

# **EUROVISIONS**

**PERSPECTIVES FROM  
THE SOCIAL SCIENCES, HUMANITIES, AND THE ARTS**

## **INTERNATIONAL CONFERENCE**

**7, 8, 9 MAY 2018**  
**10.00am - 1.30pm**

**VENUE:**  
**OGAE EUROCATE**  
**CLUB MoMe**  
**LISBON**  
**(Av. 24 de Julho, 68)**

**ORGANIZED BY:**  
**INET-md | FCSH-NOVA**  
**OGAE-PORTUGAL**

**WEBSITE:** [www.eurovisionconfere.wixsite.com/eurovision](http://www.eurovisionconfere.wixsite.com/eurovision)



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SESSÃO 2  
7, 8 e 9 de Maio de 2018

SESSION 2  
7th, 8th, 9th May 2018

Local: EURO CAFÉ, Clube MoMe, Av. 24 de Julho, 68, Lisboa  
Venue: EURO CAFÉ, Club MoMe, Av. 24 de Julho, 68, Lisbon

DIA 1 - 7 de Maio  
DAY 1- 7th May

10.00 – 10.30	<b>SESSÃO DE ABERTURA E BOAS-VINDAS</b> <b>OPENING AND WELCOME SESSION</b> - João Soeiro de Carvalho (INET-md, NOVA University of Lisbon) - Sofia Vieira Lopes (INET-md, NOVA University of Lisbon) - Irving Wolther (Hanover University of Music, Drama and Media)
10.30 – 11.30	<b>MESA REDONDA 1 - ROUNDTABLE 1</b> <b>(Des)Construções de género nos Festivais da Canção</b> <b>Gender (de)constructions in Song Contests</b> — Isabel Campelo (Singer, PhD Researcher, Portugal) — Joana Espadinha (Singer, Composer, PhD Candidate, Portugal) — Susana Guerra (Suzy) (Singer, ESC 2014, Portugal) <b>Moderadora (Chair):</b> Teresa Gentil (Composer, INET-md, NOVA University of Lisbon)
11.30 – 12.00	<b>COFFEE BREAK</b>
12.00 – 13.00	<b>KEYNOTE SPEAKER</b> Pilar Guillén Marco (University of Valencia, Spain) <b><i>Gender, trauma and conflict: The biopolitics of Eurovision</i></b> <b>Moderador (Chair):</b> Maria de São José Côrte-Real (INET-md, NOVA University of Lisbon)

**DIA 2 - 8 de Maio  
DAY 2 - 8th May**

JOVENS ACADÉMICOS - YOUNG ACADEMICS – SCIENCE SLAM	
Moderador (Chair): Irving Wolther (Hanover University of Music, Drama and Media)	
10.00 – 10.20	<p>Carla Figueira (Goldsmiths, University of London, UK)</p> <p><i>Fan Tourism, Nation and City Branding: The Eurovision Song Contest Lisbon 2018</i></p>
10.20 – 10.40	<p>Ricardo Rios (Universidade Presidente Antônio Carlos, Brazil)</p> <p><i>Media and Foreign Policy: Nagorno-Karabakh's Conflict extension on Eurovision Song Contest</i></p>
10.40 – 11.00	<p>Laura Ortiz Montero (Universidade de Valladolid, Spain)</p> <p><i>The Eurovision Song Contest, beyond the song</i></p>
11.00 – 11.20	<p>Sofia Vieira Lopes (INET-md, NOVA University of Lisbon, Portugal)</p> <p><i>Por ti Portugal: Eurovision and Lusofonia</i></p>
11.20 – 11.40	<p>Aida Kamenkova (Leuphana University Lüneburg, Germany)</p> <p><i>Influencing factors on strategic marketing for participation at the Eurovision Song Contest in Germany, Sweden and Ukraine</i></p>
11.40 – 12.30	<b>Discussion and Voting process</b>
12.30 – 13.00	<b>COFFEE BREAK</b>

**DIA 3 - 9 de Maio**  
**DAY 3 - 9th May**

10.00 – 11.30	<b>MESA REDONDA 2 - ROUNDTABLE 2</b> <b>Experiências dos Profissionais (Professionals' Expertise)</b> <ul style="list-style-type: none"> <li>– Dr. Frank-Dieter Freiling (Head of the Reference Group ESC)</li> <li>– Vasyl Myroshnychenko – Branding (CFC Consulting Company, Ukraine)</li> <li>– Thomas Schreiber (Executive Producer of the Eurovision Song Contest 2011 in Düsseldorf, Germany)</li> <li>– Thomas G:son (Composer of various ESC entries, among others the winning song 2012, "Euphoria", Estonia)</li> <li>– Timo Vendt (Author of the Estonian entries 2013 and 2018, Estonia)</li> <li>– Mihkel Mattisen (Author of the Estonian entries 2013 and 2018, Estonia)</li> <li>– Alon Amir (Head of Press of the Israeli Delegation, Israel)</li> <li>– Thorsten Keller (Journalist Berliner Zeitung, Germany)</li> <li>– Ricardo Duarte (Fan, Correspondent of the website <a href="http://dezanove.pt">http://dezanove.pt</a>)</li> <li>– RTP</li> </ul>
11.15 – 11.30	<b>COFFEE BREAK</b>
11.30 – 12.00	Ivan Raykoff (The New School, New York, EUA) <i>Musicking in Eurovision: Sites and Sounds</i> Moderador (Chair):
12.00 – 13.00	<b>KEYNOTE SPEAKER</b> Dean Vuletic (University of Vienna, Austria) <i>Postwar Europe and the Eurovision Song Contest</i> Moderador (Chair):
13.00 – 13.15	<b>SESSÃO DE ENCERRAMENTO</b> <b>CLOSING SESSION</b>

## RESUMOS E NOTAS BIOGRÁFICAS ABSTRACTS AND BIOS

### MESA REDONDA 1 - ROUNDTABLE 1

#### (Des)construções de género nos festivais - Gender (de)constructions in Song Contests

Gender ideologies affect all aspects of music creation, performance and reception. In this roundtable we will discuss perspectives related to gender asymmetries, gender normativity and subversion of stereotypes, through the experienced voice of 3 women singer/singer-songwriters whom, in different decades, participated and performed in these events.

#### **Chair: Teresa Gentil (INET-md, NOVA University of Lisbon)**

Composer, performer and researcher. She holds a master's degree in Ethnomusicology from Universidade Nova de Lisboa, a graduation in Composition from ESMAE (Porto) and a post-graduate degree in Education from the University of the Azores. Her research interests, within popular music studies, include music and gender, nationalism and emotion. As a composer, she writes for orchestra, theater, musical theater, cinema and dance and collaborates regularly with the educational service of Casa da Música, Fábrica das Artes (CCB) and National Reading Plan (PNL). She edited four original albums and was awarded the Zeca Afonso Prize, by the Almada City Council, and the Labjovem - Music Prize by the Regional Government of the Azores.

#### **Isabel Campelo (Singer, PhD Researcher, Portugal)**

Isabel Campelo is a recording studio session singer, solo vocalist, composer and singer-actress. She has been a researcher in Musical Sciences at INET, Universidade Nova de Lisboa for the last fourteen years, having concluded her Masters thesis in 2010. Presently, she is a teacher of Vocal Practices in three Performing Arts schools, and private vocal coach for many performing artists as well as in TV shows such as The Voice Portugal. She is finishing her doctoral thesis about the historical Lisbon recording studios. She has participated in several international conferences – ARP 2011, ARP 2013, ARP 2014, ARP 2016 BFE 2012 and 2013, SIBE 2012, IASPM 2013, 2015 - and published three articles in the ARP journal (JARP, issues 6, 8 and 10).

#### **Joana Espadinha (Singer, Portugal)**

#### **Susana Guerra (Suzy) (Singer, ESC 2014, Portugal)**

Suzy, Susana Guerra's stage name, was born in Figueira da Foz and from an early age showed pleasure in singing, singing on stage for the first time at the age of 5, at Cine Teatro Cara Direitas in Buarcos. Still in her childhood, she moved to Lisbon where she joined Onda Choc, a children's group of huge success in the 90s. Although still very young, this allowed her to participate in numerous shows throughout Portugal, as well as participating in numerous television programs. In late 1999, she collaborated with the famous duo, Anjos, recording the unforgettable "Nesta noite branca" – a song that is still played regularly on all radio and television stations, especially during the Christmas season. In 2001 she released her debut album, "Vida" as Susana, with the collaboration of João Portugal. In the same year, she was invited to join the musical show "Portugal 3001" alongside Fernando Pereira, at Casino de Espinho, which remained on stage for 3 months. The pleasure she has in singing and the desire to experience new artistic scenes, took her between 2002 and 2003, to join the cast of the

musical "My Fair Lady", by Felipe La Féria, an award-winning show with the Golden Globe for Best Play of the Year, where she played the role of Sally. After this experience and after finishing university, she decided to travel to Canada and the United States, where she remained for six years doing live performances and showcases in several cities. In December 2009 she returned to Portugal, immediately joining the cast of the musical "Alice e a Magia do Natal", produced exclusively for the event "Obidos, Vila Natal", alongside Ricardo Soler, Helena Vieira, Luis Jardim, Bernardo Gavina and Beatriz Costa. The following year, she presented "Candyland", in the SUMMER JAM 2010 compilation, which made her sing at several Portuguese events. In 2013, she was invited to sing in some events in Dubai, but in order to meet her Eurovision commitments, she decided to return to Portugal. Suzy was the overall winner of the 2014 edition of the Festival RTP da Canção, which celebrated its 50th anniversary, singing the entry "Quero ser tua" composed by Emanuel. This victory led her to represent the country at the Eurovision Song Contest 2014, in Copenhagen. Her participation in this event was memorable: she was the first Portuguese singer to be considered one of the Divas of this event, starting a movement that was named Suzymania. She also became the Portuguese representative in the history of the Eurovision Song Contest to hold more concerts in several European cities, in the various Eurovision events (Amsterdam, London - twice - Hamburg, Berlin, Copenhagen, Austria, Cologne). In 2014, in addition to being the winner of the Portuguese selection for the Eurovision Song Contest, she was also invited to be Queen of the Carnival in Figueira da Foz 2014 and to participated in the musical created by Henrique Feist, "74.14", with musical direction by Nuno Feist along side Henrique Feist, Lucia Moniz, FF, Vanessa Silva and Rui Andrade in Coliseu de Lisboa. The beginning of 2015 could not be more auspicious: she was the international singer invited to join the protocol event of the launching of the first and only Airbus 350 in the world by Qatar Airways. In addition to the reissue of the musical show "74.14", this time in Porto, Suzy was also the only invited singer to participate in the Miss Mundo Brasil and Mister Brasil 2015 (Miss World Brasil) in Florianópolis, Brasil and in MIF – Macao International Trade and Investment Fair in Macao, many other actions are already being negotiated, which should make 2015 a particularly special year in Suzy's career.

## KEYNOTE SPEAKER

**Pilar Guillén Marco (University of Valencia, Spain)**  
[pilargmarco@gmail.com](mailto:pilargmarco@gmail.com)

### *Gender, trauma and conflict: The biopolitics of Eurovision*

#### **Abstract**

In contemporary society, the fast growing development of Communication and Information technologies, especially since the massification of the Internet, have contributed to the creation of a communicative implosion that has led to a spectacularization of society. This trait of what is often called "the society of the image", has led to the diversification of the spaces for (bio)political action, which in many cases have migrated from the parliaments to social media, internet and also spectacles, such as television.

This new paradigm of the communication systems, in the context of globalization, contributes to the creation of structures that interconnect people, institutions and regimes globally and immediately. In this system, the role of cultural industries and media is key, as communication doesn't simply work as an instrument for expression, but it organizes society at a global scale and the communication industries, including those related to the spectacle, become active producers of biopower, through the creation of language and symbols.

An example of the biopolitical production is the process of creation of identities, which in today's society is highly influenced by media, and as it's our case of study, the spectacle. Throughout this work, we will analyze the processes of creation of the narratives that shape the identities in today's society. Particularly, our focus will be in the spectacle in the European context, where the creation of a common identity has been encouraged not only by the political institutions, but also by media organizations, such as the European Broadcasting Union, which has contributed to the creation of narratives around the idea of a European identity with the creation of live media spectacles such as the Eurovision Song Contest.

From its foundation in 1956, on the premise that it would become a non-political tool to unite Europe through music and culture, this annual singing competition has become a stage in which the participating countries have contributed music performances related to causes of social justice, gender and sexual identities and nationalist sentiments. Through the analysis of the lyrics and live performances presented in the Eurovision Song Contest, we'll explore the biopolitical implications of this competition. Particularly, this paper focuses on the representation of the female and the queer body as spaces for political action in which issues such as the national trauma and political conflict are presented.

### **Biography**

Pilar Guillén is a journalist and researcher in Communication and Intercultural Relations, with a special focus in biopolitics and popular culture. She graduated in Journalism from the Department of Language Theory and Communication Sciences in the University of Valencia and continued her studies with a Master's Degree in Intercultural Relations, Communication and European Studies from the same University, with a research stay at the University of Tartu in Estonia, where she studied in the departments of Semiotics and Folkloristics. Her research focuses in the construction of narratives about identities and the strategies of legitimization of power present in popular culture. She has done research in various aspects of the Eurovision Song Contest, such as the representation of gender and the performance of the national trauma and the genocide.

### **Chair: Maria de São José Côrte-Real (INET-md, NOVA University of Lisbon, Portugal)**

Professor of Ethnomusicology, faculty member of the Foundation for Science and Technology awarded PhD Programs Music as Culture and Cognition (2014) and Art Studies and Mediations (2013), founding researcher of INET-MD at Faculdade de Ciências Sociais e Humanas /NOVA, she received her doctorate from Columbia University (NY), where she taught (1989-1991). Visiting professor at Universidade de Coimbra (2000-02) and Universidade de Évora (2005-06), she carried out field research in Portugal, USA and Mozambique, with publications on: migration, cultural politics, nationalism, identity, intercultural education. Recent publications include: "Music and intercultural dialogue rehearsing life performance at school" in N. Palaiologou (ed.) Intercultural Education: conceptual and empirical challenges. London, NY: Routledge (2014); "Música migrante, lusofonia e o festival Musidanças", in Eva Gugenberger, Stefanie Alisch and Christina Märzhäuser (eds.), Música popular & migração na Lusofonia. Berlin: LIT-Verlag (2014) (with B. Vanspauwen); "Music & Ethno-national Conflict-solving Education". Bonn: Bundeszentral für Politische Bildung (subm.); "Polyphony and Evolution in Fado Historical Recordings from Portugal", in R. Tsurtssumia & J. Jordania (eds.) The Sixth International Symposium on Traditional Polyphony Proceedings. Tbilisi: International Research Center for Traditional Polyphony (IRCTP) Tbilisi State Conservatoire (2014). "Instant and Lasting Ornaments in Traditional Female Polyphony in Portugal", in R. Tsurtssumia & J. Jordania (eds.) The Sixth International Symposium on Traditional Polyphony Proceedings. IRCTP, Tbilisi State Conservatoire (2014) (with R. Pestana); "Música, Cognição Intermediática e Colaboração no

Ensino da Língua”, in M.H. Mira Mateus & L. Solla (Coord.) Ensino do Português como Língua não Materna: Estratégias, Materiais e Formação. Lisboa: Fundação Calouste Gulbenkian (2013); Music and Migration, Migrações 7. Observatory of Immigration (2010). She was Director of the School of Education Almeida Garrett, Lusophone Group, Lisbon (2008); and received the Evens Foundation Best Practice Award for Intercultural Education Research in the International Association for Intercultural Education (2008).

**Carla Figueira (Goldsmiths, University of London, UK)**  
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*Fan Tourism, Nation and City Branding: The Eurovision Song Contest Lisbon 2018*

**Abstract**

The presentation at the Eurovisions Conference in Lisbon introduces the research project Fan Tourism, Nation and City Branding: The ESC Lisbon 2018 and reports the work in progress.

The Eurovision Song Contest (ESC) is an annual international music spectacle. With more than 60 years of material to cover, the event attracts growing scholarly attention in various areas: Musicology, Media Events, Fandom, Social Media and Audience Interactions or Political Science, International Relations, History and Media Studies.

The ESC is a rich multidimensional object of study and our project proposes a new interdisciplinary case study approach to researching the 2018 edition of the ESC. In May 2017, Portugal, for the first time in 53 years, won the Eurovision and is hosting the next event. This victory along with other recent national significant moments - winning the UEFA Euro 2016; celebrations, in May 2017, of the centenary of the apparitions of the Virgin Mary in Fátima – generated a wave of displays of Portuguese national pride, after a somber period caused by the sovereign debt crisis (2010-2014). The ESC in Lisbon in May 2018 is a mega-event where the display of national identity will be enacted in a layered context that allows for the investigation of important connecting strands of research relating to city branding, tourism and fandom. Lisbon is one of the European cities with the largest tourism growth, and Eurovision will further raise the profile of the city and attract the dedicated Eurovision fans. Fans play an important role in the staging of and experiences surrounding ESC and data suggest that locals and visitors have a more positive attitude towards the city after the event. Event-led place and destination branding is a popular strategy for cities to seek global attention.

The project combines national identity, place branding, tourism and fandom to investigate the ESC Lisbon 2018. The project's interconnecting strands are: a) Displays of Portuguese national identity: investigate differences in the discourses of stakeholders (Government & official; media; citizens) and compare its central elements (older elements such as Fado and the Maritime Discoveries, or new such as Cante Alentejano or focus on diversity and tolerance); b) Lisbon's place branding: understand how national and city level authorities collaborate to project the image of Portugal and Lisbon; examine issues related to the impact and sustainability of cultural tourism in local economies and urban regeneration; c) Eurovision fan tourism: explore how fans articulate the meaning of fandom and their experiences and perceptions of place when participating in the event in Lisbon.

The research collects and analyses data from qualitative interviews, print and online material, participant observation of events and fan surveys. Findings contribute to research on fandom and tourism/travel studies, place branding, and cultural and city diplomacy, and portray a complex and dynamic snapshot of a unique mega-event.

Follow our progress on the project's Facebook page: <https://www.facebook.com/ESC.cities/>

### **Biography**

Carla Figueira is an academic in the field of international cultural relations and cultural and linguistic policies. She is the Director of the MA in Cultural Policy, Relations and Diplomacy and of the MA in Tourism and Cultural Policy at the Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London, United Kingdom.

Carla is an International Relations graduate of the Instituto Superior de Ciências Sociais e Políticas, Universidade Técnica de Lisboa (Portugal), she moved to London after a career in arts management at the Department of Culture of Lisbon's Municipal Authority. In the UK, she went on to gain an MA in Arts Management (City University, UK, Chevening Scholar) and a PhD in Cultural Policy and Management (City University, UK, Praxis XXI Scholar). Carla is a Fellow of the Royal Society of Arts (FRSA) and a Fellow of the Higher Education Academy (FHEA).

Carla' research bridges the areas of cultural policy, cultural relations and cultural diplomacy. She investigates culture in general, and the arts and language in particular, in the setting of international cultural relations. She is mostly interested on how governments use culture for nation building at internal level and for image projection at external level. She also looks at how different levels of analysis individual/national/international gain relevance in the face of trends in cultural diplomacy towards citizen diplomacy and people-to-people diplomacy.

For further information on Carla's work see: <https://www.gold.ac.uk/icce/staff/figueira-carla/>  
Carla is developing this project with two Swedish colleagues: Sara Lindén, also at Goldsmiths, and Henrik Lindén at the University of East London.

For information on Sara Lindén, see: <https://www.gold.ac.uk/icce/staff/linden-sara/>

For information on Henrik Lindén, see: <https://www.uel.ac.uk/staff/l/henrik-linden>

**Ricardo Rios (Universidade Presidente Antônio Carlos, Brazil)**

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*Media and Foreign Policy: Nagorno-Karabakh's Conflict extension on Eurovision Song Contest*

### **Abstract**

This work intends to study the media involvement on international political processes. The interest of this research is to map and describe the participation of Eurovision Song Contest (ESC), while global media actor, in the conflict between Armenia and Azerbaijan by the Autonomous Region of Nagorno Karabakh, held from 1991 to 1994, suspended after an armistice and killed over 16,000 people.

This work have the objective to comprehend the symbolic reproduction of armed and diplomatic conflicts inside media field, through the analysis of constructivist discourse. The

specific objectives are identify and describe the reproduction of the Nagorno Karabakh conflict inside ESC; discuss the media influence on foreign policy; discuss the importance of Eurovision Song Contest as soft power on International Relations of Europe; discuss an ideological construction inside the Eurovision's campaigns of Armenia and Azerbaijan; and observe how media can reproduce armed conflicts inside its sphere.

The corpus consists of two analytical fronts, namely: 1) constructivist discourse analysis on International Relations of the content shown by Armenia and Azerbaijan within the ESC sphere; 2) analysis of the votes cast in ESC between Armenia and Azerbaijan, from 2008 to 2015, and votes given by Russia, a strategic partner and supporter in the conflict of the two states, to both nations.

At the end of the analytical process, this work intends to observe how it is possible to reproduce symbolically this armed conflict inside Eurovision Song Contest and contributing to the discussion on the link between media and foreign policy.

### **Biography**

Bachelor in Journalism, Master in International Relations and university teacher, Ricardo Rios has more than a decade of expertise and experience in Journalism and Communication fields. Rios was member of first Brazilian research project that studied Eurovision Song Contest and the emitted discourses inside Contest. In Brazil, is the researcher with the biggest number of academical productions about ESC. In the last years, has dedicated to comprehend Eurovision Song Contest as a relevant actor on soft power inside Europe's International Relations. Rios has already won iBest Award, in 2008, and Jose Marques de Melo Award, in 2015. Besides Eurovision Song Contest, Rios studies identity, nationalism, discourse analysis and Media History. Rios is member of Intercom, the Brazilian Society of Interdisciplinary Studies of Communications.

**Laura Ortiz Montero (Universidade de Valladolid, Spain)**

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### *The Eurovision Song Contest, beyond the song*

#### **Abstract**

The European Broadcasting Union (EBU) was born in 1950 to improve radio and television services through collaboration and sharing content. This was, initially, limited only to news and sports. Therefore, and in order not to be based only on those contents, in 1956 they opted for the creation of an event where music was a link between peoples: the Eurovision Song Contest. Sixty-three years later, the Song Contest has become one of the longest running programs in television in the world as well as one of the events with the largest audience. There is no exact definition of what the Eurovision is, and after all this time, it is a complex task to describe it. There was a time in which French ballads, long and fancy dresses were the stars of a Festival that had been born with the intention of being broadcast annually over the radio. Now, six decades later, the contest has become one of the most important television events of the year. In all this time, the competition, which initially gathered seven countries, has evolved to a point

in which it is a three-night show in which 43 nations compete for an award to the best European song, it is more than a visual show. It is a social, political, cultural, economic and technological program that has an impact inside of Europe and outside. Ultimately, Eurovision is more than music; it is a television format which reinvents itself over the years and which has known how to adapt to its times. The EBU explains that the Festival provides public services with values like respect, creativity, diversity and innovation, apart from European values. "Eurovision, beyond the song", starts by answering a question that emerges from looking into the organization in charge of the show: Does the Eurovision Song Contest meet today the objectives of the European Broadcasting Union? The main goal is to know whether the Festival meets the two EBU goals that are outlined in its statutes, and which refer to the cultural diversity and the identity of its people. Implicitly, this research has also a secondary target: to present the Eurovision Festival as a television phenomenon with a cultural nature.

### **Biography**

Laura Ortiz Montero, born in Badajoz (Spain), has graduated in Journalism from University of Valladolid with first class honours and has a Master's degree in Digital Marketing and Community Management from the Complutense University of Madrid. She has worked for several years in various media, in Spain and United Kingdom, where she held various positions of responsibility. Her thesis "The Eurovision Song Contest, beyond the song" is available through Fonseca Journal of Communication and was published in December 2017. Laura's researchs show that different countries, focus in Spain, attribute different meanings to the event. At the moment, she is working at FormulaTV, the main spanish web about television.

**Sofia Vieira Lopes (INET-md, NOVA University of Lisbon, Portugal)**

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*Por ti Portugal: Eurovision and Lusofonia*

### **Abstract**

Salvador Sobral's victory last year at the Eurovision Song Contest in Kiev brought the discussions about the value of the Portuguese language to national media sphere. On an international level, these concerns about the value of linguistic diversity can also be seen in several entries at this year Eurovision, since many countries elected songs sang in their native languages. In a context of union and diversity such as Eurovision and European Union, identities can be forged in many different ways. Resuming what Edgar Morin (1987) defines as the unity and uniqueness of Europe, Eurovision claims that it lies in a dialogic nature, a combination of differences without homogenizing them, using difference as an expression of unity.

In turn, *Lusofonia* is a concept (as Francophonie) that aims to assemble a transnational community grounded in linguistic unity. *Lusofonia* is a term used in contemporary contexts of postcolonial identity tropes in Portuguese society, emulating but bleaching some colonial tropes. Appropriated by the media and the music industry, this concept enlarges the linguistic focus and gather imagined communities (Anderson 1983), grounded in a common but shared

cultural heritage. Thus, music is one of many, and perhaps the most efficient, vehicle to perform identity tropes based on linguistic partake.

The RTP Song Contest is held by the Portuguese Public television network since 1964 aiming to choose the Portuguese entry to the Eurovision Song Contest, creating songs that "have quality to compete on an international level", promoting the composition of new songs, and encouraging the rising of new singers and authors. In its long history, RTP Song Contest has been a booster for the composition of original songs in the Portuguese language. The large majority of the 673 songs composed for competing was written in Portuguese. This year, this Contest was organized under the idea of *Lusofonia*. RTP invited composers from Lusophone countries, such as Cape Verde, Angola, Mozambique, and Brazil, and opened the competition for composers from the Portuguese communities abroad.

Assuming the diversity discourses conveyed by the Eurovision Song Contest, I constructed this presentation from the idea of how difficult it can be to compose a song to compete with other countries. I will debate the importance of language in the processes of identity composition, when a song is conceived to be displayed at national and international contexts. I will question how an idiom can be a tool to force identity narratives in music. This presentation will analyse the appropriation of the concept of *Lusofonia* not only in the composition process, but also in the conception of the RTP and Eurovision Song Contests. I will question how *Lusofonia* was thought as a tool to assemble a broader and imagined community in a context that we are "all aboard".

### Biography

PhD researcher in Ethnomusicology at Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa and Instituto de Etnomusicologia – Centro de Estudos em Música e Dança. Graduated and Master in Ethnomusicology at the same institution with the dissertation "Duas horas vivas numa TV morta": Zip-Zip, Música e Televisão no preâmbulo da democracia em Portugal. During her degree, was a scholar of the INET-MD within the project "The recording industry in 20th century Portugal", and currently develops research work on the Festival RTP da Canção, Music and Media and Music Industries. Her academic interest in the universe of Portuguese Wind Bands is reflected in the commemorative publication (bilingual) to mark the 150th anniversary of the Sociedade Musical Euterpe, Portalegre, (Pistola e Lopes, 2013), and fieldwork conducted in the Orquestra de Sopros de Ourém (2008-2009). Was member of the Pedagogical Department and taught Musical Training, Creative Development, and Combo at Escola das Artes do Alentejo Litoral, Sines (2012-2013). Taught Music History and History of Culture and Arts at Conservatório das Artes – Canto Firme, Tomar, and at Conservatório de Música de Ourém e Fátima, where had taught Music History, and Artistic Project (2009-2012).

<http://www.inetmd.pt/index.php/en/people/integradosnaodoutorados-en/doutorandos/304-sofia-isabel-fonseca-vieira-lopes-en>

Aida Kamenkova (Leuphana University Lüneburg, Germany)

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*Influencing factors on strategic marketing for participation at the Eurovision Song Contest in Germany, Sweden and Ukraine*

**Abstract**

The Eurovision Song Contest – former Grand Prix Eurovision de la Chanson – was created in 1956 for testing the limits of live television broadcast technology among the member countries of the European Broadcasting Union.

In the early years of the competition, the musical and lyrical aspects of a country's entry were decisive for its success. Meanwhile, the technical production terms and the communication framework changed fundamentally as a result of increasing digitalization and medial and cultural globalization. Additionally, the number of participants rose from seven in 1956 to 43 in 2018. During the years, the Eurovision Song Contest turned from a simple composition competition into a multimedia stage for the presentation of cultural and political issues and a promotional tool for international music industry.

For a successful entry, these new conditions require an elaborate marketing strategy from the participating delegations, which includes the selection of the entry song and its performer, the stage show design and the use of communication tools before, during and after the contest. It could be assumed that all participating delegations pursue similar goals - such as the best possible presentation of the entry followed by an improved image of their country. However, the marketing strategies of participating countries show significant differences in the choice and design of the entry as well as on the communication level.

The planned project is based on the idea that the different countries will participate in the contest for variously reasons that might have an influence on their marketing strategy.

These reasons can be manifested in the following three dimensions of the contest. The first one describes the commercial relevance of the event for a participating country, depending on the aesthetic and auditive aspects of its national music market. The second dimension deals with the cultural-political position of the participating country in the international context. The medial and cultural identification of the audience with the competition represents the final dimension of the Eurovision Song Contest. The importance of these dimensions for a participating country may be crucial for the marketing strategy developed for the entry into the contest.

The planed study covers the case of three countries: Germany, Sweden and Ukraine and implies the analysis of the differences between the political, cultural and media landscapes of surveyed countries and their strategic marketing.

A quantitative online questionnaire is chosen as method of research to analyze the audience involvement in the contest. A structured observation will be used to examine all marketing tools used for the entry. Expert interviews with the delegation members of the surveyed countries should lead to a better understanding of the selected participation strategy. The required data collection will take place between 2019 and 2021, the final completion and defense of the thesis are planned for 2022.

The project aims to implement the results of cultural-political, historical and communication research in marketing practice and to develop a scientifically founded and at the same time practice-oriented basis for the optimal realization of the interests of a participating delegation.

### **Biography**

Aida Kamenkova (born 1983 in Leningrad, former Soviet Union) moved 1997 to Hanover, Germany. She used to work as PR and marketing manager, promoter, music journalist and DJ before graduating with a Bachelor of Arts degree in Media Management in 2012 at the Hannover University of Music, Drama and Media. 2015 Aida achieved the Master of Arts degree in Music and Creative Industries at the University of Popular Music and Music Business Baden-Württemberg.

Already in her master thesis she focused on the Eurovision Song Contest and analyzed the optimal participation strategy for maximum possible media coverage. Her future aim is to continue studying the connection between cultural, political and economic aspects of competition. Especially, her interest applies to the differences among the Central European and East European countries.

As a dedicated fan of the event, Aida supported the Ukrainian and German Eurovision delegations as member of their PR and marketing teams in 2010, 2011 and 2014, when the idea for her Ph.D thesis about influencing factors on strategic marketing for participation at the Eurovision Song Contest appeared. 2018 she will start her project at the Leuphana University Lüneburg. Aida currently works as a freelancer in music and event management and writes for the international website [www.esckaz.com](http://www.esckaz.com) about her passion for the Eurovision Song Contest.

### **MESA REDONDA 2 - ROUNDTABLE 2**

#### *Experiências dos Profissionais - Professionals' Expertise*

What do the Eurovision Song Contest and Science have in common? It opens new horizons, it's sometimes annoying but mostly entertaining, and ... it's competition! Like today's Eurovision Science Slam: Young researchers from all over the world present their latest contribution to the scholarly research on the world's biggest music show. And the public can decide, which one of our hopefuls will get the „Grand Prix of Eurovision Research“. Be prepared for a morning full of interesting insights, discussions and the best entertainment science has to offer.

TV producers, artists, record companies, journalists, fans ... The Eurovision Song Contest is a platform for a variety of – sometimes conflicting – interests of the various stakeholders. The host broadcaster wants to produce first class television entertainment, musicians want to showcase their talents, record companies want the best presentation for their musical products, journalists need to cover the events, but – unlike the fans – for a living. How does the EBU manage to reconcile all these different expectations towards the show? We are discussing this on our final roundtable with representatives from RTP, the EBU, artists, journalists and fans.

**Chair: Irving Wolther (Hanover University of Music, Drama and Media, Germany)**

Irving Wolther, Dr. phil., born in 1969, studied Applied Language and Cultural Studies at the universities of Mainz and Geneva, and Journalism at the Hanover University of Music and Drama (HMTH). 2006 PhD "summa cum laude" with his thesis 'Kampf der Kulturen' – Der Eurovision Song Contest als Mittel national-kultureller Repräsentation ('Clash of Cultures' – The Eurovision Song Contest as a means of national-cultural representation). Since 1994 working as a freelance journalist and presenter; co-founder and holder of \_phonos-Journalistenbüro in Hanover. In his capacity as an expert for national popular music and music contests he is working since 2005 as a lecturer at the HMTH Institute for Journalism and Communication Studies and as collaborator for the official Eurovision Song Contest website of the German broadcaster NDR. Invited lectures and various publications on this and other subjects of popular culture. Initiator of HÖREN! – Hannover Song Contest.

**Dr. Frank-Dieter Freiling (Head of the Reference Group ESC)**

1983 – 1989 First State Exam in Law; 1987 – 1994 Freelancer for „Frankfurter Allgemeine Zeitung“, „FAZ Magazin“, „Männer Vogue“ and „Welt am Sonntag“; 1989 – 1990 Doctorate in International Law; 1993 Second State Exam in Law; 1993 – 1995 Assistant to CEO, Gruner + Jahr AG, Hamburg; 1995/96 Deputy General Manager of GALA and Member of the Management board, Norddeutsche Verlagsgesellschaft, Hamburg; 1996/97 General Manager/Publisher, GALA, Hamburg; 1997 – 2000 Head of International Program Coordination, ZDF German Television, Mainz; since February 2000 Director of International Affairs, ZDF German Television. Memberships / Mandates: 1981 – 1988 Founder and chairman of the board of IJP ("Internationale Journalisten-Programme e.V."); since 1988 Chairman of the Advisory Board IJP ("Internationale Journalisten-Programme e.V."); Coordinator Arthur F. Burns Fellowship Program, Washington; 1990 – 1993 Councilor, City of Königstein/Ts.; since 2000 Member of the Supervisory Boards of Arte Deutschland GmbH and Arte G.E.I.E., Strasbourg; ZDF-Delegate to the supervising committees of the European Broadcasting Union (EBU), Geneva; since 2002 Vice President, Prix Europa; 2002 – 2005 President of Prix Italia, since then Honorary President; 2003 / 2005 Chairman of the Supervisory Board of GERMAN TV, Berlin; since 2004 Coordinator "Middle East/Ernst Cramer Fellowship Program"; 2006-2009 Member of the Executive Board of INPUT; since 2007 Member, International Academy of Television Arts & Sciences, New York; since 2009 Chairman, Reference Group, Eurovision Song Contest; 2008 Award of the Federal Order of Merit with ribbon.

**Thomas Schreiber (Executive Producer of the Eurovision Song Contest 2011 in Düsseldorf, Germany)**

As Head of Fiction and Entertainment at NDR Television in Hamburg, Thomas Schreiber has been in charge of Entertainment and Fiction programmes since 2007. Before this he was from 1999 to 2007 Head of Documentaries & Factual programmes. In addition to his job at NDR Thomas is also Head of Entertainment at ARD, Germany's big Public Broadcasting Network and Germany's largest broadcaster. Thomas Schreiber is responsible for the development, production and co-production of various broadcast programmes. These include such diverse areas as Feature Films, Daytime Televisions, Saturday Night Entertainment Shows, Talkshows and Children's Television. He has overseen the production of many successful documentaries such as "Inside the Kremlin", "Shattering Silence", the history of BMW owner Family Quandt and their envolvements in forced labor, "Aghet" about the Genozide at the Armenian People, Stefan Austs history of the Red Army Fraction and Bernd Eichingers Featurefilm about Baader-Meinhof and Fatih Akins movie "Soul Kitchen". Thomas Schreiber was also responsible for the

Eurovision Song Contest 2012 in Düsseldorf and is currently member of the EBU Reference Group for the ESC. Prior to his current position at NDR, Thomas Schreiber has worked as a commissioning editor on Germany's most important news programmes Tagesschau and Tagesthemen, and presenter of morningshows on NDR-Radio. From 1994 to 1999 he was correspondent for ARD-Network in London.

**Thomas G:son (Composer of various ESC entries, among others the winning song 2012, "Euphoria", Estonia)**

He is a Swedish composer and musician from Skövde, Västergötland, Sweden, north-east of Gothenburg. Since 1998, he has worked full-time as a songwriter for the company G:songs. In addition to writing and composing songs in many different musical genres for a living, he plays the guitar in the hard rock band, Masquerade. Thomas G:son is best known for the ninety songs he has written for national finals of twelve different countries for the Eurovision Song Contest (ESC): fifty-two for Sweden, eleven for Spain, six for Norway, five for Denmark and Finland, three for Georgia, two for Poland & Malta, and one each for Cyprus, Latvia, Romania and Belgium. He has also reached the Eurovision Song Contest thirteen times, three times each for Sweden, Spain, and Georgia, twice for Cyprus and once each for Norway and Denmark. In 2012, G:son achieved his first victory as a winning composer at the Eurovision Song Contest with the entry "Euphoria".

**Mihkel Mattisen and Timo Vendt (Author of the Estonian entries 2013 and 2018, Estonia)**

Mihkel Mattisen and Timo Vendt have composed this year's Estonian entry "La forza", sung by Elina Nechayeva. Mihkel Mattisen is a classily trained pianist and pop music singer/composer. Timo Vendt is a producer and multi-instrumentalist who favours the saxophone and violin. Both Mattisen and Vendt have written previous Estonian Eurovision entries. Mattisen co-wrote "Et Uus Saaks Alguse" in 2013 while Vendt co-wrote "Amazing" in 2014.

**Alon Amir (Head of Press of the Israeli Delegation, Israel)**

2018 – International Juror in national final and committees in Norway, Ireland, Estonia and Malta -

2018 – Creator of "Layla Toy" – 2 TV specials about the ESC, aired on Kan, Israeli TV channel.

2017 – Author of the book 'Three minutes of eternity' – released in Israel and based on my ESC experience. The book was released in Europe and Australia in 2018.

2017 – International Jury member in national finals in Norway, Finland and Estonia.

2016 – Head of press of the Israeli delegation in Sweden and the manager of the Israeli representative - Hovi Star

2015 – The 60th Anniversary ESC in London – Manager of Anne Marie David who took part in the event

2014 – Chairman of the Israeli committee in the Swedish national final

2013 – Head of press of the Israeli delegation in Sweden

2013 – Chairman of the Israeli committee in the Swedish national final

2012 – Head of press of the Israeli delegation in Azerbaijan

2012 – Special advisor for the Hungarian delegation in Azerbaijan

2011 – Head of press of the Slovak delegation in Germany

2009 – Head of press of the Israeli delegation in Moscow

2009 – Member of the Jury committee who selected the songs for the Maltese National Final

2008 – Member of the Jury committee who selected the songs for the Swedish National Final

2005 – The 50th Anniversary ESC in Copenhagen – Head of press for Dana International

2005 – Head of press of the Belarusian delegation to Kyiv

1999 – Executive producer of the Israeli entry in Jerusalem  
1998 – Production assistant of the Israeli entry in Birmingham  
1999-2003 – Musical editor and co-host of the weekly radio show 'The Frank Neaf Show' – 88fm on Israeli radio

**Vasyl Myroshnychenko – Branding (CFC Consulting Company, Ukraine)**

Vasyl Myroshnychenko is an equity Partner of CFC Consulting, a Kyiv-based strategic communications firm. He has 15 years of experience advising clients on corporate communications, public affairs and reputation management. CFC Consulting was behind the initiation of Ukraine's entry into the Eurovision Song Contest in 2002. The firm advised such Ukrainian singers as Oleksander Ponomariov, Ruslana, Mika Newton, Ani Lorak and Alyosha. CFC team consulted Georgia in its debut in the Eurovision Song Contest in Helsinki in 2007. CFC Consulting served as the official partner of the ESC 2005 and ESC 2017 in Kyiv. Vasyl was a Chevening Scholar and obtained MSc in international political economy from the London School of Economics (UK). He also holds MA and BA degrees in international relations from Institute of International Relations, Kyiv National Shevchenko University. He is a graduate of the Global Village for Future Leaders of Business and Industry program at Iacocca Institute, Lehigh University (USA) and Swedish Institute Management Program (Sweden).

**Thorsten Keller (Journalist Berliner Zeitung, Germany)**

Thorsten Keller, born 1967, is working as a current affairs and news editor on the Kölner Stadt-Anzeiger. He covered his first ESC in 1998, flying into Birmingham with the fabulous Guildo Horn. He also reported from the Song contest finals in Düsseldorf, Baku and Vienna respectively. Lisbon is his favourite city.

**Ricardo Duarte (Fan, Correspondent of the website <http://dezanove.pt>)**

Highly accomplished English Teacher with a strong international background and over 15 years of experience of guiding students in communicative and academic English. Taught intensive Academic English at different levels of University English Foundation programmes which included teaching all four modules of the language such as listening, reading, writing and speaking. Ability to develop modern methodologies to enhance the language learning process combined with expertise in assessing a student's level of understanding and assisting them in adapting to new environment. Excellent verbal and written English skills which includes imparting knowledge on the accurate usage of English as a Second/Foreign language. Strong exposure in the concerned subject area combined with the ability to adopt the best practices in teaching through the use of wide range of resources and appropriate pedagogical techniques. Acquired expertise in designing assessment framework for different learning groups and regularly monitoring progress, evaluating performance, accurately recording observations and providing feedback on achieved progress and guidance on attainable levels. An excellent communicator with ability to work under pressure in fast-paced environment with proven ability to interact effectively with people of diverse nationalities & comfortable working in a multi-cultural set-up.

**Ivan Raykoff (The New School, New York, EUA)**

raykoffi@newschool.edu

### *Musicking in Eurovision: Sites and Sounds*

#### **Abstract**

Eurovision audiences focus on the performances in the show broadcast live around the world via television and internet, but the music and sounds of the song contest also enliven locales beyond the arena itself, including public viewing venues, city squares, and bars and clubs. What can we learn by listening locally to this globally broadcast media event? Christopher Small's concept of *musicking* helps us recognize how the sounds of the contest relate to the people who listen to it and the places where it resounds. This triad of people, places, and sounds allows for many other meanings around the event beyond the highly processed and targeted performances we watch on the screen, and it invites a wider range of interpretive possibilities for exploring the significance of the song contest both locally and nationally. Case studies from three recent host cities (Malmö in 2013, Vienna in 2015, and Kíev in 2017) explore the musicking encounters that occur beyond the arena and how these encounters complicate the show's intended meanings. At Copenhagen's City Hall the night Denmark won, at a BallCanCan party in Vienna's former Ost Klub, and on the Euromaidan on the Day of Remembrance and Reconciliation, the song contest brings people together to explore, affirm, and celebrate the social relationships and cultural myths they value. Listening locally, we can immerse ourselves in the musicking of this year's show in Lisbon too.

#### **Biography**

Ivan Raykoff is an Associate Professor of Music at Eugene Lang College for Liberal Arts, the undergraduate division of The New School in New York, where he teaches courses on music history, music theory, and aesthetics. His book *Dreams of Love: Playing the Romantic Pianist* (2014) explores the concert pianist as a cultural icon. In 2007 he co-edited the interdisciplinary collection *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*, and he is currently working on a new book, specifically on music, titled *Another Song for Europe: Music, Taste and Values in the Eurovision Song Contest*.

#### **KEYNOTE SPEAKER**

**Dean Vuletic (University of Vienna, Austria)**  
[dean.vuletic@univie.ac.at](mailto:dean.vuletic@univie.ac.at)

### *Postwar Europe and the Eurovision Song Contest*

#### **Abstract**

In his keynote speech, Dr. Dean Vuletic will discuss major findings from his newly released book *Postwar Europe and the Eurovision Song Contest* (London: Bloomsbury, 2018). The book examines how Eurovision has reflected and become intertwined with the history of postwar Europe from a political perspective, and it is the first-ever scholarly study of the history of the contest. The book is the product of a Marie Skłodowska-Curie Fellowship, the European Union's most prestigious research award.

Since its establishment in 1956, Eurovision has distinguished itself as the world's largest popular music event and one of the most popular television programmes in Europe, currently attracting a global audience of around 200 million people. Eurovision is often mocked as cultural kitsch because of its over-the-top performances and frivolous song lyrics. Yet there is no cultural medium that connects Europeans more than popular music, the development of which has always been tied to cultural, economic, political, social and technological change – which is why Postwar Europe and the Eurovision Song Contest uses Eurovision as an ideal tool to explain the history of Europe in the last sixty years.

Postwar Europe and the Eurovision Song Contest also uses Eurovision as a vehicle to address topics ranging from the Cold War, liberal democracy and communism to nationalism, European integration, economic prosperity and human rights. It analyses these subjects through their cultural, political and social relationships with Eurovision entries as expressed through lyrics and music, based on Dr. Vuletic's analyses of every edition of the contest as well as every entry that has ever taken part in Eurovision. The book also examines the public debates that have accompanied the selection of the entries and the organisation of the contest itself, and it draws on examples from across Europe as well as Australia and Israel. Referring to such debates, Dr. Vuletic will speak about how states have used Eurovision to define their identities in a European context, be it to assert their national distinctiveness, highlight political issues or affirm their Europeanism or Euroscepticism in the context of European integration.

As it is based on original sources, including hitherto unpublished archival documents from international broadcasting organisations as well as historical publications of the European Broadcasting Union, Postwar Europe and the Eurovision Song Contest corrects assumptions that have heretofore been made about the history of Eurovision. In his keynote speech, Dr. Vuletic will particularly emphasise some of the new discoveries that he made in his research for the book, such as the opinions of European political leaders about Eurovision and the motivations behind the development of the Intervision Song Contest, the Eastern European equivalent of Eurovision during the Cold War.

### **Biography**

As a historian of contemporary Europe who specialises in topics such as the Cold War, Central and East Europe and popular music, Dr. Dean Vuletic is an author, commentator, consultant and lecturer. He is the world's leading academic authority on the history of the Eurovision Song Contest as the author of the first academic book on this topic, *Postwar Europe and the Eurovision Song Contest* (London: Bloomsbury, 2018), which is the product of a Marie Skłodowska-Curie Fellowship awarded by the European Commission. He has also published many other articles and chapters on Eurovision. Dr. Vuletic regularly comments on Eurovision in the international media, and he has been dubbed "Professor Song Contest" by the Austrian Broadcasting Corporation.

Based in the Department of East European History of the University of Vienna, Dr. Vuletic currently leads the project "Intervision: Popular Music and Politics in Eastern Europe", for which he received a Lise Meitner Fellowship from the Austrian Science Fund. This project focusses on the history of the Intervision Song Contest, the Eastern European equivalent of Eurovision during the Cold War. He continues to teach a course on the history of Eurovision,



which he began teaching at New York University as the world's first-ever university course on the contest.

Dr. Vučetić holds a doctorate in history from Columbia University, where he began researching Eurovision in the context of his doctoral dissertation Yugoslav Communism and the Power of Popular Music. He additionally holds a master's degree in East European studies from Yale University and a bachelor's degree in European studies from the Australian National University, and he also studied at the Hebrew University of Jerusalem. He is the recipient of several other academic awards, including a Max Weber Post-Doctoral Fellowship from the European University Institute, a Paul Celan Fellowship from the Institute for Human Sciences, a Fulbright Scholarship, a Whiting Fellowship and the University Medal of the Australian National University.

More information about Dr. Vučetić can be found on his website [www.deanvuletic.com](http://www.deanvuletic.com).

## RESUMO DA CONFERÊNCIA / SUMMARY

This conference aims to develop critical reflection on two of the biggest music and television shows in Europe – the RTP Song Contest (Festival da Canção, organized by the public broadcaster RTP in Portugal since 1964) and the Eurovision Song Contest (organized by the European Broadcasting Union since 1956) – in the national and international academic fields. It is intended to provide a space for debate and reflection of an academic nature around these two events.

The international conference is divided into two sessions: 1) 17th February 2018, at FCSH, NOVA University of Lisbon; 2) 7th, 8th, and 9th May at OGAE Euro Café, Lisbon.

## ENTIDADES ORGANIZADORAS / ORGANIZING COMMITTEE

This conference results from a partnership between two entities: The Ethnomusicology Institute (INET-md), NOVA University of Lisbon, and OGAE Portugal, with the support of Dr. Irving Wolther (Hanover University of Music, Drama and Media, Germany).

INET-md is an interdisciplinary research unit with headquarters at the Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa (FCSH-NOVA University of Lisbon) and three branches at the Departamento de Comunicação e Arte, Universidade de Aveiro (DeCA-UA), the Faculdade de Motricidade Humana, Universidade de Lisboa (FMH-UL) and the Escola Superior de Educação, Instituto Politécnico do Porto (ESE-IPP). This research unit is funded by the Fundação para a Ciência e Tecnologia (FCT) and, thanks to its multidisciplinary work and the engagement with communities and impact in society, has been evaluated as excellent ever since its foundation in 1995.

OGAE Portugal is an association created in 1997 with the aim to gather amateurs of the Eurovision Song Contest and its national selections (especially the RTP Song Contest). OGAE Portugal is recognized by the European Broadcasting Union as a branch of OGAE International, a network of fan clubs all around the world. OGAE promotes several activities fostering discussions and contacts among its members. OGAE, among other activities, organizes meetings in various cities in order to promote the music and the singers presented at the Eurovision Song Contest.

## OBJECTIVOS / CONFERENCE GOALS

Both the RTP Song Contest and the Eurovision Song Contest are television events gathering millions of viewers all around the world and should therefore be a relevant scholarly topic. However, they have not received the corresponding academic attention in Portugal, yet. Currently extensive research work is being done in INET-md, funded by the Portuguese Foundation of Science and Technology. Both shows get a wide exposure and have a privileged place in media, music, society and economic fields. They bring together thousands of musicians, authors, technicians, journalists, fans and viewers. In addition, the Eurovision Song Contest contributes to tourism, boosting the economy of the host country thanks to its promotional impact. The city of Lisbon expects about 30.000 additional visitors in the first two weeks of May thanks to the Contest.

The goal of this conference is to create two different occasions to think and debate about the RTP and Eurovision Song Contests. The first session in February was focused on Portuguese research and expertise, contributing to and developing the research on the Portuguese Contest. The second session will welcome internationally recognized researchers from several European Universities, from EUA, and from Brazil, as well as professionals, journalists, and musicians. The organizing entities (EBU and RTP) will contribute with an insider point of view. There will be two roundtables with researchers and professionals from media and music; two Keynote presentations, and one panel of young researchers. With this multi-perspective approach, we hope not only to get a broader insight into the complexity of the topic but also attract a broader audience and raise the awareness for the scholarly work done in the field.

#### **VISIBILIDADE E AUDIÊNCIA / VISIBILITY AND TARGET-AUDIENCE**

The Eurovision Song Contest brings together thousands of musicians, technicians, organizing staff, journalists, and fans. Attending the conference is free of charge and we welcome everybody who wants to participate, debate and share ideas with us.

We are working on a wide media coverage: television, radio, press, internet and social media. The contributions from different international universities will result in a unique visibility.

Fans, viewers, researchers, journalists, critics, professionals from music industry, media, editors, musicians, students, etc.

#### **RESULTADOS ESPERADOS / EXPECTED OUTCOME**

We expect that this conference will contribute to the national and international debate about the RTP Song Contest and the Eurovision Song Contest, and anchor these two events in the academic field. We expect to contribute to a scholarly reflection about music and media, and their interaction in these shows. And we expect to put Portugal on the academic map of institutions dealing with this topic. The different contributions to this conference will be part of an academic publication.



## APOIOS



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