

# Classifying heritage by (re)classifying identities. the inclusion of Kola San Jon in the portuguese list of intangible heritage

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Kola San Jon (KSJ) is a polysemic performance practice which, originally, take place in Cape Verde. This practice, related to the religious devotion to St. John the Baptist, is materialised through the performance associated with music (such as the beating of the drums, the use of whistles and the sung word), with dance, and the use of artefacts of a religious and ritualistic nature.

The relationship between Cape Verde and Portugal underwent a situation of colonial dependence, which was politically abolished on July 5th, 1975, the country's Independence Day. The city of Lisbon and especially the Cova da Moura neighbourhood, came to constitute a privileged place in which the Cape Verdian immigrants settled. It was in this context that KSJ emerged in 1991 in Portugal, as an annual feast of the neighbourhood, supported by the Associação Cultural Moinho da Juventude. In the Cova da Moura, the central element of the event is a procession along the streets, accompanied by music and dance with a very similar performative profile as the one in Cape Verde.

In October 2013 the Portuguese Official Gazette published the registration of the performative practice Festa de Kola San Jon, in the National Inventory of Intangible Cultural Heritage (PCI). The inclusion of performative practices in the national list of intangible heritage refers, usually, to expressive behaviours associated with the

country of registration by attributes of belonging and also to non-discontinued traditions, anchored in the past. In this context, and taking into account the post-colonial profile of the relation between Portugal and Cape Verde, it is important to understand how the classification of Festa de Kola San Jon as Portuguese intangible heritage drives to the reclassification of both Cape Verdian and Portuguese identities. We argue that this procedure is probably a condition to legitimize actions of coexistence, of living together and building a common world among Cape Verdeans, and between Cape Verdeans and the Portuguese. This paper is a draft analysis of three processes: (1) the transplant to Portugal of the performative practice Kola San Jon, (2) how its recontextualization also led to its resignification and, finally, (3) how the patrimony classification is also a way of enabling identity reclassification.

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