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### Abstract

#### Studying Eurovision in Italy, from an Italian perspective

Italy was one of the founding countries of Eurovision Song Contest, and inspired its original format thanks to the model of the Sanremo Festival. However, it did not take part in the competition from 1998 to 2011, and only in recent years Eurovision has returned to the center of interest of Italian music industry professionals and music fans. In 2022, ESC returns to be held in Italy 31 years after the last time (Rome 1991), in a very different world from the one Italy had left.

Italy's lack of interest in Eurovision over the last thirty years, coupled with the difficulty popular music studies have had in establishing themselves in the Italian academia, has resulted in a lack of scholarly interest as well. The return of ESC to Italy therefore represents a new opportunity for scholars, who gathered from May 2-4, at the University of Turin, for the first Italian conference dedicated to Eurovision: "Song Contest / Song Context: Transmedia perspectives on Eurovision".

The paper will provide an overview of the conference one week after its end, summarizing the state of the art of Eurovision studies and outlining possible lines of development from an Italian perspective.

### About

Jacopo Tomatis is a musicologist, music critic and musician; he is a research fellow (ricercatore) at the University of Torino, where he teaches popular music and ethnomusicology. His main research interests are in Italian popular music from the 1920s to the present days, with particular reference to media and cultural history. His first book *Storia culturale della canzone italiana* (il Saggiatore 2019, Feltrinelli 2021) won the IASPM book prize in 2021.

He is one of the organizers of the international conference "Song Contest / Song Context: Transmedia perspectives on Eurovision", at the University of Torino (2-4 May 2022); and of UNIVERSO\_eurovision, the program of events around ESC organized by the University of Torino.

