

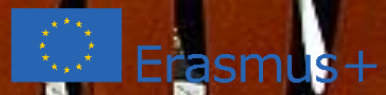
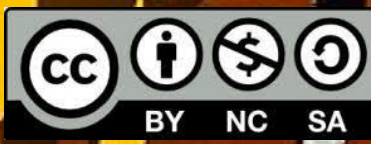
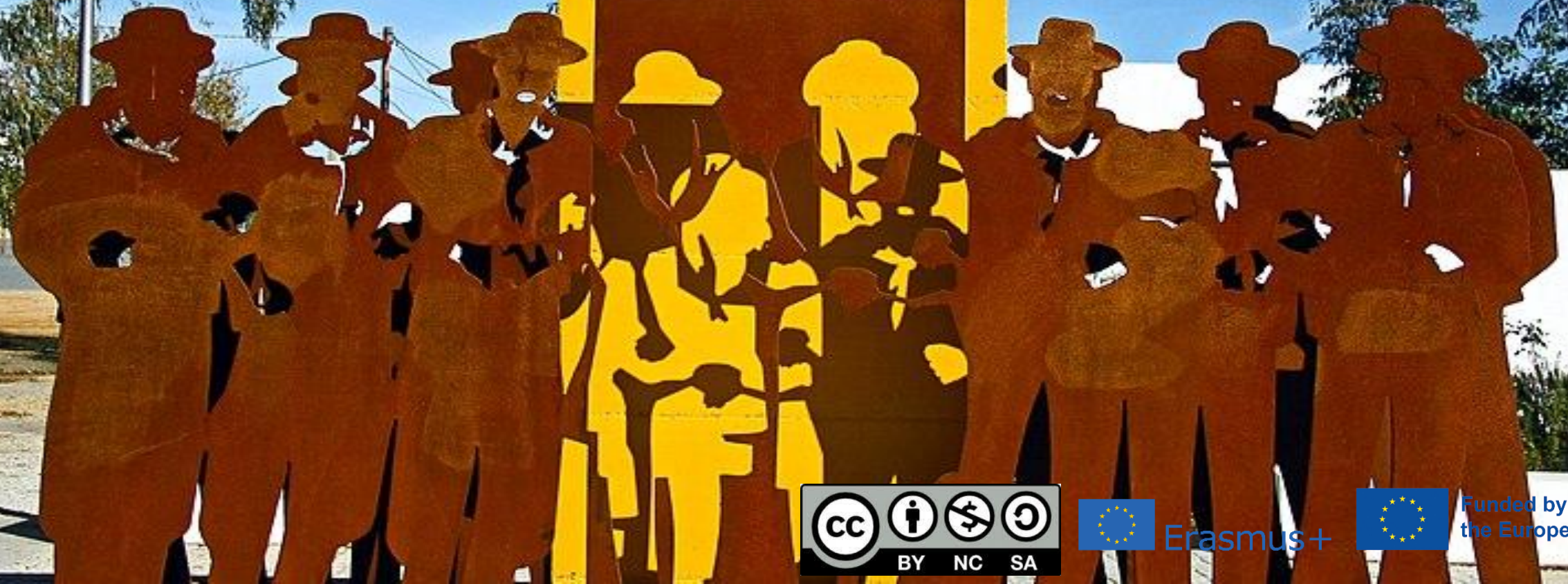


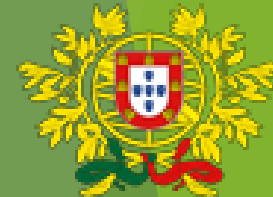
Portuguese



Intangible Cultural Heritage

2020-1-PL01-KA229-081982_3





PERMANENT DELEGATION OF PORTUGAL TO UNESCO

The objectives of the Convention are to safeguard, respect, raise awareness at local, national and international level of the intangible cultural heritage of communities, groups and individuals, as well as international cooperation and assistance, in the context of an increasingly globalised world that threatens to standardise cultures and increase social inequalities

Portugal has 7 properties inscribed on the Representative List of the Intangible Cultural Heritage of Humanity

- Fado, urban popular song of Portugal (2011)
- Mediterranean diet (2013)
- Cante Alentejano, polyphonic singing from Alentejo, southern Portugal (2014)
- Manufacture of cowbells (2015)
- Falconry, a living human heritage (2016)
- Bisalhães black pottery manufacturing process (2016)
- Craftmanship of Estremoz clay figures (2017)

Fado, urban popular song of Portugal (2011)



<https://www.youtube.com/watch?v=uFgctURyGp4>

Mediterranean diet (2013)



Falconry, a living human heritage (2016)



Bisalhães black pottery manufacturing process (2016)



<https://www.youtube.com/watch?v=BmH-M84spAk>

Intangible Cultural Heritage of Humanity at Our Region **Alentejo**

Cante Alentejano, polyphonic singing from Alentejo, southern Portugal (2014)

Manufacture of cowbells (2015)

Craftmanship of Estremoz clay figures (2017)

Cante Alentejano, polyphonic singing
from Alentejo, southern Portugal (2014)



Cante Alentejano is a genre of traditional two-part singing performed by amateur choral groups in southern Portugal, characterized by distinctive melodies, lyrics and vocal styles, and performed without instrumentation. Groups consist of up to thirty singers divided into groups. The ponto, in the lower range, starts the singing, followed by the alto, in the higher range, which duplicates the melody a third or a tenth above, often adding ornaments. The entire choral group then takes over, singing the remaining stanzas in parallel thirds. The alto is the guiding voice heard above the group throughout the song.





A vast repertoire of traditional poetry is set to existing or newly created melodies. Lyrics explore both traditional themes such as rural life, nature, love, motherhood and religion, and changes in the cultural and social context. Cante is a fundamental aspect of social life throughout Alentejano communities, permeating social gatherings in both public and private spaces. Transmission occurs principally at choral group rehearsals between older and younger members. For its practitioners and aficionados, cante embodies a strong sense of identity and belonging. It also reinforces dialogue between different generations, genders and individuals from different backgrounds, thereby contributing to social cohesion.

<https://www.youtube.com/watch?v=u79dVYmrzbw>

Manufacture of cowbells (2015)



The Portuguese cowbell is an idiophone percussion instrument with a single internal clapper, usually hung on a leather strap around an animal's neck. It is traditionally used by shepherds to locate and control their livestock, and creates an unmistakable soundscape in rural areas. The cowbells are handmade from iron, which is cold-hammered and folded on an anvil until it is cup-shaped. Small pieces of copper or tin are set around the iron and enveloped in a mixture of clay and straw. The piece is fired, then plunged into cold water for rapid cooling. Finally, the burnt clay is removed, the copper- or tin-covered iron is polished and the tone of the bell is fine-

tuned.



The technical expertise involved is transmitted within the family from fathers to sons. Alcáçovas in Portugal is the main centre for manufacture of cowbells and its inhabitants take great pride in this heritage. However, this practice is increasingly becoming unsustainable due to recent socioeconomic changes. New grazing methods have largely obviated the need for shepherds and cowbells are increasingly made using cheaper industrial techniques. At present, there are only 11 surviving workshops and 13 cowbell makers, 9 of whom are over 70 years old.



Craftmanship of Estremoz clay figures (2017)



The Craftsmanship of Estremoz Clay Figures involves a production process lasting several days: the elements of the figures are assembled before being fired in an electric oven and then painted by the artisan and covered with a colourless varnish. The clay figures are dressed in the regional attires of Alentejo or the clothing of religious Christian iconography, and follow specific themes. The production of clay figures in Estremoz dates back to the seventeenth century, and the very characteristic aesthetic features of the figures make them immediately identifiable.



The craft is strongly attached to the Alentejo region, since the vast majority of the figures depict natural elements, local trades and events, popular traditions and devotions. The viability and recognition of the craft are ensured through non-formal education workshops and pedagogical initiatives by the artisans, as well as by the Centre for the Appreciation and Safeguarding of the Estremoz Clay Figure. Fairs are organized at the local, national and international levels. Knowledge and skills are transmitted both in family workshops and professional contexts, and artisans teach the basics of their craft through non-formal training initiatives. Artisans are actively involved in awareness-raising activities organized in schools, museums, fairs and other events.

<https://weather.com/pt-PT/portugal/viagens/video/bonecos-de-estremoz-patrimnio-da-unesco>