

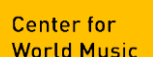


# Eurovisions

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Marc Lehmann is a musicologist, singer-songwriter and currently pursuing a master's degree in media studies. His passion for the Eurovision Song Contest ignited in 2009 when he heard the Armenian entry "Jan-Jan" by Inga & Anush. Since then, he has dedicated his research and free time to the world's largest music competition. As a child, he began analyzing the ESC statistically and musically. After completing his secondary education with a focus on music and singing, Lehmann moved to Freiburg for his studies. There, he wrote his bachelor's thesis on the Eurovision Song Contest in connection with the LGBTQ+ Community, of which he himself is a member.





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## Abstract:

The aim of the thesis “Narrative of Musical Performances - Interaction between Eurovision Song Contest Music and the LGBTQ+ Community” by Marc Lehmann is to contribute to research in queer musicology and cultural diplomacy and to broaden understanding of how the participation of queer musicians in the ESC changes the relationship between queer culture and music in their interactions. Does music change its narrative when associated with queer themes?

Which level of text, music or performance is most affected? To achieve this goal, contributions from Iceland 1997, Israel 1998, Austria 2014, as well as homosexuality as a general stage element, are analyzed and deconstructed through a multimodal narrative analysis. This narrative analysis considers multiple textual levels. It analyzes the song lyrics and involved actors, deals with the performance, as well as the props used, and examines the context or external circumstances. All mentioned layers are examined for mutual interactions. Furthermore, a theoretical overview of Queer Theory, cultural diplomacy, political storytelling, and the state of research in queer musicology is provided beforehand. After analyzing the contributions, it is evident that the deliberate use of queer elements is exploited scenographically for the music competition and sometimes used as a stylistic device. Criticism can be expressed about this. Commonalities in the analysis arise in the influence that artists as individuals have on the narrative of the music, the implementation on stage functioning in a similar pattern, the polarizing reception in the media, and the significant importance for individuals in the LGBTQ+ Community. Thus, the queer productions at the Eurovision Song Contest influence the narratives of music. All examples treated function similarly. The text per se could not necessarily be considered a queer subject; only in connection with the respective artist and the staging did a queer narrative become visible and it changed accordingly.

