



## BIOS

### MESA REDONDA 1 - ROUNDTABLE 1

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

##### **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 1013, 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 participate 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)**

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

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 legitimation 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. Tsurtsunia & 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. Tsurtsunia & 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***

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/>  
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***

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***

**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***

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). Teached Music History and History of Culture and Arts at Conservatório das Artes – Canto Flrme, Tomar, and at Conservatório de Música de Ourém e Fatima, 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***

Aida Kamenkova (born 1983 in Leningrad, former Soviet Union) moved 1997 to Hanover, Germany. She use 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***

**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 involvements in forced labor, “Aghet” about the Genocide 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 equityPartner ofCFC Consulting, a Kyiv-based strategic communications firm.He has 15 years of experience advisingclients 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 obtainedMSc in international political economy from the London School of Economics (UK). He also holdsMA 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)**





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

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)**

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

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. Vuletic 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. Vuletic can be found on his website [www.deanvuletic.com](http://www.deanvuletic.com).