



HÖGSKOLAN FÖR SCEN OCH MUSIK

BHINNEKA TUNGGAL IKA

The importance of art in the sense of belonging

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Abstract

Can the sense of belonging to a culture be strengthened with composing music as a method? Everything we experience are being kept somewhere in our minds. Consciously or subconsciously I believe that life experiences have to be processed in some way. If you're not doing any kind of artistic expression, it might come out as speech. With close ones, words in a diary or maybe not outed at all, but kept as thoughts and processed as dreams. But if you are an artist, the experiences might show themselves in your art, consciously or without actively thinking about where the ideas are coming from. This project investigates if coming from a mixed background are affecting ones artistic expression. It reflects on the relation between understanding yourself, your life situation and how this affects your artistic identity.

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Preface

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1. Introduction

In 2017 my great grandma Emma died, 90 years old in Stiphout, The Netherlands. By that time I was an 23 year old art student in a phase of establishing my identity both in a private manners and with my artistic identity. With my great grandma gone I realized how many things I would have wanted to talk to her about and ask her which I hadn't. About our family's migration from Indonesia 1954, about her memories. Questions that I, too late, understood would have contributed to both of course enrich our relation, but also strengthen myself as a person and cleared up the questions around my own identity that now were bubbling in me.

I grew up in the north of Sweden, with roots from Tornedalen on my fathers side and from Indonesia on my mothers side, with the majority of my family living in The Netherlands. Except from this had I been growing up in the same bubble as my friends coming from only one culture, listened to the same music, watched the same TV-shows, discussed the same trending topics. Somehow I still felt different. My italian sounding name and my appearance have put me in countless situations where I feel like I have to 'defend' my Swedish nationality ; “But you can't be fully swedish?”. Since I wasn't sure about my heritage myself, the answer varied from time to time. I realized that this question, even if asked with curiosity and good intentions, had subconsciously put me in a state of asking myself, do I really belong here?

A good association and awareness to ones ethnic identity is associated with higher self-esteem, optimism, a sense of mastery over the environment, and more positive attitudes towards one's ethnicity.¹ For a long time had I seen the opposite up close . An uncertainty around ones identity and a feeling of being “in between” is something I've subconsciously picked up from close family members by the fact that we didn't speak much about our family's diverseness when I grew up. In quietness, had I been taught to blend in as much as possible, not bring awareness to any irregularities. Still, in quiet had I also been taught that this was something to feel hurtful about. I had been taught to long for something else, something I and my other family members didn't even understand what it was, but it was just there. The lack of belonging.

The newborn curiosity around my heritage made me come up with an idea to, through art, explore the cultures I inherit from as an attempt to gain knowledge about my background, strengthen my identity and my sense of belonging. Totally on cloud 9 after reading the book “[A drop of

¹ Berk, Laura (2012) “*Child development- ninth edition*” chapter 9

midnight]” written by the Swedish musician “Timbuktu” or Jason Diakit , I got a revelation of what I wanted to do. In the book, Jason shares the very private and emotional story about him exploring his family's history in America, which really touched me and I realized the power of storytelling. The power of investigating your own history to understand your present, and make it public for others to take part of.

I wanted to seek my ancestors history and through stories told from my family, interpret and compose my own music inspired by the cultures I inherit from and reflect on what happens to my experience around my ethnic identity while doing so.

2. Purpose

The purpose of this project is to investigate if and how my background, coming from different cultures has affected me and my art expression. Furthermore the project reflects on if my art expression can strengthen my ethnic identity, the sense of belonging -to reach self-determination.

3. Questions

1. Are the cultures I inherit from noticeable in the music I created and if so, how?
2. What effects did the project have on how I relate to my heritage today compared to before?

4. Word explanations

4.1 In this paper I will use the terms 'minority' and 'non-western'. I am aware of the problem in this since it frames such a big group of various people which I feel dehumanizes the people being spoken about inside the cultures. I believe this to be a part of the imperial and colonial practices.²

4.2 In this paper I will refer to something called 'cultural appropriation'. Which is “The act of taking or using things from a culture that is not your own, especially without showing that you understand or respect this culture” .³ Though the meaning, different perspectives and opinions around it are countless. An example: A company in Sweden sold fake versions of Sweden's native Sami-peoples traditional clothing with the note saying “Experience how to be a Sami”.⁴

2 Tuhiwai Smith, Linda (1999) *Decolonizing methodologies: Research and indigenous peoples* p.1

3 Cambridge Dictionary

4 <https://www.vk.se/2500407/maskeradforetag-salde-falska-samedrakter>

5. Theoretical perspectives

5.1 Self-determination theory

In this paper I use the motivation-psychological theory 'self-determination'⁵ as a ground, According to that theory there are three main psychological needs involved in a persons wellbeing:

Competence – characteristics and skills.

Autonomy- the ability of deciding for your own independency.

Relatedness – Social interaction, the sense of belonging.

5.2 Autoethnography

I want this project to be of value for others than myself and not get lost in emotion. I needed a concrete method to measure my process and got the tip from a friend about an evaluation method called “Autoethnography”.⁶

...Autoethnography requires that we observe ourselves observing, that we interrogate what we think and believe, and that we challenge our own assumptions, asking over and over if we have penetrated as many layers of our own defenses, fears, and insecurities as our project requires.⁷

5.3 Decolonizing methodologies

I see a big problem around the desire of the majority society wanting to gain knowledge and research minority cultures, indigenous people or non-western cultures.⁸ (such as Tornedalian, Sami, and Indonesian culture).

...It galls us that Western researchers and intellectuals can assume to know all that it is possible to know of us, on the basis of their brief encounters with some of us.... That the West can desire, extract and claim ownership of our ways of knowing, our imagery, the things we create and produce...⁹

I will discuss around the decolonizing research strategies I have tried in my attempt to make this project socially sustainable.

5 Ryan, R. M. & Deci, E. L. (2000). *Self-determination theory and the facilitation of intrinsic motivation, social development and well-being*. p. 55 & 68-78.)

6 Article by Tony E. Adams, Stacy Holman Jones, Carolyn Ellis, (2014) “Autoethnography”: *Understanding Qualitative Research*" Oxford University

7 Ellis, Carolyn (2013,)“*Handbook of Autoethnography*” p. 10

8 Tuhiwai Smith, Linda (1999) *Decolonizing methodologies: Research and indigenous peoples* p.1.

9 Tuhiwai Smith, Linda (1999) *Decolonizing methodologies: Research and indigenous peoples* p.1.

6. Method

As a method to explore my heritage I wanted to gather competence in order to:

Compose 1 song inspired by Tornedalian culture.

Compose 1 song inspired by Indonesian-indisch culture.

Compose 1 abstract soundmass composition.

I want to understand the traditions with intention of paying respect, learn some traditional repertoires and furthermore interpret and create my own pieces with the traditions as an inspiration.

I have no intention of imitate the exact traditional expressions. I want to mix different cultural expressions as a reflection of my own identity.

How did I gain the competence needed to compose songs inspired by the two different cultures?

6.1 Interviews/ meetings

Before I started to write my own pieces, I wanted to really understand the cultures meaning and history to learn and understand. I started with interviewing my family to understand our history and to hear about their memories. From these interviews I got contexts and themes to use as a ground for my compositions. Also listened to experiences and learned a lot from friends and artists with roots from the same cultures as me.

6.2 Reflexive research

Using the auto-ethnological method. From the interviews I did with my family, I analyzed and placed the memories and themes in a bigger, global context and perspectives with documentaries and books as references.

6.3 Visits / travels

To The Netherlands for 6 months february-july 2018 and to Indonesia in november-december 2018.

6.4 Analysis of traditional music from the cultures

I listened a lot to music from both cultures and analyzed language, tonality, theme and instrumentation in different pieces to understand the 'typical attributes'.

6.5 Analysis of contemporary music from the cultures

I talked to contemporary artists to hear how they have combined different legacies and how they have created their own pieces interpreted and influenced from traditions.

6.6 Creating with 'soundmasses'

Learned more about soundmasses and its techniques, how to use it as a composition method.

Soundmasses is more often referred to as “musique concrete” or concrete music, and is the result of tweaking samples of sound with different composition techniques which is called spectro-morphology. “...spectro-morphology is an approach to sound materials and musical structures which concentrates on the spectrum of available pitches and their shaping in time.”¹⁰

6.7 Classes in the musical traditions

Composition classes with Prof. Gerard van Wolferen in The Netherlands.

Balinese Gamelan classes with Pak Paso in Bali, Indonesia.

Javanese Gamelan classes with Gurundur in Solo, Indonesia.

Playing and practicing with an Gamelan orchestra in The Netherlands.

Learned traditional songs from Tornedalen from the musician Hasse Alatalo in Luleå, Sweden.

¹⁰ Smalley, Denis (1997) “*Spectro-morphology and structuring processes*” p.2.

7. Resulting compositions

Result 1: Song influenced by Tornedalian culture

-Listen to the file attached *Visan om väntan*

The lyrics:

Jag har väntat och väntat, legat stilla i timmar.

Bara stirrat undrat vad, jag ska göra nu när du inte längre,
finns i livet här hos mig, utan dig har jag glömt.

Vem jag är, utan dig vad drömde jag om innan ja,
jag ska vänta, på dig, vänta på den dan vi ses igen.

kuka mie olen

ilman sinusta midäs mie nein, unisa äsken

Jag ska vänta, på dig

vänta på den dan vi, ses igen

Result 2: Song influenced by Indonesian-indisch culture

- Listen to the file attached *Panglipur kidhung/ tröstevisan*

The lyrics:

Du, du vet att allt är bra.

Result 3: Soundmass composition

- Listen to the file attached – 8.65,115.2166

8. Analysis of the compositions

Since I didn't want to copy the traditions, just use them as inspiration, I had to analyze what important elements of recognition I could pick up from the traditions and how I naturally could apply and combine those different influences in my songs. Language, tonality, theme and instrumentation is in my opinion important attributes and something I have worked with during the process of writing my compositions. I've asked my sister Lee Lannerblad and my best friend Josefine Sjökvist for help to analyze the songs I've created to hear if and how they perceived my intentions. They know me, my art-expression and my earlier influences well which was my point.

8.1 The song *Visan om Väntan*

I wanted to capture the mentality and the feeling around Tornedalian culture in my song, but to me Tornedalian culture is pretty vague and hard to point out. I discussed this with my friends and artists Orm Routimaa and Britta Kangas – both born and raised in Junosuando, Tornedalen. They both mentioned growing up with a sort of silence and a shame around their affiliation.¹¹ I reckoned this could be a part of the explanation to why all three of us experience it as hard to tell what really makes something Tornedalian-culture.

I also discussed the themes in the music from Tornedalen with the folk musician Hasse Alatalo, and he told me that a lot of the songs are about longing and about love, which my song also has since it's about the love my grandmother feels for my grandfather.

In the song I'm singing on Swedish with my dialect from Västerbotten. My origin idea was to write a song with lyrics on meänkieli, (the language spoken by many Tornedalians) since my father believed the language to be an important parameter in the culture and music since we don't have any special attributes (except from our flag) or something else to 'to mark us as one'.¹² First it didn't feel right to sing on meänkieli since I can't speak it, felt like it wasn't mine to use. But as I gained more competence and confidence and after speaking with a friend, also with roots from Tornedalen, I felt strengthened to try as he confirmed the importance of speaking meänkieli and the usage of it in popular culture. He said that it's important that the language gets heard and used. This made me dare to change the lyrics into a combination of Swedish and meänkieli (also to portrait the mix I am) with the help from my father and grandmother.

Minimalism is something I have picked up as a special attribute in Tornedalian music, both in tone range, instrumentation and arrangement and this have I applied to my own song and believe it to be

11 See attachment 1 "Interview with Orm Anna Ruotimaa and Britta Kangas" Translation made by author.

12 Listen to the file attached "Peter Lannerblad"

noticeable. Lee who had heard music from Tornedalen before said: "I found the vibe in your song very alike music from Tornedalen, and also the instrumentation, the minimalism".¹³

The minimalism creates in my opinion a feeling of spontaneity which Josefine confirmed, "...The solo-part in your song sounded planned and unplanned in the same time, that there are things that just happens in the moment, like – "now I'm gonna tell you this thing and what ever happens happens", which really captures a spontaneous feeling."¹⁴

My intention was, to pick up a few things from the Tornedalian culture and then compose like I usually do without actively thinking about my 'usual references'. Josefine pointed out that she heard different influences in the song, that she picked up my earlier influences from pop music. "...It still felt like a pop song, for example with the arpeggio, it feels like a pop influence in a folk music context."¹⁵

8.2 The song *Panglipur kidhung/tröstevisan*

In Indonesian traditional music Gamelan is made up predominantly by percussive instruments, often played together with other forms of art which makes its function a bit like 'soundscaping' or music for film in my opinion. This I have applied to my own song, together with the percussive parts of the tradition and the special tonality in Gamelan music. I choose to play on real acoustic Gamelan instruments, specific javanese Gamelan instruments. I had the option to use an plug-in (a software instrument used for music production in a digital workstation) but I wanted to play everything myself to hopefully capture all the overtones in the instruments and the feeling of movement that I experience in traditional Gamelan music. During my time in The Netherlands I recorded loops and samples from my teacher Gerard's Javanese Gamelan set and used them to compose with in the music program Logic. In my lessons with Gerard Van Wolferen we discussed a composition method used in Gamelan called "Endless melodies" or "Recursion".¹⁶ Which really opened my mind for new ways of composing, which I have applied to my own song. In Gamelan there are 2 different tunings, slendro and pelog,¹⁷ totally different from the western tonality system. The tonality can be experienced as "false" if one isn't used to listening to Gamelan, it sounds a bit like a chorus effect. There is one interval that is kind of similar to a western fifth, which my ears

13 See attachment 1 "Analyze by Visan av väntan – made by Lee Lannerblad" Translation made by author.

14 See attachment 1 "Analyze by Visan av väntan- made by Josefine Sjökvist" Translation made by author.

15 See attachment 1 "Analyze by Visan av väntan- made by Josefine Sjökvist" Translation made by author.

16 Heins, Ernst (1989) 'De componenten van de javaanse gamelan'

17 Heins, Ernst (1989) 'De componenten van de javaanse gamelan'

likes the most and which I have used in my composition, this also because my previous western references around music I believe. This, Lee pointed out as she said: “The tonality was different, but also sometimes not” I believe from this comment, that she experienced the almost-a-fifth-interval ; A feeling of almost recognizing the interval, but not 100%. Josefine also experienced this as she said: “I liked how the notes had dissonance, chorus.”

The javanese Gamelan is usually played in a slow phase, with a lot of repetitive parts and only small, small changes that happens over a long duration. With my song I wanted to capture the same structure, both the instrumental and in the lyrics. Like a mantra you're repeating for yourself as a comfort. Josefine “...it felt like you gave an opportunity to stay in something and process each detail. It was nice that it was repetitive parts that developed”.¹⁸

8.3 The soundmass-composition – *Bali161412*

I've made a so called “soundmass-composition” . Since I'm a singer and always have composed with lyrics as the red thread in my songs, this was a very new and inspiring way to work for me. The first time I visited Indonesia 2 years ago I was amazed by all the new sounds and wanted to capture them all. I remember thinking, “Wow, this is how it sounds in the place where my grandfather was born!” I recorded a lot of field recordings during the travel, sounds that I felt connected to and made me think about Indonesia. While in The Netherlands I got an idea to make contact microphones and try to use them on different Gamelan instruments to get more of an abstract/ tweaked sound, to hear it's "hidden sounds" and experiment with a non-classical sound coming from the gamelan instrument Saron. These I used together with the field recordings from Indonesia, morphed with different types of sound-shaping techniques used in spectro-morphology. I made an abstract composition with working name *Bali 161412* and final name *8.65, 115. 2166* . My intention was to tell a story with the sounds from Indonesia and to create a contemporary gamelan-composition. I was curious to hear if my intention was noticeable and how someone from Indonesia would experience my composition. During my travel to Indonesia in november 2018, I met a woman named Liswati and I played my composition for her. Liswati said that the sounds made her think about her youth growing up in central Java, and her times with her grandma. It was some characteristic sounds / key-sounds that Liswati recognized and felt connected to; she mentioned for example the sound of the crickets. And even though I've used the gamelan music in a contemporary, abstract way, she still recognized its characteristic sounds.

¹⁸ See attachment 1 “Analyze of Visan av väntan – made by Josefine Sjökvist” Translation made by author.

9. Discussion

9.1 What challenges have I faced in the process of applying my cultural background to my art expression?

When the project started was I afraid of being seen as an anthropologist or appropriate on the cultures I inherit from. Genetically I inherit from Tornedalen and Indonesia, but I didn't grow up inside any of those groups and was raised in the Western majority society which has colorized my ways of looking at for example academic research. This makes me sort of an “outsider within”. The fear of appropriate on the cultures I wanted to learn more from, reproducing any existing stereotypes about the cultures or tell my family's stories wrong really put me in a huge writers blockage for some time. I felt a huge responsibility to do things 'the right way ' because by choosing to use attributes from a specific cultures expression, will one voluntarily or involuntarily be a representing piece of that culture in the eyes and ears of the audience taking part of ones art. I discussed this with many other artists and realized that I wasn't alone feeling this way or finding it complicated. It felt like a relief to talk about this with others experiencing similar things.

Wulan Dumatubun, musician (Amsterdam, 26/6-2018)

...I remember I used to study modern dance, and then I felt the need to go and find out what is Javanese dance actually, and my reason was that I was very much interested at that time to make a combination. But it was very difficult because euhm, javanese dancers they found that I was polluting the art. That was very hard. And they didn't understand it.¹⁹

Torbjörn Ömalm, musician (Gällivare, 30/9-2018)

...I can also feel this, even though I have my roots from both sides, both from Tornedalen and Sapmi, so is it still, especially while working with sacrificial places in Sapmi like I do now, so have I been very clear with while choosing these places, that I'm sure that my own ancestors have resided there. Otherwise I would never dare to do this work...²⁰

19 See attachment 1 “Interview with Wulan Dumatubun”

20 See attachment 1 “Interview with Torbjörn Ömalm” Translation made by author.

Orm Ruotimaa, artist (Gothenburg, 11/3-2019)

There's a risk of almost expressing a sort of "self-fetischism", which I in some manners experience in Tornedalen. Like :
The midnight sun, it's so perfect and the calmness and the forest and oh my god. Which creates a sort of downside to it, but with good intentions of course. These stereotypes get the most space because it gives the romantic picture of it, which of course is important – the positive and the things being loved, but then it becomes a romanticization. It's hard to do anything completely without stereotypes, both the ones seen as positive or the negative.²¹

Britta Kangas, artist (Gothenburg, 11/3-2019)

There are so many stereotypic art pieces about northerners where I just feel, who is this person even? Which I really didn't want to reproduce.²²

In september 2018 I met with **David Väyrynen** – the writer of a book named *Marken* and he helped me in my fear by sharing his perspectives. In his book has he in my opinion managed to capture a specific mentality in the north of Sweden in a beautiful way without reproducing stereotypes. David talked about the importance of having material from the north of Sweden to supply from while creating. It's necessary to see bigger structures and key-things in common, to be able to capture it with your own art. "...it exists, and over quite big areas which forces us to work in a totally different way, to try to find some key things in common, structures. It will be on a totally different level that one has to work with the material..."²³

My attempt of doing this was by interpreting a memory from my grandmother. I talked to her many times, but realized that I have had a pre-vision of what I wanted her to talk about. I wanted her to tell me about her experiences of the language meänkieli when she grew up, wanted to know if she remembers anything from the times where minority people in the north were researched and measured and about the war. But she didn't remember much of that. At first I wrote a story about meänkieli, about Sweden's colonial history. Everything was 'rightly done' with good sources and so forth but it didn't feel right or from the heart when it was just general history, when the core of the story wasn't from memories from my grandmother. What my grandmother Sigrid wanted to talk

21 See attachment 1 "Interview with Britta Kangas and Orm Ruotimaa" Translation made by author.

22 See attachment 1 "Interview with Britta Kangas and Orm Ruotimaa" Translation made by author.

23 See attachment 1 "Interview with David Väyrynen" Translation made by author.

about was my grandfather Elis. Could the story and song be about love? I realized that this of course was the right way to do it and wrote the story my grandmother had told me so many times: about her and and my grandfather meeting, a story I've named "Norrbottens Elvis". I told the story and performed the song for my class as a test and immediate felt that this was something I could really stand for and fully deliver, because it truly was my grandmothers story.

...Its easier if you work from your own family, that one has some kind of genetically relation to it. My tip is as I said, keep as close to your family's story as possible, then it won't be any problems. Because I mean who the hell can say anything about that? You're the only one who knows it.²⁴

9.2 How can one do a research work without maintaining the structures of European imperialism and colonialism?²⁵

From one perspective I believe its hard, almost impossible for a person who grew up in majority society to 'research' minorities without maintaining the imperialistic and colonizing structures since one can't change the fact that one have been raised in the majority from a different perspective. But, I also believe that if you are thoughtful, without intention of just taking bits and pieces from the culture to bring back as knowledge to the western majority – if you do it as an attempt to self-determination, to strengthen your sense of belonging, with the intention of passing down beliefs and memories, lift others stories, connect the past with the future and one generation with the other will you be able to do this as a method of decolonization .²⁶

I believe it to be important to look at the intentions from the one wanting to learn. Is it for personal winning? In commercial matters? Trends? Asking the right questions is of importance when doing an attempt in decolonizing research work.

Whose research is it? Who owns it? Whose interests does it serve?
Who will benefit from it? Who has designed its questions and framed its scope? Who will carry it out? Who will write it up? How will the results be disseminated?...²⁷

24 See attachment 1 "Interview with Torbjörn Ömalm" Translation made by author.

25 Tuhiwai Smith, Linda p.1

26 Tuhiwai Smith, Linda p.144.

27 Tuhiwai Smith, Linda p.9-10

This, Torbjörn agreed on when I met with him in september 2018. He said that its important to be cautious, think ethically and reflect on who might get offended if I choose to do this?²⁸As well as supporting your work with references from the culture itself . “...so one doesn't do a post-colonial effort that later has to be backed up by the colonialists perspectives...”²⁹

10. Results and summary

Are the cultures I inherit from noticeable in the music I created and if so, how?

While learning more about my heritage I discovered that growing up with angles from different cultures had in one way not affected my art expression at all. I grew up as mentioned, in a western society in north of Sweden and was not exposed to that much different kind of culture than I thought since I grew up in the same bubble as my friends coming from only one culture, listened to the same music, watched the same TV-shows, discussed the same topics. I realized that if you gentry have heritage from a culture and even if you maybe have had some insight in it growing up, doesn't it mean that you automatically have been influenced by it culturally and that it's noticeable in your art-expression. I believe that this is something one can choose for to be visual or not which I intended to visualize with the songs written for this project. My strongest intention with *Visan om Väntan* and *Panglipur Kidhung* was to make the combination of my different legacies noticeable. I find it important since that is a reflection of who I am and how I want people to perceive my art. I experience that I succeeded, for example in *Panglipur kidhung* and the fact that I sang on swedish, with my more pop/soul-way of singing, together with the influences from gamelan. Josefine commented that she recognized my regular influences “the way I usually sound” together in a combination with the new influences.³⁰ Lee also noticed this as she said that she experienced my songs like a combination of cultures.³¹

28 See attachment 1 “Interview with Torbjörn Ömalm” Translation made by author.

29 See attachment 1 “Interview with Torbjörn Ömalm” Translation made by author.

30 See attachment 1 “Analyze of Panglipur Kidhung – made by Josefine Sjökvist” Translation made by author.

31 See attachment 1 “Analyze of Panglipur Kidhung – made by Lee Lannerblad” Translation made by author.

What effects did the project have on how I relate to my heritage today compared to before?

This project started as a search for my background and I found my artistic voice among the way. The more rooted I felt in my art-expression, the more rooted I felt as a person and the more connected I felt to the cultures I inherit from. As I learned more about my heritage, interviewed people, learned traditional music from the cultures and the more knowledge I gained made me gradually more confident in my expression. During the process I realize that I actually never doubted my own identity which I thought before. It was more of a curiosity around why my identity could fit in so many places, around my family's history and where I with my story could belong. I realized that coming from a mixed background has created a will to learn more in an attempt of self-determination – to not get controlled by others curiosity and preconceptions.

..And I realized that it is not I that is in confusion- it's the other person. Who is only, who is sort of battered by the way I look, and the way I behave. But to me it is very natural because I have combined these different legacies and that is the person that I am. You will find out. But don't, don't let it wear you down. When you have the conviction that you are a multiple of different cultures, well, that's what you are! You will learn how to deal with it. ³²

I feel like I with this project did get all ingredients to reach self-determination and found the pieces of myself and my expression that I want to develop further. I gained competence about Tornedalian and Indonesian-Indisch culture which strengthened me as a person and furthermore made me feel more free to express my identity in my own art and strengthened my sense of belonging because of the network of people I've gained and learned from. I have the conviction that because of my mixed heritage, I've been given the opportunity to see things from different angles which I see as a huge advantage. I've formed kind of a bi-cultural identity.

Forming a bicultural identity - by exploring and adopting values from both the adolescent's subculture and the dominant culture offers added benefits....In sum, achievement of ethnic identity enhances many aspect of emotional and social development.... ³³

32 See attachment 1 "Interview with Wulan Dumatubun"

33 Berk, Laura (2012) "Child development" chapter 9.

A specific difference in my art expression in the beginning versus the end of my project is my approach and my feeling around combining my different legacies in my art. As I gained more experience about the cultures I inherit from, I also gained confidence to create more freely without blockage. Now when I feel invited to, and am more a part of Indonesian-indisch and Tornedalian culture I don't feel afraid to do wrong anymore and even dare to improvise and sing on both meänkieli and bahasar. The fear of interfering in groups or unawareness about ones heritage in present time is also what I believe, a result of colonial history and brings a lot of downsides not only individual for the person wanting to strive for self-determination, but also to the 'minority culture' in my opinion. Because if we mixed people are in doubt if we may belong, how can we maintain and pass the cultures and languages on to future generations?

- **Listen to the file attached “Anak negri” together with Uyung Mahagenta.**
- **Listen to the file attached: “Gong-forest”- Improvisation.**
- **Listen to the file attached: ”Imp with Atsushi”.**

11. Ending words

Its quite individual what one experience as belonging. For me, learning more about the cultures I inherit from through art have strengthened my sense of belonging to Tornedalian and Indonesian-indisch culture in a very special way. Because art is something that in the best scenario, has the capability to speak right to your heart, to communicate and create bands between people regardless to language or differences.

The title of this project *Bhinneka Tunggal Ika - (Although) in pieces, still one*, is an expression I learned from a lady in Indonesia named Lita and she told me that the expression became the national motto of Indonesia after the independence war. It is in my opinion a beautiful way to see diversity as something that unites us. Which is highly relevant in ongoing discussions about European identity today.

Lita also said to me: “After this trip, the why's must stop! Promise me that. And mix will always be the best! You belong everywhere!”

Words I will carry with me during my continuous work. For me, the result of this project is not the songs written so far, but the methods I've tried and the experiences I've gained during my process. This project was a start which gave me lots of material for further work.

12. Bibliography

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Attachments

Interviews: Attachment 1

Audio files

Resulting compositions.

Audio1_Visan om Väntan

Audio2_Panglipur kidhung_tröstevisan

Audio3_8.65, 115. 2166

Extra's, improvisations.

Audio4_Anak negri

Audio5_gong-forest improvisation

Audio6_Imp with Atsushi

Interview with my father:

Audio7_Peter Lannerblad