



"Henri Coandă"
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Institute of
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Faculty of Social Sciences
and Humanities
New University of Lisbon



"Henri Coandă"
Association for Research
and Education

Redefining Community in Intercultural Context



Selection of papers presented within the 5th RCIC Conference, Lisbon, 7-9 June, 2016

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Redefining Community in Intercultural Context

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Editor-in-chief



Adrian Lesenciuc is an Associate Professor of Theory of Communication and Military Sciences and currently he is the president of the ‘Henri Coandă’ Air Force Academy Senate in Braşov. He has a PhD in Military Sciences from ‘Carol I’ National Defense University (2008-2011) and in Communication Sciences from National University of Political Sciences and Administration (2010-2014), both in Bucharest. His major interest in research concerns intercultural communication, but he has also been interested in studying fundamentals of communication in military sciences, communicative competence, and linguistics. He designed the international conference *Redefining Community in Intercultural Context* (starting with 2011), quoted in important scientific databases, such as Thomson Reuters / Web of Knowledge or Index Copernicus. Recent publications include: Informational Warfare. Brasov: *Henri Coanda* Air Force Academy (2016); Intercultural communication within the Romanian village. Bucharest: The Romanian Academy Publishing House (2015), Communicative Foundation of Military Sciences (in partnership with Daniela Nagy and Cosmina-Oana Drăghici). Saarbrücken: Lambert Academic Publishing and Theory of communication. Brasov: *Henri Coanda* Air Force Academy (2010). Adrian Lesenciuc is also a Romanian writer, president of the Braşov branch of the Romanian Writers Union, author of many books of poetry, novels and essays.

Guest Editors



Maria de São José Côrte-Real is an Associate Professor of Ethnomusicology and founding researcher of the Institute of Ethnomusicology – Center for Studies in Music and Dance at the NOVA School of Social Sciences and Humanities of the New University of Lisbon. With a PhD from Columbia University (NY/USA), where she studied, researched and taught (1989-2001), she is faculty member of the Portuguese Foundation for Science and Technology awarded PhD Programs *Music as Culture and Cognition* (since 2014) and *Art Studies and Mediations* (since 2013) in this University. Having done field research in Portugal, USA and Mozambique, her interests developed on the topics of migration and representations of identity, cultural politics and nationalisms, and cultural interfaces and education. She teaches BA and MA courses of Ethnomusicology, organizes International Conferences, the Doctoral Forum of the Institute of Ethnomusicology and coordinates the programs of International Mobility in the Department of Musical Sciences. Recent publications include the book *Protest Song and Social Change* (in process, 2016); “Music & Ethno-national Conflict-solving Education”. Bonn: Bundeszentral für Politische Bildung (submitted); “Music and intercultural dialogue rehearsing life performance at school” in Nektaria Palaiologou (ed.) *Intercultural Education: conceptual and empirical challenges*. London, New York: Routledge (2014) and the book like special issue *Music and Migration*, of the journal *Migrações 7*. Observatory of Immigration. High Commissariat for Immigration and Intercultural Dialogue (2010).



Pedro Russo Moreira is a post-doctoral researcher at the Institute of Ethnomusicology – Center for Studies in Music and Dance at the NOVA School of Social Sciences and Humanities of the New University of Lisbon (INET-md, FCSH/NOVA), with a scholarship by the Portuguese Foundation for Science and Technology (FCT), where he develops a project on music, radio and Portuguese migration in Paris. His main research topic is the relation between music and radio, specially the production and mediation of sounds. In 2013, he concluded a PhD regarding the study of music production in the Portugal National Radio during the dictatorship (1934-1950). His main publications include one book on the history of Portuguese National Radio (with Manuel Deniz Silva and Nuno Domingos), several articles and encyclopedia entries, as well as a book about Orquestra Sinfónica Juvenil - Youth Symphonic Orchestra - in Portugal. He taught History of Music, Acoustics and Ethnomusicology in several music schools and colleges, like in Instituto Piaget (ISEIT) and ANSO (Metropolitana) where he was Co-coordinator of the graduate and master degree program in music.

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**MUSIC AND HUMAN MOBILITY
REDEFINING COMMUNITY IN INTERCULTURAL CONTEXT 2016**

Guest edited by Maria de São José Côrte-Real & Pedro Moreira
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**THE PHILARMONIQUE PORTUGAISE DE PARIS: TOWARDS
REPRESENTATIONS OF NATIONAL IDENTITY**

Maria Helena MILHEIRO*

*Inet-md, School of Social Sciences and Humanities, Nova University of Lisbon, Portugal

***Abstract:** In every country to which Portuguese people migrate, there are several cultural associations, musical or others, created by and for these migrants, with different goals. From a preliminary research, the associations that include a musical group tend to represent itself by a folkloric group similar to those in Portugal. For my PhD, I will explore the Philharmonique Portugaise de Paris, an exceptional case of the Portuguese associative movement in France; a wind band instead of a folklore group, the only of its kind known in a European country. The main questions involve the way in which Portuguese migrants individuals with musical habits from the past in situations of the intercultural present. How do musical habits and practices relate with processes of adaptation / insertion / cultural acquaintanceship in several environments – seen as cultural interfaces in Paris? Which cultural associations and groups do these migrant musicians integrate? In which events, festive or others, involving music, do they participate? How is the Philharmonique Portugaise de Paris characterized? In what musical activities engages? And in what social contexts participate? Why and how was it created? The notions of representation of identity, national consciousness, and emotional adaptation in new environments will be core targets in my work, observing motivations, exercises and related results. My study of relationships between music and human mobility, in an age in which migrant processes emerge as a social and humanitarian scourge, intends to contribute to the link between academic work and current social life.*

***Keywords:** Portuguese migrants, associative movement, Philharmonique Portugaise de Paris, representations of identity, cultural encounters*

1. INTRODUCTION

Portuguese migrants make music and use it with social and recreative goals (as memory of the past, as celebration of their identity and maybe also as a means to their integration in the host society). From this preposition, I take the problematic I felt in order to start my PhD. This paper is centred in the relationship between music and national identity representations among Portuguese migrants in Paris. For this, I selected the group Philharmonique Portugaise de Paris (PPP), being my universe of analysis the musical subjects in this association. Resulting from this line of thinking, I have built a research theme: relations between music and national identity representations, in the group selected. My problem of study will be: how do the musical subjects represent their national identities in situations of cultural encounters, involving music?

I decided to study this topic for three main reasons: (1) in general, because in migration contexts there are several musical groups that

represent pre-migrant identities in the new life realities. I'm curious to know how music acts in these identity relations; (2) in particular, in the group selected, because its name is representative of the Portuguese identity representation in the Parisian environment in which it is integrated; (3) finally, out of theoretical curiosity, to know how national identity representations are built, in terms of repertoire, musical sound and language and music metaphors, among other aspects; and, most importantly, how do these representations are performed in cultural encounter's situations, considered cultural interfaces.

1.1 Goals and questions of departure. Thus, research main goals are: to document and study verbal, physical, social and symbolic behaviors, related to events and activities in musical environments, integrating Portuguese migrant citizens and their peers in France; to characterize, in collaboration with the selected subjects, notions like national identity representations; to contextualize and characterize, through cultural encounters, the integration of the subjects in the

host country, by their participation in musical groups already existent or created by them and in several cultural events, involving music; to understand the importance and context of representation of the PPP to the Portuguese migrant community in this region. Among the possible questions, I'll consider the following: who are the musicians of this group? In which social context was this band created? In which events, festive or others, involving music, do they participate? What musical activities are developed? In which social contexts do the band participate? I'll present the preliminary research and thoughts on this subject, as my PhD project is only in the beginning.

1.1. Preliminary concepts and definitions. In this paper, I will briefly highlight the main concepts of national identity representations, cultural encounters and migrant associative movement, being these concepts' definitions a work in progress in my research. The concept of *representation of national identity* is of utmost importance for my study, as pointed out earlier. Representations of national identity are, then, the performances of the identity markers or of the cultural practices of the subjects involved. They are the unique and/or distinctive ways in which each individual or group expresses different constitutive aspects of his/her or their identity to other individuals or groups, becoming in this way mutually differentiated. To this research study, the representations of cultural identity can also be considered as expressions of national identity of a specific group, inside a different society from which this group has left. Stuart Hall remembers that "in the modern world, the national cultures into which we are born are one of the principal sources of cultural identity" (1996:611). Every person that leaves a home country is carrier of his/her own identity and culture, bringing within him/her a part of his/her living experiences in the countries to which people go and already have been. As part of culture, musics of different sorts accompany all human beings, being these musics modified according to several individual and collective life circumstances.

The notion of *cultural encounters* has been verified in the living experiences of Portuguese migrant individuals for several centuries. To this study, it can be defined as any organized event or casual encounter of individuals from different locations and/or cultures that can share, or not, knowledge, react to each other with more or less indifference or even with shock. In the cultural encounters, individuals often notice close or distant characteristics that convey each other, or not. Regarding the role of music in the cultural encounters between Portuguese people and

populations of other places in the world, since the 15th century, the conference *Portugal and the world – Intercultural processes in music: the role of world music since the 15th century*, from the International Council for Traditional Music, in 1986, was an important mark in the knowledge of the nature and specificities of these cultural encounters:

Portuguese presence overseas varied widely in its nature and length; so did ensuing economic, political, social, and cultural processes, which affected both the Portuguese and the peoples with whom they came in contact. (...) music, examined as social process, as expressive behavior, and as cultural product, is an especially suitable domain for the study of processes engendered by cross-cultural encounters. For it is often through musical performance that ideas, emotions, beliefs, attitudes, experiences, and cultural identities are embodied (Castelo-Branco, 1997:31, 32).

Portuguese migrants in Paris often participate and perform cultural encounters, being the PPP an example. Regarding the *migrant associative movement*, it develops a network of different support and meeting structures and institutions for migrants, more or less strong. In many cases of migrant identity representations, involving music, the groups are formed inside this network and serve it when needed. Therefore, the cultural associations are then:

Voluntary organizations with recreative and sociocultural character... mediator institutions, that establish relations between different dimensions of the social life, creating communication channels between socially and culturally heterogeneous groups and individuals (Cordeiro, 2010:82).

Just like this kind of associations in Portugal, the Portuguese migrant associative institutions in France and other countries have an important role in the construction of national representations. The migrant associative movement represents cultural and social solidarity of many groups towards their members. Many of these institutions create musical groups that help the integration of the migrants. In the Portuguese case, the musical groups created in this associative movement are most frequently folkloric groups, philharmonic wind bands or fado groups.

2. PORTUGUESE EMIGRATION TO FRANCE: BRIEF HISTORICAL CONTEXT

In Portugal there are several immigrant communities from other places of the world, mainly from Africa, South America and Asia. Despite this fact, almost a third of Portuguese

population lives outside their country (State Secretary of the Portuguese Communities, 2014 and Menezes, 2014).

From the 15th century onwards, Portuguese people have been leaving their country to many other parts of the world, as exiles, as colonizers, as labor migrants, as tourists. Since World War II (WWII), the destination countries have been diverse. In the European case, the main destination countries for the Portuguese migrants have been France, Germany, Switzerland, Belgium, Holland, Luxembourg and England. According to Minga (1985), Baganha and Marques (2001) and Fagundes et. al. (2011), the Portuguese migration waves can be separated in three phases: in the first, until WWII; and in the second, between the end of WWII and the years of 1980's, mostly migrated people with low education, working essentially in agriculture (Leandro, 1995); in the third, from the 1990's onwards, has emerged a different type of migration, including younger and more qualified people than the individuals in the previous phases.

According to Maria Engrácia Leandro, Portuguese migration is not a recent phenomenon. For its amplitude and longevity, it is centennial and develops since the time of the Portuguese maritime discoveries from the 15th century onwards (1995:190-191). After WWII France needed manpower, facilitating the entrance of migrant populations, being the Portuguese among them. However, the entry policies have changed through time, according to the political environment of the country. Leandro reinforces that:

In time of economic growth and scarce of manpower the doors are open to immigration; in a second time, when the economic crisis is beginning, particularly, from the oil shock in 1973, at the same time that returning was encouraged, the doors where closed to immigration. In the 80's, with the aggravation of the international economic crisis, and, in a way with the failure of the return policy, immigration remains closed and a socio-political program is developed in favour of the integration of the immigrants that have been installing in French territory (Leandro, 1995:190-191).

With the policies between the entry of Portugal in the European Economic Community (EEC) in 1986 and the implementation of the single coin in 2002, Portuguese migrants saw their circulation between the two countries easier, even enjoying perks in both, fact that didn't happen previously. Despite the main goal of the migrant from the first and second phases being the return to Portugal, after many years residing in France this goal began to disappear from their projects. The new generations of Portuguese descendants innovate

and reinvent the expressive practices from their parents and grandparents, mainly because they recognize in it a sort of 'double belonging', as referred by Sophie Chevalier:

this changes in the musical practices are reflections of a transformation on the identity of the Portuguese residents in France, from the recognition of a double belonging that holds multiple references (Chevalier, 2003:541).

Chevalier also stresses that "the immigrant communities in France consider the philharmonic wind band and fado as a part of their inheritance" (2003:539). Despite this fact, when searching for musical groups in the Portuguese migrant associations in Europe, I have only found one wind band like the ones existing in Portugal: the PPP.

3. PHILHARMONIQUE PORTUGAISE DE PARIS: BRIEF HISTORY



Fig.1 Philharmonique Portugaise de Paris, January 2016. Picture taken from their facebook page: <https://www.facebook.com/philharmonique.portugaisedeparis?fref=ts>

Founded by Nicolau Lopes, as a project presented in March 1986 to the Radio Eglantine, this band's first rehearsal had five individuals. Only a year later, more people joined, making a total of 22 performers and five apprentices in 1987, being Nicolau Lopes their "mestre" (conductor and teacher). Under the name Harmonie Eglantine, this group performed for the first time in November 1st 1987 in Creteil (Southeast Paris), at a party organized by Radio Eglantine. In 1988, the band leaves the radio station and goes to the headquarters of the Cultural Association of the Portuguese Workers in Paris, being this last association their helper. In April of 1989, the then ambassador of Portugal in Paris, Gaspar da Silva, becomes the band's sponsor. From 1992 onwards, the band becomes an independent association, with the name Philharmonique Portugaise de Paris, that still remains. In 2011, the president was José

Cardina and the conductor Filipe Pedro. The group is constituted by 41 performers.

Regarding the band's activities, at this point I only know that the association organizes annually an international music festival in Bonneuil sur Marne (Southeast Paris), inviting different folkloric groups and a wind band from Portugal and that they play and participate in any concert, activity or event to which the band is called, and maybe organize a few. The group's main goal is to teach and spread Portuguese philharmonic music, having a varied repertoire that can be adapted to any kind of events and ceremonies.

4. REFLECTIONS

Departing from the assumptions that musical performance "is effective as a symbol of multiple identities representing citizenship in the multicultural arena" (Côrte-Real, 2010:75), and that music serves as means of interaction of individuals from different contexts, as referred by Martin Stokes:

Music, understood in the context of a global city (...), can testify to the processes by which diasporas and migrant populations from nearly everywhere on the planet interact in neighbourhood festivities and religious practices, in local media, and in multicultural civic institutions... (Stokes, 2004:64).

I will try to find characteristics in the way migrant individuals perform their individual and collective identity markers in order to see and show patterns of national identity representations in the cultural encounters where they interact.

This study, being in the beginning, is still an ongoing investigation; the thoughts and concepts presented here are the result of a preliminary research for my PhD project, in the doctoral program in Ethnomusicology "Music as Culture and Cognition", at the New University of Lisbon. This research, with ethnographic feature, eminently collaborative, is centered in musical subjects belonging to the Philharmonique Portugaise de Paris, from the cultural association Philporparis, performers and other individuals to consider. It covers individual and collective living experience spaces in the region of Paris in the academic year of 2016-2017 and retrospectively, yet to confirm, since 2010.

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