Belém, Berardo Collection, Tiles Museum, Carriages Museum, Gulbenkian, Convent of Mafra, National Museum of Ancient Art, Museum of Design and Fashion and Marquês de Pombal Square". In gastronomy, the plan mentions *pastéis de Belém* (Belem pastries), restaurants and "fado houses", and, in terms of events, Lisbon offers the Volvo Ocean Race, Rock in Rio, Peixe em Lisboa, Lisbon Festivals and NOS Alive.

The cited plan, therefore, specifically refers to "fado houses", in addition to Lisbon festivals. This indicates that fado is regarded as a cultural element that is important in the creation of routes along which "fado houses" – mainly those in HQs – and the city's festivals demonstrate the value of *fado's* contribution to a unique cultural identity.

More recently, the *Estratégia Turismo 2027 – Portugal* (Portugal Tourism Strategy 2027) (LET, 2016) views Lisbon as being “a multicultural destination with a strong international vocation”. It recognises Lisbon as having a set of assets that attract tourists, namely, “active differentiators” (i.e. climate and light; history and culture; sea, nature and biodiversity; and water), “active qualifiers” (i.e. gastronomy and wines, artistic and cultural events, sports and business), “emerging assets” (i.e. wellbeing, living in Portugal) and “unique transversal asset” (i.e. people).

In addition, other areas of central and historic Lisbon are being targeted as valuable with the approval of two applications by the Lisbon City Council to the indicative list of Portugal as world heritage: “Historic Lisbon, Global City” and “Pombalina Lisbon”. This falls within the framework of efforts to update the Indicative Lists of all nations (CML, 2016).

4.3 Role of the FM in the management of fado as Intangible Cultural Heritage of Humanity

To analyse the activities developed to enhance fado as ICH, EGEAC’s “Reports and Accounts” first need to be analysed. The FM as a cultural activity, originating in the URP for Lisbon HQs, opened its doors in 1998 (EGEAC, 2016):

[It celebrates] fado’s exceptional value as a symbolic identifier of the city of Lisbon, with its deep roots in the traditions and cultural history of the country, its role in the affirmation of cultural identity and its importance as a source of inspiration and of intercultural exchange between peoples and communities.

Currently, the museum “integrates multiple facilities” beyond its exhibition circuit: a documentation centre, a school of Portuguese guitar courses and singing lessons, a thematic shop and an auditorium with regularly scheduled events, as well as a cafeteria/ restaurant. “The museum also contains a rich collection of documents, artefacts and recordings, such as photographs, films, posters, periodicals, directories, sheet music, programmes, trophies, instruments and various other objects. Through a succession of environments recreated through audio-visual technologies, visitors are encouraged to learn about the history of fado” (*Museu do Fado*, 2016).

Between 2012 and 2015, the FM (EGEAC, 2015, 2014, 2013, 2012) reports its primary focus as follows:

We sought to implement (...) the activities contained in the protection plan associated with fado's candidacy to UNESCO's Representative List of the ICH of Humanity, developed alongside a diverse schedule of exhibitions, concerts, workshops and activities related to the universe of fado and the Portuguese guitar – geared towards domestic and foreign audiences.

Since *fado's* classification as ICH, the number of tickets of the FM has risen from 55,474 in 2011 to 152,854 in 2015 (see Table 1), which has corresponded also to increased revenues and sponsorships (EGEAC, 2012). In the first year after its classification, from 2011 to 2012, the FM experienced a 40% increase in revenue and 400% in sponsorship. The latter increase, in particular, resulted from contributions from the organisations Portugal Tourism and the *Turismo de Lisboa* – Visit Lisbon, which supported dissemination activities celebrating UNESCO's consecration of *fado* as ICH (EGEAC, 2012).

<i>Years</i>	<i>2011</i>	<i>2012</i>	<i>2013</i>	<i>2014</i>	<i>2015</i>
Tickets (n°)	55474	79901	168877	169629	152859

Table 1. Number of tickets for the Museum of *Fado*: 2011-2015

Source: EGEAC, 2015, 2014, 2013, 2012

Regarding the set of predicted actions by FM, in the context of the “protection plan” it is important to highlight the following (Table 2):

Action: Archive Network

Strengthening the network of archives via an integrated institutional cooperation for a wide range of archival institutions and museums, with collections relevant to the study of the *Fado*: the *Fado* Museum, National Library, Portuguese television and Radio Broadcast, Music Museum, National Museum of Theatre, National Museum of Ethnology, José Malhoa Museum, Museum of

Music, Folk Art Museum, Amália Rodrigues Foundation, Portuguese Cinematheque Foundation, Museum of the City, Municipal Newsroom of Lisbon, Municipal Audio Room of Lisbon, Olisiponenses Office, the Voice of the Worker, the Portuguese Society of Authors, Musicians' Union, among others (*Museu do Fado*, 2016).

Action: Digital Sound Archive of *Fado* recordings/phonograms

Availability of the Digital Sound File of the MF, online (since June 2016 and housed in the Museum's website) where the sound recordings of the *Fados* recorded since the beginning of the 20th century (discs that circulated and were marketed in Portugal between 1900 and 1950) can be accessed. It is "the first collection of phonograms available online, from one of the largest collections of phonograms in the country" (*Museu do Fado*, 2016).

Action: Educational Programme (EP)

Provision of EP, through:

- partnerships with primary and secondary schools of the city of Lisbon
- regular school activities (Portuguese guitar, *viola*, *fado* singing, workshops, seminars in creative writing)
- partnerships with the School of Arts of *Castelo Branco*, Conservatory of *Sines* and University of Lisbon and the *Nova* University
- other activities, such as courses on the history of the *fado*, grants, documentaries, conferences, workshops, training seminars; preparation of teaching materials, informal workshops, guided tours/field trips, singing visits, visits with activities, initiative "Sing *Fado*" (directed to the international audience) (EGEAC, 2015, 2014, 2013, 2012)

Action: Publications

Publications of books in the editorial program. The following is highlighted: *A History of the Fado*, *Idols of the Fado*, *Fados to the Republic* (in partnership with the Imprensa Nacional Casa da

Moeda), *Fado Living Heritage* (in partnership with CTT), "Data Book" (*António Parreira*), "Anthology of Popular Poets" (*Gouveia and Mendes*) and "All this is Fado/Nuno Saraiva Comics" (Co-production FM and SOL Newspaper), catalogues "Without Whim or Presumption: The *Fado* by *Júlio Pomar*", "Family Album" (*Aurélio Vasques*) and "All this is *Fado*" (*Nuno Saraiva*) (EGEAC, 2015, 2014, 2013, 2012).

Action: *Fado* Routes

Promotion of thematic circuits/routes of the *Fado* in the city of Lisbon, involving the performative spaces of professional and amateur *Fado*. Among the various activities, the following should be noted:

- Programming and/or promotion in the network activity of "fado houses" and recreational activities
- Publication and promotion (in printed and digital support of thematic circuits/routes)
- Guided visits programme to the most emblematic places of the *Fado*
- Virtual Route of *Fado*
- Route of Amateur *Fado*
- Route of *Fado* in Mouraria (EGEAC, 2015, 2014, 2013, 2012)

Table 2. Actions developed by the Fado Museum (EGEAC): 2012 to 2015

Source: Own elaboration based in MF, 2016 and EGEAC, 2015, 2014, 2013, 2012

In connection with the activities described previously and as part of its regular programming during the four years analysed, the FM promoted:

- Concerts, presentations and seminars
- National and international festivals
- Temporary exhibitions
- Partnerships with the private sector (i.e. "fado houses").
- Activities associated with the promotion of *fado*-related tourism

As to the first activities, the initiatives developed involved multiple events and renowned *fado* singers (*fadistas*). These were often co-produced with important cultural organisations of Lisbon (e.g. Centro Cultural de Belém, Teatro Nacional de São Carlos and Aula Magna), including, from 2013 onward, *Há Fado no Cais* (There's *Fado* in the Harbour) and, after 2014, *Lisboa na Rua* (Lisbon on the Streets).

Festivals considered significant on a national level included the *Festival Caixa Alfama* organised by the *Caixa Geral de Depósitos* bank in 2013, 2014 and 2015. On an international level (i.e. *Programming Actions/International Communication – International Festivals*), annual events aiming to capture an international public are the *Fado Festival of Madrid* (2011), the *Fado Festival of Brazil*¹²⁶ (from 2013 onward), the *Fado Festival of Buenos Aires* (from 2014 onward), the *Fado Festival of Bogota* (from 2014 onward)¹²⁷ and the *Fado Festival of Seville* (2015)¹²⁸. Another programme that deserves to be mentioned is the *Cruzeiro do Fado (Fado Cruise)*¹²⁹.

As for the FM's schedule of "temporary exhibitions", the museum has sustained a dialogue between *fado* and other arts, figures and artistic legacies focused around the history of the genre, namely, cinema,¹³⁰ fashion,¹³¹ theatre,¹³² photography,¹³³ and painting,¹³⁴ as well as the exhibits *Carlos do Carmo 50 Years* (2014) and *Fernando Mauricio* (2015) (EGEAC, 2015, 2014, 2013, 2012). Other cultural events have been held at the same time in association with national and international roaming exhibitions.¹³⁵

Regarding the FM's relationship with the private sector, the museum has partnerships with many establishments (i.e. restaurants, "fado houses", taverns, bars and theatres) that regularly offer *fado* performances in the HQs. Given the strengthening of its partnerships with Lisbon's "fado houses", the FM has created not only a virtual *fado* route but also the project "Fado à Mesa" (Fado at the Table). These have been seen as positive initiatives, according to the President of the Associação Portuguesa dos Amigos do Fado (Portuguese Association of Friends of Fado) (Souza, 2014: 193), who states that "fado houses" "have registered market difficulties and reductions in the Portuguese public, mainly due to the increased inflow of tourists. (...) If previously we had an average of 80% of Portuguese (in "fado houses"), presently we don't even have 40%". This situation is due to the high prices that are charged, which "drive away residents, maximising the presence of tourists who go to traditional neighbourhoods looking for these types of performances".

¹²⁶ See the roaming exhibition *History of Fado*, in Rio de Janeiro and São Paulo (first edition in 2013) at <http://festivalfadobrasil.com/>.

¹²⁷ See <http://madeinportugalmusica.pt/1-edicao-do-fado-em-buenos/>.

¹²⁸ See <http://www.everythingisnew.pt/festival-fado-Seville-raquel-tavares/>.

¹²⁹ The cruise operator Classic International Cruises, in partnership with the FM, held the first *fado* theme cruise in 2014.

¹³⁰ See the exhibition *O Fado no Cinema* of 2012.

¹³¹ See the exhibition *Com Esta Voz Me Visto – O Fado e a Moda* of 2012 and 2013.

¹³² See the exhibition *O Fado e o Teatro* of 2013 and 2014.

¹³³ See exhibitions of photographs in *Album de Família de Aurelio Vasques*.

¹³⁴ See *Sem Capricho ou Presunção: O Fado por Júlio Pomar* exhibited in 2015.

¹³⁵ See the roaming exhibition *Exposição História do Fado* organised within the framework of the London Olympic Games by the FM, at Canning House in 2012.

EGEAC has also regularly participated in tourism and culture fairs. On a national level, it has attended the BTL – International Lisbon Tourism Fair (from 2008 to the present). In addition, EGEAC participates in international promotional campaigns, in partnership with *Turismo de Lisboa – Visit Lisbon*. These campaigns have used the brand *Fado* Intangible Cultural Heritage of Humanity as a differentiating factor to promote Lisbon as a tourist destination through the main media of Spain, France, Italy and the United Kingdom. Worldwide, EGEAC has maintained a significant presence at the MIF – International Fair of Macau (Macau); INTUR – International Interior Tourism Fair (Valladolid); Expovacaciones – Trends and experiences (Bilbao); ExpoGalaecia – Salón de Turismo, Gastronomía y Artesanía (Vigo); and Alcultur Meetings/ExpoCultura (Guimarães), Lagos and Zaragoza, among other fairs.

The importance of *fado's* classification as ICH is also reflected in the FM's celebration of the anniversary of *fado's* consecration as ICH by UNESCO. For its first anniversary in 2012, the museum promoted singers' visits, *desgarradas* (piecemeal) workshops and concerts. For the second anniversary, the museum sponsored the event Party in the Museum – Fado World Heritage. On the third and fourth anniversaries in 2014 and 2015, in addition to the Party in the Museum activities, the FM offered singers' visits on its exhibition circuit. The programme The Greatest Fado House in the World¹³⁶ also took *fado* to other cultural, recreational and restaurant facilities in Lisbon. In 2015, the temporary exhibition *Family Album of Aurélio Vasques* took place, as well as a concert that promoted not only UNESCO's consecration of *fado* but also another intangible national musical heritage, *cante alentejano* (Alentejo singing) in 2014. This concert was organised as a co-production with Serpa City Council.

5. Final Considerations

Researchers and managers have increasingly recognised the importance of culture and intangible heritage in promoting the economic development associated with tourism. The city of Lisbon is of great importance to Portugal's tourism, having grown in recent years both in overnight stays and number of guests. As a capital city that offers tourists "sensations", "feelings" and unique experiences, Lisbon has in *fado* one of its key identity symbols. In this

¹³⁶ In 2014, the FM and *Time Out* turned the Ribeira Market into the biggest *fado* house in the world, with programming designed by Mariza, who is a *fado* ambassador to UNESCO. In 2015, in a similar event in the Ribeira Market, a concert was given by Carlos do Carmo, who is also a *fado* ambassador to UNESCO.

context, the HQs of Lisbon's city centre and the "fado houses" located there help to emphasise spatial and imagery dimensions – a "fadoscapes" – contributing to a strong sense of place.

A content analysis of official tourism policies showed that *fado* is a cultural element that qualifies as a cultural and/or heritage tourism offering of Lisbon, serving to reinforce thematic routes that include "fado houses", especially those in the HQs, and city festivals. Officials value *fado* as an active differentiator. A further analysis of tourism dynamics in the integrated urban rehabilitation processes of Lisbon and its HQs highlighted the presence of IPs, including, among others, the CD-IP, which has contributed not only to the physical rehabilitation of the HQs but also to the creation of cultural tourist facilities, including the FM.

This museum, after UNESCO classified *fado* as ICH in 2011, increased its ticket sales and revenues because of *fado's* recognition as a popular urban musical genre. Concurrently, a set of initiatives stands out within the framework of the protection plan for *fado*: an "archive network", the "creation and dissemination of a digital (sound) archive of *fado* phonograms", "educational programmes", "publications" and "fado routes". In addition, events have been developed such as concerts, presentations and seminars; national and international festivals; and temporary exhibitions, along with partnerships with the private sector (i.e. "fado houses") and activities associated with the promotion of *fado* tourism.

These initiatives show that, by providing increased contact with this living heritage, the FM has encouraged a deeper understanding of *fado*, as well as creating emotions and/or feelings regarding *fado* among both local communities and visitors. The management of the FM in accordance to *fado's* identity value, as expressed in the aforementioned protection plan, has reinforced event programmes and partnerships with – and the involvement of – various agents ranging from local residents and *fado* singers to EGEAC.

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