

INTEGRAÇÃO EM PROJETO DE INVESTIGAÇÃO  
PARTICIPATION IN RESEARCH PROJECTS  
2019/2020

<p><b>1. Unidade curricular/Course unit:</b></p> <p>a) <b>Designação:</b> Ecologias sonoras da cidade turística: o caso de Lisboa No título explicita o âmbito temático do projeto, ou o domínio teórico ou metodológico em que o aluno irá desenvolver a sua atividade no projeto.</p> <p><b>Name:</b> The Sonic Ecologies of the Tourist City: the Case of Lisbon</p> <p>b) <b>Número de vagas/vacancies:</b> 4</p>
<p><b>2. Código da unidade curricular/Course unit code:</b> Não preencher</p>
<p><b>3. Faculdade/Faculty:</b> Faculdade de Ciências Sociais e Humanas</p>
<p><b>4. Unidade de Investigação/Research Unit:</b> Instituto de Etnomusicologia - Centro de Estudos em Música e Dança (INET-md) URL: <a href="http://www.inetmd.pt">http://www.inetmd.pt</a></p>
<p><b>5. Curso/Course:</b> Opção livre aberta a todos os cursos de [licenciatura / mestrado /</p>
<p><b>6. Nível do curso/Course Level:</b> Licenciatura</p>
<p><b>7. Carácter da unidade curricular:</b> Opcional</p>
<p><b>8. Tipo da unidade curricular/Type of course unit:</b> Opção Livre</p>
<p><b>9. Percentagem de aulas práticas/Percentage of practical classes:</b> não aplicável</p>
<p><b>10. Ano do plano de estudos/Syllabus year:</b> Qualquer (só para licenciatura)</p>
<p><b>11. Semestre/Semester:</b> 1.º semestre/1st semester</p>
<p><b>12. Número de créditos/Number of credits (1 ECTS 28 horas) :</b> 6 ECTS (só para licenciatura)</p>
<p><b>13. Investigador responsável/Principal researcher:</b> Dr. Iñigo Sánchez Fuarros</p>
<p><b>14. Número de horas por sessão/Number of hours per session:</b> Não aplicável</p> <p><b>Período de funcionamento/Class period:</b> 16 de Setembro até 20 de Dezembro</p>
<p><b>15. Objetivos da unidade curricular/Learning objectives</b> (máx. 200 palavras; expostos em termos do que se espera que o aluno adquira:</p>
<p>1. To provide the trainee/student real-world experience of working as part of a dynamic and interdisciplinary research team.</p>
<p>2. To develop a short, autonomous research project within the general scope of the "Sounds of Tourism" project, establishing a initial set of aims and objective and work consistently to meet them.</p>
<p>3. To acquire methodological and conceptual tools to study the interplay between music and the urban experience, with a particular interest in how music participates in the transformation of contemporary urban spaces.</p>
<p>4. To develop the ability to produce and communicate research outputs according to scholarly standards</p>

<p><b>16. Competências gerais do grau/General skills of the degree:</b> b); c), e), f), g)</p>
<p><b>17. Competências específicas do curso/Specific Course Skills:</b> Não aplicável. /Not applicable.</p>
<p><b>18. Requisitos de frequência/Attendance requirements:</b> This course unit is opened to candidates with a background in ethnomusicology and/or social sciences (anthropology, geography, sociology, etc.) that are willing to undertake ethnographic fieldwork in Lisbon’s touristified urban spaces. Prior experience with audiovisual technologies and techniques (video, photography, sound recording, etc.) is a plus. Good interpersonal skills, capacity for team-work, curiosity and empathy to develop strong relationships in the field will be also valued.</p>
<p><b>19. Conteúdo da unidade curricular/Syllabus</b> (máx. 200 palavras): Over the last decades, “culture” has increasingly been produced and deployed as a commodity in the making, remaking, and unmaking of city urban spaces (Landry et. al. 1996), whether in the form of “flagship” cultural facilities and innovative infrastructures within the context of public art schemes establishing cultural quarters, or embedded within unique performances, festivals, or events. Given the increasing competition to attract economic investment, creative talent, and tourism within and between global cities, these no longer represent “a physical space to be inhabited [but instead] a cultural frame to be experienced” (Muñoz 2010: 81). Music constitutes a valuable ingredient in contemporary culture-led regeneration projects (Botta 2008) and often serving both as a catalyst for urban redevelopment (Semán 2010) and as a marketing tool in city branding strategies (Atkinson 1997; Cohen 2007; Sánchez Fuarros 2013). The enormous growth of the tourism industry in recent years, and the particular interest in music-driven tourism, has opened up a stimulating area of inquiry for urban music studies (Connell and Gibson 2005; Holt and Wergin 2013). In many cities, tourism and urban regeneration goes hand in hand and, under these circumstances, musical performances often act both as a means of promoting local distinctiveness and as a catalyst for urban change due to their potential to foster strong experiences and senses of place (Stokes 1994; Feld and Basso 1996). This course will explore Lisbon's music ecosystem through a combination of theoretical and practical classes (2h + 2h per week). Students will have the opportunity to develop short research projects within the project’s framework that will provide them with first-hand experiences of how a research project works. This course is provided in the context of the PTDC/ART-PER/32417/2017 FCT project “Sounding Out the Touristic City: Sound, Tourism and the Sustainability of Urban Ambiances in the Post-industrial City”. More info about the project in <a href="http://www.soundsoftourism.pt">www.soundsoftourism.pt</a>.</p>
<p><b>20. Bibliografia recomendada/Recommended reading:</b> (máx. 5 títulos. Por ordem decrescente de data de edição.) [Pode indicar bibliografia de enquadramento geral na área de estudos, e/ou específica para as tarefas a desempenhar (metodologia, estudos exemplificativos, etc.)]</p>

1. Atkinson, R. 2007. "Ecology of Sound: The Sonic Order of Urban Space." *Urban Studies* 44(10): 1905-1917
2. Botta, Giacomo. 2008. *Urban Creativity and Popular Music in Europe since the 1970s: Representation, Materiality, and Branding*. In *Creative Urban Milieus: Historical Perspectives on Culture, Economy, and the City*, 285-310. Ed. Martina Hessler and Clement Zimmermann. Frankfurt: Campus Verlag.
- Thibaud, J. P. 2011. "A Sonic Paradigm for Urban Studies" *Journal of Sonic Studies* 1(1)
3. Cohen, Sara. 2007. *Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles*. Aldershot, UK: Ashgate.
4. Holt, Fabian and Carsten Wergin, eds. 2013. *Musical Performance and the Changing City: Post-Industrial Contexts in Europe and the United States*. New York: Routledge.
5. Muñoz, Francesc M. 2010. *Urbanisation: Common Landscapes, Global Places*. *The Open Urban Studies Journal* 3: 78-88.

**21. Métodos de ensino/Teaching Methods:** The teaching method is based on a learning by doing philosophy. It will provide the trainee/student real-world experience of working as part of a research team by allowing him/her to learn particular tasks related to the project by performing them. The trainees will receive an initial training on fieldwork methods in the urban context and will prepare and discuss a work plan that he/she will undertake during the semester. The development of the work plan will be monitored and supervised by one of the project's researchers on a regular basis. The trainee/student will have to submit a progress report and a final report of his/her activities within the project.

**22. Métodos de avaliação/Assessment methods:** The assessment of this course unit will evaluate the capacity of the trainee/student to integrate in the structure of the research team and develop an autonomous workplan within the course's time-frame. The assessment will be based on the continuous evaluation of the trainee/student activities and the progress and final reports.

**23. Língua de ensino/Teaching language:** English