



International Conference

2nd Edition - 2019, Tel Aviv

Topic: Multiple belongings in a globalising world

SCIENTIFIC COMMITTEE

Carla Figueira (ICCE, Goldsmiths, University of London, UK)

Irving Wolther (Center for World Music, Germany)

João Soeiro de Carvalho (FCSH, NOVA University of Lisbon, Portugal)

Maria de São José Côrte-Real (FCSH, NOVA University of Lisbon, Portugal)

Sofia Vieira Lopes (FCSH, NOVA University of Lisbon, Portugal)

Tal Feder (Department of Sociology and Anthropology, Tel Aviv University, Israel)

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Irving Wolther (Center for World Music, Germany)

Sofia Vieira Lopes (FCSH, NOVA University of Lisbon, Portugal)

Tal Feder (Department of Sociology and Anthropology, Tel Aviv University, Israel)



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14th May Tuesday Room 210, Naftali Building, Tel Aviv University	
10.00 am - 10.15 am	OPENING SESSION Tal Feder (Dep. of Sociology and Anthropology, Tel Aviv Univ., Israel) Sofia Vieira Lopes (FCSH, NOVA University of Lisbon, Portugal) Irving Wolther (Center for World Music, Germany) Carla Figueira (Goldsmiths, University of London, UK)
10.15 am - 11.05 am	KEYNOTE SPEAKER <i>“Next Year in Jerusalem?” – The 2019 Eurovision Song Contest and the Struggle for (de) Legitimation</i> Galia Press-Barnathan (Hebrew University of Jerusalem, Israel) Naama Lutz (Hebrew University of Jerusalem, Israel) Chair: Tal Feder (Tel Aviv University, Israel)
11.05 am - 11.35 am	Coffee Break
11.35 am - 12.30 am	SCIENCE SLAM <i>Hosting ESC as a city development strategy</i> Étienne Riot (France) <i>Traces of National Representation on Eurovision Stages</i> Merve Karpov (Istanbul Technical University, Turkey and Netherlands) <i>Failure as Victory: The Cultural Capital of Queer Desire at Eurovision</i> Peter Rehberg (ICI Berlin - Institute for Cultural Inquiry, Germany) Chair: Irving Wolther (Center for World Music, Germany)
12.30 am - 1 pm	Science Slam Prizes and Wrap up



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15th May Wednesday Room 201, Naftali Building, Tel Aviv University	
10.00 am - 11.30 am	ROUND TABLE <i>Multiple belongings in a globalising world</i> Georgios Kalpakidis (aka Gorgi) (Composer, Moldova) Gonçalo Madaíl (Creative Director ESC 2018, RTP, Portugal) Marco Schreuder (Merci Chérie Podcast, Austria) Serhat (Singer, San Marino) Chair: Irving Wolther (Center for World Music, Germany)
11.30 am - 12.00 am	Coffee Break
12.00 am - 12.45 am	ROUND TABLE <i>Researching the Eurovision: past, present and future</i> Sofia Vieira Lopes (FCSH, NOVA University of Lisbon, Portugal) Irving Wolther (Center for World Music, Germany) Carla Figueira (Goldsmiths, University of London, UK)
12.45 am - 01.00 pm	CLOSING SESSION



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ABSTRACTS AND BIOS

Galia Press-Barnathan

(Hebrew University of Jerusalem)

Naama Lutz

(Hebrew University of Jerusalem)

“Next Year in Jerusalem?” – The 2019 Eurovision Song Contest and the Struggle for (de) Legitimation

Abstract

In May 2018, Israeli representative Netta Barzilai won the Eurovision Song Competition. While gaining much popular support, her performance was also greeted with a small but vocal campaign by the Boycott, Divest, Sanction Movement, calling to ban Israel from participating in the international event, under the hashtag “#ZeroPointsIsrael”. As the winning country of each year’s contest is set to host the event the following year, Netta’s victory was immediately framed by Israel and BDS activists alike as a victory for Israel. The emerging discussion in both domestic and global spheres serves as a fruitful ground to explore the power of a pop culture event as a tool and an arena to flag nationalism and boost legitimacy, as well as to contest it. The paper uses the developing case to analyze both the logic and dynamics surrounding cultural sanctions and how people understand the role and power of popular culture. The paper examines this question from three perspectives: a) reactions from within Israel as it prepares for the competition, and the identity debates they reflect; b) reactions and activities of 'critical voices' outside Israel, focusing on the BDS activities; c) reactions from participating states, their national broadcasting agencies and the EBU (-reflecting for us the reaction of the international community of states). We explore these different reactions, as well as the interactions across these different groups.

Biography

Galia Press-Barnathan is a senior lecturer in the department of International Relations at the Hebrew University in Jerusalem. Her research has dealt with issues related to regional security cooperation, economics and peace, and the role of popular culture in world politics. She is the author of two books- *Organizing the World- The U.S. and Regional Cooperation in Asia and Europe* (Routledge), and *The Political Economy of Transitions to Peace- A comparative Perspective* (Pittsburgh University Press). She has published articles in various International Relations journals such as *Security studies*, *Journal of Peace Research*, and the *International Studies Review*.

Naama Lutz is PhD candidate at the International Relations department at Hebrew University in Jerusalem. She is writing her dissertation on the different dimensions of Naming and Shaming in international politics, with a focus on the boycott, divestment and sanctions (BDS) movement.

Merve Karpov

(Istanbul Technical University, Turkey and Netherlands)

Traces of National Representation on Eurovision Stages

Abstract

This study aims to position Eurovision's physical existence in a design context. Eurovision's sixty four stages to date provide a visual database of design history, which makes the contest interesting for academic study. As a part of this research, all Eurovision stages and performances are analyzed, the elements that made them unique, are analyzed, noted in categories and summarized in a Design Roadmap. To avoid false assumptions, related news, documentaries and designer interviews were consulted. Four designers of the eleven stages in total, were interviewed in person: Michael Grogan, Servet Işık, Riikka Kytönen and Florian Wieder contributed with their side of the story. The major design concept that is more or less unique to Eurovision, is national representation; the host nations might refer to a national discourse, they can use cultural heritage objects as a source of inspiration, homeland architecture can reflect on the stage and landscape is also featured as a method for national branding. Sometimes the lack of a national touch can be a sign of a strong global trend. Even though there are several repeating themes in Eurovision, there is a significant difference between the first stage and the last, as a result of technical advancement of the entertainment industry. It is also possible to observe how technology impacts the interpretation of the same concepts in the long history of the contest.

Biography

Merve (Fettahoğlu) Karpov, born in 1991, is a Turkish artist, designer, researcher and owner of the Netherlands based agency Keten Design. Her interest in shapes, colors, different cultures, entertainment sector, and events lead to the analysis of visual elements matched with what Eurovision Song Contest and their meaning. To complete her MA in Industrial Product Design from Istanbul Technical University she wrote a thesis titled “The Impact of Technology and Traces of National Representation on Eurovision Stages”.

Peter Rehberg

(ICI Berlin - Institute for Cultural Inquiry, Germany)

Failure as Victory: The Cultural Capital of Queer Desire at Eurovision

Abstract

The music festival, which has been taken place once a year since 1956, constitutes one of the rare occasions where queerness, paradoxically – if we think of the precarious position it inhabits in relation to the symbolic order as Lee Edelman conceptualizes queerness according to a Lacanian and de Manian model, for example -, occupies centre stage. Even though its precise place is somewhat difficult to locate and the ways in which it is effective are not necessarily given in an intentional manner, at Eurovision queerness should be understood as a constitutive symbolic force. Every account of and report on Eurovision as an object of cultural study that overlooks its queer dimension must fail as a reading. The ESC only makes sense as a queer event. Queerness shaped Eurovision as a brand – a fact that continuously triggers an ambivalent, if not an open, homo- and transphobic hostility in the reactions to the event both by the media and politicians, while it also leads to utopian ideas about a queer Europe. In this talk I am looking at the aesthetic, economic, and political forces that allow us to think of the ESC as a queer event.

Biography

Dr. Peter Rehberg is a writer and an academic. He holds the position as head of collections and archives at Schwules Museum, Berlin (the Gay Museum). He has a Ph.D. in Literary Studies from NYU. Dr. Rehberg has been working at several universities in the US and in Germany. From 2011-2016 he was DAAD Associate Professor at the University of Texas at Austin and in 2018 Max-Kade-Professor at The University of Illinois at Chicago. He has published on Kafka, the Eurovision Song Contest, and Post-Pornography. His monograph of the gay fanzine Butt entitled Hipster Porn: Queere Männlichkeiten und affektive Sexualitäten im schwulen Fanzine Butt was just published by b_books in Germany; an English version is in preparation.

Georgios Kalpakidis (aka Gorgi)

(Composer, Moldova)

Biography

Georgios Kalpakidis (aka Gorgi) is a Greek music professional experienced in presenting, producing and songwriting. He has studied music, journalism as well as Radio & TV production in his own country. He has worked on the Greek media for almost 10 years and started writing music in the early 00's. During 2001, Georgios spent time composing and working in conjunction with smaller provincial recording studios, in Sweden and the UK.

In 2003 he was awarded with 1st prize as the winner of a music contest, to work alongside leading Greek singer MLV. Gorgi has taken part in various national selection competitions for Eurovision, from 2004 to 2019 in Lithuania, Portugal, Georgia, Moldova, Malta, Cyprus, Belarus and more. He also topped the Radio Charts in some of the above countries. Georgios also met fame in Armenia in June 2013, when he collaborated with one of the countries most prestigious artists, Silva Hakobyan. A few names he's worked with during his career include Vilija Mataciunaite, Mario B, Samanta Tina, Nikki Kavanagh, George Koldun, Tika Patsatsia.

Georgios Kalpakidis' career took off on 2005, after co-hosting some of the most popular TV shows at that time. His Eurovision specials, including interviews with Helena Paparizou, Lordi and Ruslana, topped the ratings and were broadcasted in repeat numerous times.

He and his team won the National Selection of Moldova, for Eurovision 2019, with their song "Stay" and won the right to represent the nation in the competition, in Tel Aviv, Israel.

Gonçalo Madaíl

(Creative Director ESC 2018, RTP, Portugal)

Biography

Gonçalo Madaíl (Aveiro, Portugal, 1975) is a Communications graduate (1998) from Universidade da Beira Interior (UBI), Portugal. In 1999, he researched and produced his first documentaries for UBI. Later that year, Gonçalo moved to Barcelona where he gained a master's degree in Creative Documentary Theory and Practice, with a film broadcasted by The History Channel. The following year, he had his first professional appointment at BTV - Barcelona Televisión. In 2001, he returned to Portugal, joining the team creating NTV and RTPn's (now RTP3) as Image and Post-Production Coordinator (until 2004). At the same time, Gonçalo started directing music videos, which led to him joining, in 2004, the MTV Portugal's original team, producing several shows as Executive Producer (e.g. MTV Music Awards – Lisbon 2005).

Between 2005 and 2014, Gonçalo taught Video and New Media Production at ETIC (Escola Técnica de Imagem e Comunicação, Lisbon). In 2008, he returned to RTP to coordinate the Entertainment department and to create the Media Lab, developing editorial and technical innovation projects. In 2014, he created RTP's Innovation Centre and was nominated Director of the RTP Academy. In the following year, Gonçalo is also appointed Director of RTP Memória (to present). From 2016, he became the Sub-Director of RTP1 for the Entertainment area. In 2018, he was the Creative Director of the Eurovision Song Contest (Lisbon). Currently, Gonçalo is the Coordinator of the Festival RTP da Canção and teaches Audiovisual Project Development in the MA in Audiovisual and Media at ESCS (Escola Superior de Comunicação Social, Lisbon).

Marco Schreuder

(Merci Chérie Podcast, Austria)

Biography

Born on April 27 1969 in Putten, Netherlands, moved with his parents to Bad Ischl, Austria in 1975 and lives in Vienna since 1988. He studies theatre direction, was journalist for various queer magazines before he started in politics. His first steps were as consultant for human rights policy for the Green Party in Vienna. 2005 until 2010 he was member off the city council of Vienna, 2011 until 2015 member of the Austrian Parliament.

2011 he started an own PR company. One if his clients was Conchita Wurst. He was her communication manager 2013 until 2015.

Marco Schreuder married his Romanian husband 2005 in Amsterdam. His first Eurovision experience was 1976, when he saw the event live from the city where his grandparents did live. His favorite entry of all time is Italy 1984 (Alice & Battiato - I trend di Tozeur).

Serhat

(Singer, San Marino)

Biography

Serhat is a Turkish singer, songwriter, producer and TV-host who chose to work in the show-business after completing his education in the Faculty of Dentistry at the University of Istanbul. He entered the world of television with the highly rated quiz-show of all times "Riziko", the Turkish version of America's legendary "Jeopardy", where he was both the producer and the presenter. With Riziko he was awarded the best TV-presenter and best TV-producer twice in a row.

Serhat's international music career started successfully with the single "Total Disguise" which he performed in duet with the French singer Viktor Lazlo. His collaboration with the Russian/Georgian star Tamara Gverdtsiteli was another big step in his career. They recorded 3 songs, in both English and Russian and also performed together in concerts in Moscow, Belarus and Moldova. 22 years ago Serhat founded the National and International High Schools Music Contest and has since then been guiding and coaching young talented musicians. Since 2013 Serhat's music career has been based in Germany. In 2015 his single "Je M'adore" topped the Dance Charts in several European countries, being Nr 1 for five weeks in a row in the German DJ and Dance Charts, Nr 2 in British Dance Charts. Serhat was awarded many times, including "Golden Key of the City Alexandria" for his international artistic career and "Fair Play Grand Prize" awarded by the Turkish National Olympic Committee. He represented the Republic of San Marino at the Eurovision Song Contest 2016 in Stockholm with "I didn't know". The song reached USA official Billboard Dance Charts Nr 25 and became the first ESC song in USA charts since 2005. The new recording of "I didn't know" featuring legendary Martha Wash from USA and his latest single in 2018, a new version of "Total Disguise" featuring ESC winner Helena Paparizou from Greece became worldwide top ten hits in many charts. His new album which is produced in Sweden, Germany, Belgium and France will be released in May 2019. Serhat has been chosen by San Marino RTV to represent the Republic of San Marino for the second time at the Eurovision Song Contest 2019 in Tel Aviv. This time he is not only the artist but the composer and lyricist as well.

Sofia Vieira Lopes

(FCSH, NOVA University of Lisbon, Portugal)

Biography

PhD candidate in Ethnomusicology in the Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa and researcher in the Instituto de Etnomusicologia – Centro de Estudos em Música e Dança (INET-md), with a project funded by FCT (Fundação para a Ciência e Tecnologia). Graduated and Master in Ethnomusicology in the same institution with the dissertation "Duas horas vivas numa TV morta": Zip-Zip, Música e Televisão no preâmbulo da democracia em Portugal". He was researcher 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, Eurovision Song Contest, Music and Media, and Music Industries. She conducted research on Portuguese Wind Bands (Pistola e Lopes, 2013), and in the Orquestra de Sopros de Ourém (2008-2009). Was a member of the Pedagogical Department and taught Musical Training, Creative Development, and Combo Sines (2012-2013); History of Music and History of Culture and Arts, and Artistic Projects in Ourém (2009-2012) and Tomar (2014 – 2015). Last year, she organized the first edition of the Eurovisions Conference in Lisbon (February and May, 2018).

Carla Figueira

(Goldsmiths, University of London, UK)

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's 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/>

Irving Wolther

(Center for World Music, Germany)

Biography

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 (HMT). 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 HMT 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.

Tal Feder

(Department of Sociology and Anthropology, Tel Aviv University, Israel)

Biography

Tal Feder is the Jonathan Shapiro postdoctoral fellow in the Department of Sociology and Anthropology in Tel Aviv University. His current research focuses on access to art and cultural policy. He received his Ph.D. degree from the University of Haifa in a joint program with Humboldt University, Berlin. His research interests are sociology of art and culture, sociology of ethnic relations and quantitative research methods. Tal has taught courses on sociology of culture, sociology of music and cultural policy in several academic institutes in Israel and in NGOs dedicated to social activism through art. In 2018 he published his paper "Normative justification for public arts funding" in the journal SocioEconomic Review. This paper received recently the 2019 Guttman award for best sociology paper from the Israeli Sociological Association.

Etienne Riot

(France)

Hosting ESC as a city development strategy

Abstract

What is the meaning of welcoming ESC for a city? Is it only organizing the venue of a high profile event or perhaps more? This communication compares three recent editions of ESC from the point of view of their hosting cities : Baku 2012, Malmo 2013 and Tel Aviv 2019. It enlightens how ESC can be taken as a strategic national interest or a more regular mega event at an urban scale. Each case will be studied to define its specificities and similarities with the others.

This comparison will be studied regarding three main issues : the selection process of host city, the economics of the hosting, and the way the city is presented during the contest.

Biography

Étienne Riot, ph-d in urban planning, is specialised in the link between sociology of economy and urban planning. His researches are initially focused on the consequences of European regulations in the making of cities, especially regarding railway urban infrastructures and stations. He is also interested in the meaning of 'branding strategy' from the point of view of urban development strategies.

ABSTRACT

Topic: Multiple belongings in a globalising world

This conference aims to contribute to the international research about one of the biggest music events – the Eurovision Song Contest. This second edition will create another academic and non-academic discussion forum, following the work launched in the first session in Lisbon (7 - 9 May 2018).

Exploring the topic *Belonging*, this two days (morning only) conference – 14 - 15 May 2019 (10 a.m.–1 p.m.) – gather the contributions of academics, fans, and other different actors/stakeholders that make Eurovision happen.

FREE ENTRANCE

Website: <https://eurovisionsconfere.wixsite.com/eurovisions>

ORGANIZATION

This is a joint venture between several academics and institutions from four countries: Sofia Vieira Lopes (Researcher and PhD Candidate of FCSH | NOVA University of Lisbon, Portugal), Carla Figueira (Programme Director at the Institute for Creative and Cultural Entrepreneurship – ICCE – Goldsmiths, University of London, UK), Tal Feder (Post-Doc at the Department of Sociology and Anthropology, Tel Aviv University, Israel), Dr. Irving Wolther (Center for World Music, Universität Hildesheim and Lecturer at the Hannover University of Music, Drama and Media, Germany), with the collaboration of OGAE Portugal.

FCSH | NOVA: <https://fcsch.unl.pt>

ICCE: <https://www.gold.ac.uk/icce/>

Tel Aviv University: <https://en-social-sciences.tau.ac.il/soc-ant>

Center for World Music: <https://www.uni-hildesheim.de/center-for-world-music/>

OGAE Portugal: <https://www.ogaeportugal.pt>

CONFERENCE GOALS

The Eurovision Song Contest is a television event that gathers millions of viewers all around the world and is therefore a relevant scholarly topic. However, it has been slow to receive the corresponding academic attention. The show gets a wide exposure and has a privileged place in media, music, society and economic fields. It brings 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.

Following the successful first edition of the conference last year during the ESC Lisbon 2018, the new edition of the conference will create in Tel Aviv a privileged place to think about and debate a variety of issues pertaining to the Eurovision Song Contest. This second edition of the Eurovisions Conference will welcome internationally recognized researchers from several Universities around the world, as well as professionals, journalists, fans, and musicians, contributing with their diverse points of view. The conference includes roundtables, keynote presentations, and a 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, as well as its potential developments.

The first edition in Lisbon, in 2018, was a two session conference: 1) 17th February 2018, at FCSH, NOVA University of Lisbon; 2) 7th, 8th, and 9th May 2018 at the OGAE Euro Café. The first session was focused on Portuguese research and expertise, contributing to and developing the research on the Portuguese Contest. The second session received several internationally recognized researchers from European Universities, from EUA, and from Brazil, as well as professionals, journalists, and musicians and the organizing entity (EBU) debating the Eurovision Song Contest. On the whole we organized four roundtables with researchers, EBU, professionals from media and music, journalists, and fans; three keynote presentations; a panel of three Portuguese researchers; and one panel of young international researchers; and the Portuguese organizing committee of ESC 2018.

VISIBILITY AND TARGET-AUDIENCE

The Eurovision Song Contest brings together thousands of musicians, technicians, organizing staff, journalists, and fans. The contributions from different international universities and the engagement with professionals will result in a unique reach and visibility. 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. Target-Audience: Fans, viewers, researchers, journalists, critics, professionals from music industry, media, editors, musicians, students, etc.

EXPECTED OUTCOME

We expect that this conference will contribute to development of the international debate about the Eurovision Song Contest, and anchor this event in the academic field. The ESC can be read as a mirror of societies. We expect to contribute to a scholarly reflection about music and media, and their interaction in these shows. The different contributions to this conference, and also some of those presented in the previous edition, will be part of an academic publication. The organizing committee is also thinking ahead and considering potential sources of funding to sustain an academic network that is able to continue the work between events, such as the UK AHRC Networking scheme.

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