

Projecto: O Celtismo e as suas repercussões na música na Galiza e no Norte de Portugal

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Convenor: Laura Jordan, Université Laval

Título do painel

“Building Bridges”: Celtic Music Festivals in Galicia and Northern Portugal

Resumo de Painel

In the late 1970s, celtic music revival spread from Scotland and Ireland to Galicia and northern Portugal a decade later. A celtic music movement developed since then in which bagpipes and bagpipe bands became icons of traditional and popular musics and symbols of a counter hegemonic culture in Galicia. This process was connected to the vindication of Galicia as a separate nation and to the construction of an emerging luso-galician identity that aims at bridging northern Portugal with Galicia. This development was reinforced by the declaration of Galicia as an Autonomous Community (1981), and by its attempt to gain recognition as a “peripheral Atlantic region” in Europe. In Galicia and northern Portugal, selected local repertoires were stylized and promoted since the 1990s in the world music market as “celtic”, and music festivals, sometimes denominated “interceltic”, were organised.

This panel focuses on four (Inter)Celtic Music festivals in Galicia and Northern Portugal as the locus of music production, commercial transaction, socioeconomic development, and identity building through music performance. It also addresses how these festivals

contributed to the configuration of celticism in Galicia and northern Portugal as a musical and social movement and as commercial, cultural and political constructs.

Tolling the Bridge: The International Festival of the Celtic World of Ortigueira (IFCW)

- Ana María Alarcón Jiménez (INET/FCSH-UNL)

The IFCW takes place every summer in Ortigueira-(Galicia, Spain). The festival attracts a yearly audience of over seventy thousand people to five days of free concerts and music workshops. Since its foundation in 1978, the IFCW has provided a physical, social, and sonic space for both the performance of Galician identity, and its assertion as part of a North-Atlantic European “Celtic-world.” Currently organized by the local government, the IFCW started as a civil initiative, constructed collectively through the efforts of voluntary workers and the citizens of Ortigueira (1978-1987). As preliminary fieldwork has shown, whereas the past, civil-managed, IFCW is remembered in Galicia as a space of musical production where a local “Celtic music” style was collectively developed; the present, state-managed, IFCW is generally perceived as a space for the collective consumption of musical products. Drawing upon ethnographic research and documentary sources, this paper investigates the practices that have constituted the audiences of the festival of Ortigueira, paying particular attention to their changes through the IFCW’s institutionalization process, and empirically enquiring into its perceived transition from a production to a consumption space.

Keywords: "Celtic-music," Galicia, Portugal, music festivals, identity.

Building bridges between northern Portugal and the Celtic World: The Oporto Interceltic Music Festival

- Salwa El-Shawan Castelo-Branco (INET/FCSH-UNL)

Launched in 1986, and celebrated yearly from 1991 to 2008, the Oporto Interceltic Music Festival (OIMF) was the first event of its kind dedicated to promoting “celtic music” in Portugal as part of an identity building process that links northern Portugal to the transnational space of the “European Atlantic arc”. Modeled after the Lorient festival in Brittany and the International Festival of the Celtic World in Ortigueira, the 18 editions of OIMF featured prominent groups and musicians from Scotland, Ireland, Brittany, Galicia, Asturias and other parts of the “celtic” world as well as Portuguese urban revival groups and musicians. In this paper, I will examine how OIMF promoted celticism as a musical and social movement that constructs bridges between northern Portugal, its Galician neighbor and the rest of the “Celtic world” across the European Atlantic arc. I will also analyze the Festival’s impact on the music styles of Portuguese urban traditional music revival groups and popular musicians, and on the strategies they adopted for integrating the “celtic” and “world” music markets.

Keywords: "Celtic-music”, “celticism”, music festival, identity, northern Portugal

Music Promotion, Identity and Socioeconomic Development: The Sendim Interceltic Festival

- Susana Moreno Fernández (University of Valladolid)

In recent years, music Festivals have been instrumentalized for image-making, or as re-positioning strategies (Getz, 2010). In this paper, I analyze the role played by the Interceltic Festival held since 2000 in the small town of Sendim, situated in the peripheral area of Terras de Miranda do Douro in northeastern Portugal, for attracting tourists, raising visibility, promoting cultural and socioeconomic development, mobilizing the local community, and demistifying the historically inherited stigma of underdevelopment associated with this area. Since the late 1990s, local, regional, national and European policies, aimed at local development and transnational cooperation, resulted in a process of identity vindication and in initiatives that contributed to the visibility of Terras de Miranda, providing the groundwork and financial resources for the celebration of the

Sendim Interceltic Festival. In my analysis of this festival and its repercussions, drawing on my field and archival research, I will pay special attention to the background, aims, actions and motivations of its main promoter and organizer, Mário Correia. In doing so, I will explain the different (and controversial) ways in which the Celtic label has been used for promoting local and global popular music, as well as for revitalizing local music practices.

Keywords: Interceltic festivals, Portugal, socioeconomic development, stigmatized communities, visibility

Music, Power, and Identity: The Santulhão Celtic Music Festival

Dulce Simões (INET/FCSH-UNL)

Global cultural homogenization (Tomlinson 1999) brought about resistance movements that were reinforced by local and social networks (Della Porta & Diani 1999). The vindication of cultural identity engages with multiple fields of conflict, involving the production of meaning through cultural production (Castells 2003). In this context, we witness a trend of recovery of both “popular culture”, led by local and translocal groups. In the past few decades, “traditional” and “celtic” music festivals proliferated in Northern Portugal. These have been commonly targeted at urban audiences, especially consumers of alternative cultural products that they view as anti-hegemonic. In the rural community of Santulhão, the Traditional and Celtic Music Festival represents tradition and modernity through music performance, strengthening ties between the community and its Diaspora. Music contributes to restoring local identity, while simultaneously involving the local population in a global context. This paper analyzes the Festival of Santulhão as a social space (Bourdieu 1994), questioning the different uses and meanings given to traditional music by the various social agents.

Keywords: Music festival, traditional music, communities, identities, Portugal