

MUSIIKKIPERINNÖN MONINAISUUS
DIVERSITY OF MUSIC HERITAGE

JUNE 8TH - JUNE 9TH 2023



**TAIDE-
YLIOPISTO**



**KONEEN SÄÄTIÖ
KONE FOUNDATION**



Finnish Folk Music Institute

NORDIC-BALTIC MOBILITY PROGRAMME



MUSIIKKIPERINNÖN MONINAISUUS

DIVERSITY OF MUSIC HERITAGE

Diversity of Music Heritage in Finland, a research project funded by Kone Foundation 2023–25, focuses on heritagisation of music in Finland with emphasis on ethnicity and intergenerational relations. There are three themes in the project: authorised, local and transnational music heritage. The project is a mixture of critical heritage studies, the cultural study of music, ethnomusicology, urban studies and cultural history of music.

Heritage has become an increasingly attractive area of activity, whether in official cultural policies, tourist destinations or academic inquiries. Concerning music, there are numerous heritage sites around the world, as well as the network of Cities of Music, sanctioned by UNESCO. Music features centrally also in global and national listings of intangible cultural heritage.

In music research, there is a growing body of relevant analyses, notably in the fields of ethnomusicology and popular music studies. Consequently, there is arguably a dual focus either on non-European folk and traditional musics with an interest in human and minority rights, or on popular music as a component in the originality of cities and other localities, as well as in their promotion and branding. In both cases heritagisation of music is intertwined with cultural politics, music tourism and exploitation of immaterial property rights, not to mention developing digital innovations or music in the museum, for instance when considering how institutional holdings and responses to music's cultural and economic value are managed.

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Culture

PROGRAMME

Thursday June 8th 2023

14:30 Opening Ceremony – Welcoming Words

Professor Antti-Ville Villén, Uniarts Helsinki & University of Cambridge

Director Matti Hakamäki, Finnish Folk Music Institute, Kaustinen

15:00 What have styles and genres got to do with music heritage?
Thematic session / Giacomo Bottà, Janne Mäkelä, and Outi Valo

16:00 Coffee Break

16:30 Individual Papers

Making and keeping popular music heritage in-between institutions / Anna Peltomäki

The Haçienda Must Be Built – Sensory Heritage of the 1980s Manchester Nightclub / Airin Tegelmann

Locality in the '90s and '00s Pori Alternative Music Scene / Tommi Iivonen

The Spelmanslag as an arena for exploring music heritage / Sven Midgren

17:50 Break

19:00 Dinner & Jam

Only for the participants registered to participate in the symposium and dinner before 1 June

Friday June 9th 2023

9:00 Keynote Speech

Music as Living Heritage: The Sounding Diversity of Humanity / Tiago de Oliveira Pinto

10:00 Break

10:20 Individual Papers

Visual representations of the Italian sonic past: TV, films and documentaries / Fiamma Mozzetta

Recreating Traditional Chinese Music as Cultural Heritage and Its Role in Shaping China's Image: A Case Study of the 2020-2023 Chinese Spring Festival Gala / Kong Tianshu

11:00 Short introduction to Näppäri-method for folk music education

11:30 Concert: Grand final for the folk music course for children and youth using a Näppäri-method for folk music education

12:30 Lunch

13:30 Nordic and Baltic Network on ICH: Community involvement and research on intangible cultural heritage

Thematic session

Aivar Ruukel, Soomaa National Park, Estonia

Helen Külvik, Seto Institute, Estonia

Matti Hakamäki, Finnish Folk Music Institute, Kaustinen, Finland

14:30 Break

14:40 Individual Papers

Grunnderground: Underground Music Scenes and the Creation of Regional Identity and Heritage in the Netherlands / Job Wester

Politics of heritage music in formal education: Lessons from Runosong culture to culturally sustainable education / Arja Kastinen and Vilma Timonen

15:20 Ending Ceremony

KEYNOTE SPEECH

TIAGO DE OLIVEIRA PINTO

MUSIC AS LIVING HERITAGE: THE SOUNDING DIVERSITY OF HUMANITY

Music as living heritage is always inserted in dynamic cultural processes, is historically meaningful, reflects values and aspirations of its practitioners and remains in resonance with its environmental contexts. Understanding the vitality of the performing arts also goes along with perceiving its direct connections to society and with practices of sustainable development. Where music is muted, people face a serious thread. Afghanistan and Ukraine have been among such places in our days. One may conclude that the richer the diversity of the different musical sounds, the better the shape of our world.

With the UNESCO Convention for the Safeguarding of the ICH from 2003 music has gained increased global recognition as a living practice where skills and knowledges have been maintained and handed on from one to the next generation. At least 60% of the world's Intangible Cultural Heritage is music or in a direct relation to it. The Key Note will address and highlight a few of these musical achievements and their significance in the 21st century



Tiago de Oliveira Pinto is a musician, musicologist, anthropologist and cultural producer. In 2009 he was appointed for the Chair on Transcultural Music Studies at the University of Music Franz Liszt, Weimar, Germany. Due to its research and applied projects, the Chair was promoted to a UNESCO Chair in 2017.

ABSTRACTS

TOMMI IIVONEN

LOCALITY IN THE 90'S AND 00'S PORI ALTERNATIVE MUSIC SCENE

My presentation is based on an article that I am working on. The article examines the elements of locality in the Pori alternative scene. I will map, and analyse the visible, audible, and narrative elements, on which the Pori alternative music scene build its locality. As a source material I use interviews of the scene members, and documents, such as recordings, newspaper articles, videos and photographs. Key concepts of the article are identity, locality, narrative and experience. I approach the case at hand with theories of cultural heritage process and cultural heritage community, which I use here more in test purposes than as all-determining theoretical models or concepts. With my case at hand, I want to know if, how and why cultural heritage processes take place in a scene, as well as examine a scene as a possible cultural heritage community. My first findings suggest that heritagisation processes can take place in local music scenes and it is often not so much the musical aspects of the scene life than locality, that is in the centre of this process. This is done through living and reliving as well as defining and redefining the locality.

Tommi Iivonen is a doctoral student in University of Turku, located in Pori in the Department of Cultural Heritage Studies. Since 2021 he has worked on a doctoral thesis concerning the alternative music scene of Pori from 1990 to 2010.



ABSTRACTS

KONG TIANSHU

RECREATING TRADITIONAL CHINESE MUSIC AS CULTURAL HERITAGE AND ITS ROLE IN SHAPING CHINA'S IMAGE: A CASE STUDY OF THE 2020-2023 CHINESE SPRING FESTIVAL GALA

Traditional Chinese music is an essential part of China's cultural heritage, and it has played a significant role in shaping China's image both domestically and internationally. In China, traditional music has been an integral part of various ceremonies, including weddings, funerals, and religious events, for thousands of years. It is considered an art form that reflects the country's rich history, values, and traditions and is deeply ingrained in the Chinese way of life. As such, it has helped to shape the Chinese people's identity and self-image. Internationally, traditional Chinese music has also been an important part of China's soft power strategy, which aims to project a positive image of the country to the world. Chinese music has been widely performed and showcased in cultural events and concerts around the globe, allowing people from different countries to appreciate and understand China's rich musical heritage. This study conducts a content analysis of the Chinese Spring Festival Gala from 2020 to 2023 to explore how Chinese officials are utilizing traditional Chinese music as a cultural heritage to shape China's image. By examining the ways in which traditional Chinese music is being recreated and presented during the Gala, this study aims to uncover the role of cultural heritage in China's image-making process.

Kong Tianshu is a PhD student from the School of Music, University of Leeds, UK. Her current PhD research is on how Western audiences perceive and construct the authenticity of Chinese popular music.



ABSTRACTS

SVEN MIDGREN

THE SPELMANSLAG AS AN ARENA FOR EXPLORING MUSIC HERITAGE

Storösterlens Spelmanslag, an amateur folk music ensemble, based in the rural area of Österlen. Since its founding in 2019 the ensemble has developed an ever-growing repertoire of locally sourced tunes. The material is gathered from a mixture of sources: archives (sound recordings and notated music), private and published collections. The group's activities is "cultural heritage in action". The repertoire is developed in a continuous interplay between the members of the group, archive material, and artistic and musical ambitions. The Spelmanslag functions as an arena for artistic as well as pedagogical exploration and development. The working method is based on participation and involvement of everyone – listening to old recordings together for inspiration, sharing stories about the musicians and the music, creating a common "mythology" of people, events and places. Even if I function as a musical and artistic leader, the development of the repertoire is a shared process – my musical and musicological knowledge is supplemented with the combined, and diverse, knowledge and experience of the group. Attention will also be given to how the material is arranged to facilitate meaningful participation for members of varying musical skill levels and ambitions in order to develop the group as a unit, as well as facilitating individual development for each musician.

Sven Midgren is a freelance fiddler and violin teacher specialized in traditional music from his local region of Skåne, but with a diverse knowledge of traditions from all the Nordic countries and also the British Isles. Performs with trio Midgren|Skrobe|Quartey and loves playing for dancing. Got his teachers degree from the Music Academy in Malmö (SE) and is currently working on his Masters thesis in music pedagogics at the same institution. In 2013 he graduated from KMH (Stockholm, SE) and the Nordic Master in Folk Music.

ABSTRACTS

FIAMMA MOZZETTA

VISUAL REPRESENTATIONS OF THE ITALIAN SONIC PAST: TV, FILMS AND DOCUMENTARIES

In the 1950s, the figure of the cantautore (singer-songwriter) appeared in the Italian TV and made possible to create a “high” pop tradition mostly through literary, Romantic lyrics. The cantautore canon (especially thanks to RAI, the national public broadcaster) still influences the ways music is listened to, produced and discussed at the institutional and non-institutional level. RAI’s productions use the canon as a way to promote a vision of culture and national identity that is serious and intellectual. Both mainstream and alternative films and documentaries are likewise affected by the pervasiveness of the “high” and “low” divide (e.g. “La nuova scuola genovese” (2021), a documentary about Genoese cantautori and rappers). It is in the inflexibility of this cultural divide that we find reasons for the absence of the Italian heritage discourse, in contrast with the experienced Anglo-American context: if RAI cannot filter the present through the “high”, then it is just “low”, unworthy pop. This paper will briefly introduce the televised birth of the canon to then reflect on contemporary visual representations. More than a reflection on the heritagisation of music, this paper wants to shift attention to cultural elements operating outside of pop music heritage industries, interfering with their formation altogether.

Fiamma Mozzetta is a PhD candidate (defending in March 2023) at Goldsmiths, University of London, researching at the intersection of popular music and history, focusing on cultural memory, nostalgia, social identity and heritage. Her thesis “The Past in Contemporary Popular Music: Historical Meaning-Making in Creative, Institutional and Commercial Sites” explores the forms and productive dynamics of pop historical consciousness in Italy, the UK and Argentina. Her writing has appeared in academic journals, edited books and magazines (KABUL, Musica/Realtà, Riffs Journal).

ABSTRACTS

ANNA PELTOMÄKI

MAKING AND KEEPING POPULAR MUSIC HERITAGE IN BETWEEN INSTITUTIONS

The paper traces the changing ownership, display, and preservation of the Finnish singer Olavi Virta's (1915–1972) memorabilia. Originally a private collection consisting of personal belongings and press clippings, the items were sold by the deceased singer's son to the Finnish festival organization Seinäjoen Tangomarkkinat in the 1990s. Later, the collection has been displayed in exhibitions curated by the festival as well as the Finnish Music Museum and Music Hall of Fame (FAME) and the Finnish Civil Guard and Lotta Svärd Museum, among others. The latter has also seen after the cataloging of the items. Drawing from museum studies literature on popular music, the paper discusses how popular music heritage is selected, classified, and preserved collaboratively, in the in-between spaces of actors that range from commercial entertainment companies to professionally run memory institutions. What are the implications of interinstitutionality for how the material traces of popular music's past are culturally conceived and evaluated?

Anna Peltomäki (M.A., art history) is a doctoral researcher in the Degree Programme in Digital Culture, Landscape and Cultural Heritage at the University of Turku, Finland. Her doctoral dissertation explores the heritagization process of Finnish popular music and its sites.

ABSTRACTS

AIRIN TEGELMAN

THE HACIENDA MUST BE BUILT – SENSORY HERITAGE OF THE 1980s MANCHESTER NIGHTCLUB

In 1953, French political theorist Ivan Chtcheglov imagined the future of urban planning in his “Formulary for a New Urbanism,” proposing a city through which one could ‘drift’ to experience spontaneous encounters. In 1982, the independent record label Factory Records adopted these principles as the cornerstone of their own urban project in Manchester, England: the nightclub Hacienda, in which new experiences and creativity could flourish. However, due to the many issues involved with this ambitious project, the next fifteen years would witness the Hacienda cementing itself as one of the proudest moments as well as greatest nightmares of Manchester’s popular music history.

To counter the rampant mythologisation that has since followed, former members of Factory Records have written about the ‘real’ experience of the Hacienda – thus producing another layer of narrative on top of this influential piece of the city’s music heritage. To explore the production of this heritage in autobiographical writing, this presentation discusses the narration of the Hacienda in memoirs by key figures of Factory Records, focusing on how sensory experiences such as sight, sound and movement are used to narrate and (re-)construct the nightclub’s legacy.

Airin Tegelman is a PhD researcher at Tampere University, currently working on a doctoral thesis about the spatial (re-)imaginings of Manchester, England, in rock music memoirs related to the late 1970s and early 1980s post-punk era.

ABSTRACTS

VILMA TIMONEN & ARJA KASTINEN

POLITICS OF HERITAGE MUSIC IN FORMAL EDUCATION: LESSONS FROM RUNOSONG CULTURE TO CULTURALLY SUSTAINABLE EDUCATION

Several international and national policy documents, such as the Unesco Convention for Safeguarding of the Intangible Cultural Heritage and the Finnish National Core Curriculum for Basic Education and the Basic Education in the Arts, highlight the fostering of intangible cultural heritage in and through formal education. The focus of this presentation is on the musical heritage of the Finno-Baltic region. Through musical and verbal means, we illustrate the particularities of music from the era of runosong culture, and discuss its potential for culturally sustainable educational music teaching and learning and the complexities involved in embedding it in formal education. We then redirect attention from musical qualities to the folk musicians and singers of runosong culture about the sociocultural practices and philosophy of making music. We highlight the potential of runosong culture for education that promotes democracy, human dignity, equality and individual opportunities and enables dialogue in and with the world. Through means of runosong culture, music teaching could allow pupils and teachers to take 'heritage agency', that includes a critical examination of the phenomena of tradition, detecting the synthesis of local and global, and finding creative ways of adhering to heritage music and take agency in being part of a living and vital heritage ecosystem.



Dr Vilma Timonen is a Lecturer at the Sibelius Academy, Uniarts, Helsinki. She is a teacher educator, musician and scholar whose professionalism is rooted in expertise in diverse musical traditions of the Finno-Baltic and Nordic regions.



Dr Arja Kastinen is a visiting researcher at the Sibelius Academy, Uniarts, Helsinki. She has worked as a pedagogue, researcher and artist and has published articles, books and albums related to her research topic.

ABSTRACTS

JOB WESTER

GRUNDERGROUND: UNDERGROUND MUSIC SCENES AND THE CREATION OF REGIONAL IDENTITY AND HERITAGE IN THE NETHERLANDS

The Dutch north-eastern provincial capital of Groningen has a bipolar relationship to its musical heritage. While the city holds on to and promotes a regional identity tied to rich musical history, it does so in an extra-regional context; music does not come from Groningen, music comes to Groningen. Examples of which include influential music venue VERA – “club for the international pop underground” – and the Eurosonic Noorderslag festival. Groningen's attachment to this specific musical heritage originated in the 1980s when the city attracted international acts from various other local underground communities from which emerged a new translocal Groningen scene with a corresponding sound, reshaping its regional sound in the process. The emergence of Seattle grunge in the late 1980s had a particular influence on regional identity in Groningen. The geographic origins of grunge in the American Pacific Northwest made its ruralness, remoteness, and anti-coastal elitism effective in shaping authenticity in grunge. These same elements were attractive for the underground scene in Groningen because they could bolster existing regional identities and magnify long-held grievances with western Dutch cultural epicenters. Now Groningen music heritage must juggle rural vulgarity with urban sophistication, specific regionalism with ubiquitous internationality, and underground authenticity with mainstream recognition.

Job Wester is a cultural historian from the Netherlands with a background in American Studies and popular music studies from the University of Amsterdam. His research interests include grunge, geography of music, and transatlantic flows of culture.



PANELS

GIACOMO BOTTÀ, JANNE MÄKELÄ & OUTI VALO WHAT HAVE STYLES AND GENRES GOT TO DO WITH MUSIC HERITAGE?

In this panel session, the members of the research project "Diversity of Music Heritage in Finland" provide a range of approaches to different styles and genres as music heritage. **Dr Giacomo Bottà** examines authorized and non-authorized forms of cultural heritage in relation to marginal music scenes, consolidated music landmarks and place redevelopment in Helsinki. Taking composer Jean Sibelius and his monumentalised career as a prime example, **Dr Janne Mäkelä** is interested in how classical European art music balances between transnational valorisations, national authorisations, and local brandings. **Dr Outi Valo** is considering how authorized heritage discourse has shaped historically and connects it to the recent inscription to UNESCO Representative List of the Intangible Cultural Heritage of Humanity from the year 2021: Kaustinen fiddle playing and related practices and expressions.

Panel chair: Antti-Ville Villén.

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PANELS

MATTI HAKAMÄKI, HELEN KÜLVIK & AIVAR RUUKEL NORDIC AND BALTIC NETWORK ON ICH: COMMUNITY INVOLVEMENT AND RESEARCH ON INTANGIBLE CULTURAL HERITAGE

In the panel representatives of different ICH elements and NGOs working in the spirit of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage are talking about their experiences and ideas on research and researchers in safeguarding work. The 2003 Convention emphasises the role of communities, groups and individuals throughout its articles, but implementation of the idea might sometimes be challenging in the collaboration between communities and the Academia. The discussion after the presentations concentrates on sharing good practices on community involvement in Nordic and Baltic countries.



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YOUR NOTES

ORGANISING COMMITTEE AND RESEARCH GROUP MEMBERS

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Ph.D., Adjunct Professor Janne Mäkelä, Uniarts Helsinki

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