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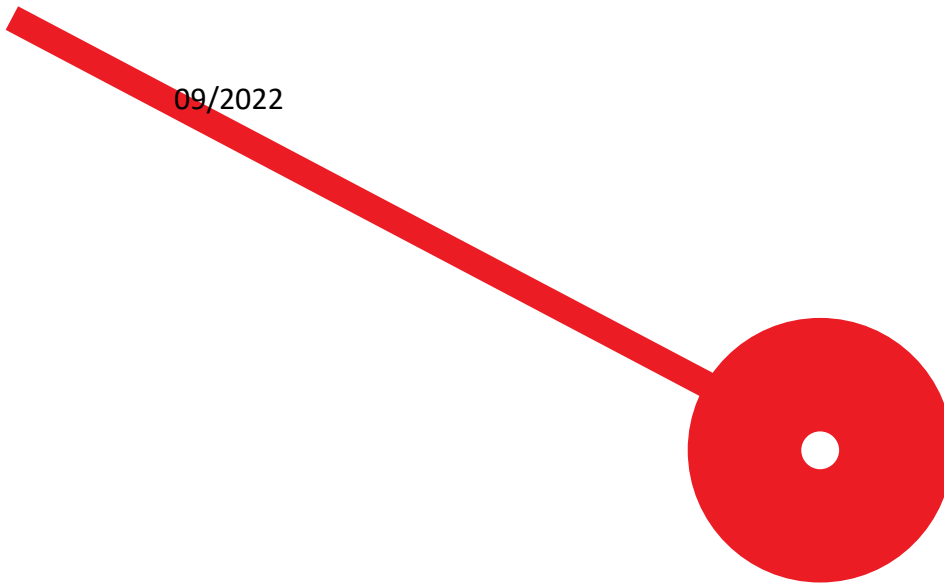
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MESTRADO  
INTERCULTURAL STUDIES FOR BUSINESS

# The Use Of Musical Cultural Heritage In The Eurovision Song Contest As A Commodity For National Gains

Augusto André Mourão da Silva



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The Use Of Musical Cultural Heritage In The Eurovision Song Contest As A Commodity  
For National Gains  
09/2022



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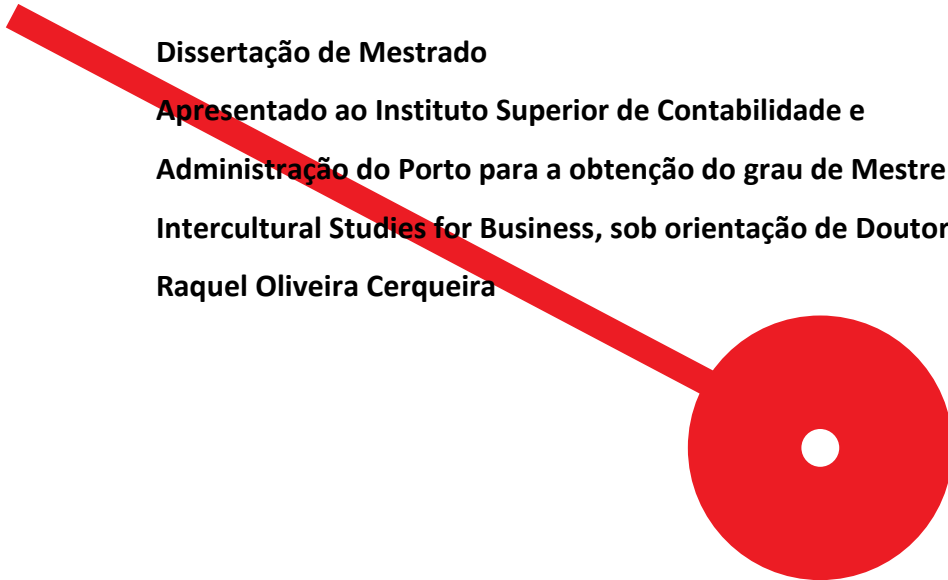
MESTRADO  
INTERCULTURAL STUDIES FOR BUSINESS

# The Use Of Musical Cultural Heritage In The Eurovision Song Contest As A Commodity For National Gains

Augusto André Mourão da Silva

Dissertação de Mestrado

Apresentado ao Instituto Superior de Contabilidade e  
Administração do Porto para a obtenção do grau de Mestre em  
Intercultural Studies for Business, sob orientação de Doutora Carina  
Raquel Oliveira Cerqueira



Nome: Augusto André Mourão da Silva

Título: The Use Of Musical Cultural Heritage In The Eurovision Song Contest As A

Commodity For National Gains

09/2022

## **Dedication**

I would like to dedicate this dissertation to my family, mom, dad, grandpas and grandmas, Tiago, Tânia, Wilson, Susana, Matilde, Bernardo, for their tremendous support and encouragement, both emotional and financial, for their incessant efforts to make sure I could and would continue on with my academic journey in another city, at another university, during the harsh time that is has been during the pandemic. Starting anew in an unknown place, brought an emotional and financial weight to our household, but this is the milestone we've all were hoping for, and for that, I dedicate this dissertation to you.

I would also like to dedicate this dissertation to all my friends from undergrad that have known me for years, enforcers and bystanders, emotional supporters that have seen me on my good and bad days, but always stood up for me and reassured me. And also, to the new friends I made during this master's degree, that welcomed me, befriended me, helped me with many of our sharing struggles as colleagues, that made me laugh during hard times. João, Miguel, Inês, Fátima, Daniela, Mariana, the entire LRE Class 1, Teresa, Rita, Cláudia, Carina, and Oleh.

This dissertation was mine to make, but ours to cherish.

## **Acknowledgements**

I would like to acknowledge the time, work, and dedication from all docents and board members from this masters, into creating, developing and offering such thought-provoking curricula to us, students in an academic rigor, whilst keeping the lectures interesting and a great environment to learn, ask, participate, and debate. This degree has proven to be an interesting and rich learning experience, and their efforts have been well perceived.

I would also like to acknowledge, in particular, Professor Doctor Clara Sarmiento, for her help in triaging my ideas into this dissertation's theme, and of course, the work and constant attention and support of my advisor, Professor Doctor Carina Cerqueira, always available to help and provide advice, correct, facilitate and guide her advisees through this long and tough, but rewarding academic journey.

Thank you.



## **Abstract**

As means to not only safeguard Cultural Heritage, but also the possibility to create a profitable and providing industry out of such assets, in this dissertation it is proposed the conceptualization of two hypothesis, being: the commodification of cultural heritage, mainly musical or through music, as well as the participation with said music in the Eurovision Song Contest as a path to exposure, awareness and to consequentially attain economic gains, both local and national.

In this dissertation , such topics are presented as follows: a general contextualization of the Eurovision Song Contest, the contextualization and theorization of Commodification in Economy and Culture, as well as the use of the Eurovision Song Contest to promote Culture and the potential consequences, claims supported by public enquire.

## **Keywords**

Eurovision, Culture, Heritage, Commodification

## **Resumo**

Como meio de não só salvaguardar o Património Cultural, mas também de criar uma indústria rentável e provedora de tais bens, nesta dissertação propõe-se a conceptualização de duas hipóteses, sendo: a comodificação do património cultural, sobretudo musical, ou através da música, bem como a participação da referida música no Festival Eurovisão da Canção como caminho de exposição, sensibilização e consequentemente obter ganhos económicos, tanto locais como nacionais.

Nesta dissertação, tais tópicos estão apresentados da seguinte forma: uma contextualização geral do Festival Eurovisão da Canção, a contextualização e teorização da comodificação na economia e na cultura, bem como a utilização do Festival Eurovisão da Canção para promover a cultura e as potenciais consequências, apoiadas por inquérito público.

### **Palavras-Chave:**

Eurovisão, Herança, Cultura, Comodificação.



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## List of Acronyms

BBC - British Broadcasting Corporation

BTS – 방탄소년단 (Bangtan Sonyeodan (Romanized)) *Bulletproof Boy Scouts*  
(translated)

CCCS – Centre for Contemporary Cultural Studies

CCUNESCO – Canadian Commission for UNESCO

CD – Compact Disc

CDIS – Culture for Development Indicators Suite

COVID-19 – Corona Virus Disease, 2019

EBU- European Broadcasting Union

ESC – Eurovision Song Contest

F.Y.R. of Macedonia – Former Yugoslav Republic of Macedonia

FDI – Foreign Direct Investment

GDP – Gross Domestic Product

IBU – International Broadcasting Union

ICH – Intangible Cultural Heritage

JESC – Junior Eurovision Song Contest

K-Pop – Korean Pop (Music)

KRW –Korean Won

MTV – Music Television

OIRT – *Organisation Internationale de Radiodiffusion et de Télévision*  
(International Radio and Television Organisation (translated))

PR – Public Relations

RAI – *Radiotelevisione Italiana* (Italian Radio and Television (translated))

ROI – Return on Investment

RTP – *Rádio e Televisão Portuguesa* (Radio and Television of Portugal (translated))

SMS – Short Message Service

UK – United Kingdom

UNESCO – United Nations Educational, Scientific and Cultural Organization

USD – United States Dollar

## INTRODUCTION

---





## **Introduction**

“By winning this contest / You get the chance / To host a show you / Can't afford /  
But then sell your country / Through song and dance / Here's our / Swedish Smörgåsbord”.

Although it may be perceived as anecdotal referencing this octave from the *Swedish Smörgåsbord*, a composition produced and written by Jan Lundkvist, lyrics by Matheson Bayley, Edward af Sillén and Daniel Réhn, and performed by the host Petra Mede, in the interval act at the Eurovision Song Contest 2013 in Malmö, Sweden (Eurovision Song Contest, 2019, 2:20:53–2:27:00), it does make a slight reference to this dissertation's overall purpose of study.

Having been an avid viewer of the Eurovision Song Contest for 16 years and counting, it is not only one of the shows in the music and entertainment industries that I tend on watching religiously, but also it grew on me a sense of trivial knowledge, both as a fan and observer about it, and a willingness to discuss it deeply, about many aspects by it involved. Whilst pursuing this academic journey involving the interdisciplinary approaches of both Intercultural and Business Studies, when reaching the highest point in the masters, i.e., the dissertation process, it was apparent two concepts for me, Cultural Heritage and Eurovision.

Amongst the development process of the theme, certain questions surfaced, such as ‘how come we don't take advantage of our rich cultural heritage, that could be in risk of disappearing, and create a lucrative industry out of it?’ and ‘why don't we use that heritage, whether it's musical (given the show) or any other, and use it as a feature in a possible participation in the Eurovision Song Contest?’. Hence “The Use Of Musical Cultural Heritage In The Eurovision Song Contest As A Commodity For National Gains”.

In this dissertation, there will be hypothesized two possibilities: the Commodification of Musical Cultural Heritage, or any other cultural asset worthy of pursuing such economic route; and the use of Eurovision Song Contest as a promotion medium for a country, their artists, and their culture, but also as a lucrative platform for any willing nation.

Structure wise, the dissertation is divided into three chapters as body of text. The first chapter concerns the contextualization of the Eurovision Song Contest to the readers,

beginning in its inception, followed by its historic course, geographical growth, main rules and, of course, some of the prominent winners that graced this pan European stage.

The second Chapter focuses on culture, cultural heritage and cultural commodification. In this chapter it is present a brief contextualization to the concept of Culture and the creation and evolution of the academic field of Cultural Studies. Then, it is introduced the concepts of Cultural Heritage, the types of heritage and to what Musical Cultural Heritage is concerned. After this introduction, it follows the theorization of Cultural Commodification, emphasizing the musical kind, with some examples and potential consequences.

Lastly, the third Chapter concerns the use of Eurovision as a promotional medium for culture and the country, pointing some aspects as why Eurovision could be used as such, and the possible gains that can be drawn out of this participation and possible win.

To end the dissertation, there are presented the final conclusions about the discussed topics, along with the bibliographic references used as research and development for this thesis, as well as any appendixes created and used as reference.

In the process of developing this thesis, it was resourced to both theoretic and empirical methodologies of research. The theoretic methodology was employed as a mean to contextualize and theorize the hypothesis of Cultural Commodification, as well as the use of Eurovision as a promotional medium that, together, could generate national economic value. To back up these claims, it was resourced to empirical data, in the form of case studies, statistics, and the publics opinion, in the form of a survey that generated further quantitative and qualitative data, in order to correlate with the theoretical claims.

During the process of researching and developing this paper, there were also established some context limitations, concerning the time frame in which the main hypothetical concepts should be spaced at, given that the show has run for more than 60 years. Even though in the contextualization of the contest, it referenced the chronology of the program, in the theoretical approach, it was thought best to remain focused in the 21<sup>st</sup> century Eurovision, whilst emphasizing the last 6 years, to provide a recent outlook.

Also, during research, there were found some limitations. It was not easy to find and obtain content about cultural commodification, let alone concerning the Eurovision Song Contest. Given the specificity of the main ideas illustrated in this research, there

wasn't much relatable academic content that could be found within the timeframe of this document's production. Also, some information that was eventually found relevant, was not of open access, therefore it could not be accessed and used as source. These limitations could have affected and hindered the final observations and conclusions regarding the given hypothesis. For instance: "The Eurovision Song Contest's physical archive is safely stored at the EBU's headquarters in Geneva, Switzerland. In principle, the archive is not open to the public. Exceptions may be made at a case-by-case basis, at the EBU's sole discretion." (Eurovision, 2021c).

Having properly introduced this dissertations' work, without further ado, we move along to talk about the Eurovision Song Contest.



# CHAPTER I

---



## **1. The Eurovision Song Contest**

To be European means, anecdotally, to know, watch, or at least be aware of Eurovision's existence. But what is exactly this show that every year gathers such momentum? Simply put, the Eurovision Song Contest (ESC), or as it was baptized, *Le Grand Prix Eurovision de la Chanson Européenne*, is an annually broadcasted song competition organized by its inceptor, the European Broadcasting Union, or EBU. All participating countries, through their broadcast channels, select a representative song to go against the other European participants in the contest, for a chance of winning the coveted crystal microphone, showcase the artists to an international crowd, and the opportunity for the country to host the show in the following year (Ray, 2021).

Given that the contest itself is a pivotal part of this research study, it is important to properly introduce and contextualize the show to the reading masses, to further substantiate the reasons that lead to its choice as a medium for cultural propagation and commodity. Subjects such as the show's history, from its inception until the present day, the participation and selection processes, the actual shows (semi-finals and grand final), the prizes, and, of course, the cultural and economic effects that the show has on an artist and their nation. Therefore, 'let the Eurovision Song Contest begin!', and go back 6 decades in time, to its inception.

### **1.1. To Unify Europe Through Broadcasting**

In a Europe devastated by the remnants of the Second World War, then right after followed by the Cold War, it grew a desire amongst Europeans to build an effort, in order to reunite the shattered Europe. The Eurovision Song Contest is a plain example that resulted from such desire and effort, put into play in 1956 by the members of the EBU (EBU, 2021). Yet, the first attempts at a cooperative, pan-European broadcast date back to more than 3 decades, to 1925, when the International Broadcasting Union (IBU) was founded in Geneva, Switzerland (EBU, 2021). IBU had the support of many nations and their broadcast networks, but there was a character responsible for the core purposes that would, later on, lead to the origin of the Eurovision Song Contest, and that person was John Reith (EBU, 2021).

Reith was the first Managing Director of the British Broadcasting Corporation, better known as the BBC in his country, the UK. Believing that the IBU's objectives were in concordance with his vision, in which public service media should be used to "educate,

inform, and entertain” the masses, Reith lent some of his valuable staff and committees to work at IBU, like Arthur Burrows, the first Director of Programmes for the BBC, as well as providing airwave frequencies (EBU, 2021). Reith and his assembled multi-national team at IBU would attempt, over 15 years, to propose the idea that the IBU, along with the national broadcasters, “could help people of different nations to understand each other, and thus engender peace, by bringing programme content, ideas, and methods, created in one country to others” (EBU, 2021). His efforts would last until 1941, when he decided to leave IBU, due to a second war ensuing in Europe, destroying his dreams of unification (EBU, 2021). Nevertheless, even though he left the IBU, his ideals would remain engraved in the organization and its members, later joining forces to create the ‘child project’, named the European Broadcasting Union, the EBU.

The EBU came to fruition once there was a chance, after the War, for the broadcasters from western Europe to reunite forces (EBU, 2021). This reunion happened in 1950, in a hotel in the English town of Torquay, resulting in the establishment of the EBU. Their eastern counterparts would elaborate their union, the International Radio and Television Network (OIRT), lasting until 1992, when they decided to disseminate and join the EBU, thus reaching all cardinal points of Europe (EBU, 2021). The establishment of the EBU was so impactful that authors, such as Vuletic, a scholar known for his research surrounding Eurovision, claimed that the Union was at the forefront of other European organizations in 1950, promoting European cultural cooperation (2018, pp. 2-3)

Once the EBU was operational, Marcel Bezençon and other members from the Programme Department began pitching media content that could be exchanged to its members and broadcasted throughout Europe, reaching the consensus on News, Music, and Sports, due to their universal interest (EBU, 2021). Upon the realization of the value that could bring to the EBU, it was originated the Eurovision network - named by George Campey, a journalist – an entity responsible for producing such media and distributing it through Europe (EBU, 2021).

## **1.2. A Song Contest Based On Another Contest**

Concerning the realm of entertainment that is Music, Bezençon and his colleagues were pitching ideas for a music show that could be produced and broadcasted through Europe, more so, that could involve EBU’s network partners. While giving ideas for



programmes, it was suggested as an inspiration, the Sanremo Song Festival (EBU, 2021). The *Festival della Canzone Italiana di Sanremo*, or just *Sanremo* as it is better known within locals, was first *live* just a few years shy of the ESC, in 1951 in Sanremo, Italy, as a means to revitalize the economy and image that the city once had before the war (Escudero & Jordan, 2017). The idea had come from Piero Bussetti, the Sanremo Casino's administrator, and Giulio Razzi, the conductor of the *Radiotelevisione Italiana* (RAI, Italian broadcast network), in the summer of 1950, to create a music competition consisting of unreleased songs (Donati, 2016). The first show was broadcasted through radio, live from the Sanremo Casino, on the 29<sup>th</sup>, 30<sup>th</sup>, and 31<sup>st</sup> of January 1951, with 20 songs competing for the win (Donati, 2016). Nowadays, the show is the precursor to choosing the artist that will represent Italy in the ESC, making it the oldest running programme in Italy (The Local Italy, 2022).

The ESC resulted from the effort of Bezençon and his team in recreating a similar contest to Sanremo, in which all members across Europe could participate and broadcast in their own countries (Escudero & Jordan, 2017) "Designed to test the limits of live television broadcast technology", it was considered an ambitious project, given the fact that only a handful of countries had television, while most solely possessed radio broadcasting (Eurovision, n.d.), and satellite broadcasting wasn't available in the '50s, only the terrestrial microwave network that Eurovision Network used (Escudero & Jordan, 2017). After the first planning meetings in Monaco in 1955, it was determined that the first show would take place in the following year, in Lugano, Switzerland (Eurovision, n.d.).

The date was the 24<sup>th</sup> of May 1956, when the first-ever Eurovision Song contest was broadcasted live. With only seven nations competing – Belgium, France, Germany, Italy, Luxembourg, the Netherlands, and Switzerland – and each with two competing songs (a feat never to be repeated in future editions). With no duets or groups allowed, and a live orchestra playing the contending songs, the first show was held at the Kursaal Theatre in Lugano, presented by Lohengrin Filipello in Italian (Eurovision, n.d.). The Show lasted 1 hour and 40 minutes, ending the night with Switzerland's winning with the song "Refrain", performed by Lys Assia (Eurovision, n.d.). This moment would forever mark the beginning of the pan-European music and television dynasty that Eurovision would later become.

### **1.3. Growing in Popularity**

Although Eurovision was running mostly as a radio show during its primordial years, the interest grew amongst Europeans, as more and more countries wanted to participate in the contest to show and prove their artists' abilities to Europe. Right on the second edition of the contest, three more countries were added to the list of participants, Austria, Denmark, and the United Kingdom. These countries were preparing to premiere the show along with the first seven but missed the application deadlines (Eurovision, n.d.). In 1958 Sweden also began its participation, followed by Monaco in '59, ending the decade with twelve participating countries (Jiandani, 2020).

The sixties began with Norway premiering on the show, followed by Spain, Finland, and the former Yugoslavia in 1961, Portugal in '64, and Ireland in '65, the last premiering country of the decade (Jiandani, 2020). During the seventies and eighties, the Eurovision realm did not expand much quantitatively, but did expand widely, moving beyond continents. Malta joined Eurovision in 1971, then the show went on to grasp the interest of the Near East region, with Israel joining in 1973, and southern European Greece in 1974 (Jiandani, 2020). The year 1980 marked the first and only participation of the northern African country of Morocco in the contest, followed by Cyprus in the ensuing year and Iceland in 1986, rounding the number of participants to 25 by the end of the decade (Jiandani, 2020).

Wrapping up the last decade of the 20<sup>th</sup> century, there were several historical events in Europe that had tremendous consequences on the contest. As Jiandani (2020) affirms, with the Fall of the Berlin Wall in 1989 and the following dissolution of Yugoslavia in 1991, the gates to Eastern Europe became fully open, and many newly independent nations joined the contest as well. In total, eleven nations joined the participants' list, all from the East: Bosnia & Herzegovina, Croatia, and Slovenia in '93, Estonia, Lithuania, Hungary, Slovakia, Russia, Poland, and Romania in '94, and the F.Y.R. of Macedonia (now referred as North Macedonia) in 1998. By the end of the millennium, the show had had 36 countries that participated at least once in the ESC. This growing interest showed by the Eastern bloc countries is due, according to a 2016 CORDIS granted research to the University of Wien, Austria, administered by the Professor Phillip Ther, shows that those states took the ESC as an important cultural diplomacy platform, to highlight their national culture, ensuing political issues or affirm their "Europeaness", inserting

themselves into the West European political values, cultural freedom and economic prosperity.

#### **1.4. 21st Century Eurovision**

The 21<sup>st</sup> century Eurovision was and has been pronounced by the desire of the organization into further expansion, broadcast technology development, and branching into other areas, though still related to music and entertainment.

After the dawn of the new millennium, more countries from the East gave into the involvement with EBU and the consequent ability to participate in the Eurovision Song Contest. Latvia began participating right in 2000 and won just two years later, an amazing feat, but would later come short to Ukraine, which began in 2003 and won in 2004 (Jiandani, 2020). That year, four more countries were added, Serbia & Montenegro (before dissolution), Albania, Belarus, and the Principate of Andorra (Jiandani, 2020). In 2005, Bulgaria and Moldova began competing in the ESC, followed by Armenia in 2006, along with Georgia, the Czech Republic (now Czechia), and the two independent nations of Serbia and Montenegro in 2007, while Serbia managed to win the contest right in its first year competing independently (Jiandani, 2020). The decade ended with the addition of Azerbaijan and San Marino to the line of contestants (Jiandani, 2020). It wouldn't be until 2015 that a new member would step onto the European Stage, and that member was from the other side of the globe; Australia (Jiandani, 2020).

Although for some, Australia's participation didn't make sense geographically, they were always in the right to do so, not because of the well-known colonial ties with the UK, but mainly because, according to Eurovision themselves (2021c),

The Eurovision Song Contest has been broadcast in Australia for more than 30 years. The Australian broadcaster SBS is an Associate Member of the EBU and in 2015, to mark the 60th Eurovision Song Contest was invited to submit an entry. In 2016 the broadcaster requested to take part in the Eurovision Song Contest again. The Reference Group, the governing body of the Eurovision Song Contest, voted unanimously in favour of Australia's participation in 2016, 2017, and 2018 respectively. In February 2019, it was announced that Australia has secured participation as a competitor at the Eurovision Song Contest until 2023. It is yet to be decided whether Australia will become a permanent participant in the contest.

Given the lengths the show had reached it was not possible, logistically and concerning the show's time length, to allow all participants to compete on the same day.

Therefore, in 2004 it was introduced the Semi-Final format, consisting of one Semi-Final, granting 10 finalists to compete at the Grand Final, while in 2008, it was added another Semi-Final, making it two plus the Grand Final, the format that remains to this day (Eurovision Song Contest, 2021a). Exempt from going through this pre-selection procedures have been the “The big 5”, Spain, France, the UK, Germany, and Italy, due to being the largest financial contributors, as members, to EBU and the show, as well as the previous year’s winning member (Hay & Prior 2019, p. 9).

Seen as the show’s successes were ranking up, the organization saw the opportunity to test other forms of related entertainment, and branched out to other franchises, such as the Junior Eurovision Song Contest, Eurovision Choir of The Year, and more recently, it was done for the first time the American Song Contest, while an Asian Song Contest in the talks (Eurovision, 2021).

The Junior Eurovision Song Contest (JESC) is the ‘younger sibling’ of ESC, meaning that is a song contest for children whose ages range between 9-14, inspired by another show, in this case, the Scandinavian children song festival, the Melodi Grand Prix Nordic, and made pan-European (Junior Eurovision, 2021). The JESC had its first broadcast on 15th November 2003 in Copenhagen, Denmark, and just like its older counterpart, it became an instant success, being held every year around November (Junior Eurovision, 2021). The Eurovision Choir of the Year was a contest dedicated to national choirs competing for the coveted prize of Choir of the Year (Zwart, 2019), It began on the 22<sup>nd</sup> of July 2017, in Riga, Latvia, when 9 choirs sang 6 minutes each in front of a designated jury, who would then choose 3 finalists to perform again for 3 minutes, leading to the winner’s choice of the Eurovision Choir Trophy (Zwart, 2019). The show’s last edition was in 2019 (Zwart, 2019).

On the 21<sup>st</sup> of March 2022, it was launched the first-ever American Song Contest, a competition show based on the original Pan-European show but with its own twist “marrying the fanfare and excitement of March Madness and the NFL playoffs with the artistry and beauty of world-class performances” (EBU 2020). All 50 US states, plus five territories and the Nation’s capital compete to win the country’s vote for the Best Original Song. All contestants go through a series of qualifying rounds, moving to the Semi-Finals and then the Grand Final (Maas, 2022).

Along with the many ramifications that were created from Eurovision's *Modus Operandi*, it came as surprise the production of a movie about the show. On the 26<sup>th</sup> of June 2020, it was released on Netflix (an online media streaming service) the "Eurovision Song Contest: The Story of Fire Saga", a romantic comedy about an Icelandic couple of musicians, the "Fire Saga", portrayed by Will Ferrell and Rachel McAdams, that got the chance they dreamed of; representing their own country at the Eurovision Song Contest (Santos, 2020). The movie was brought to life after Farrell's first contact with the show, in 1998, through his wife, while they were in her homeland of Sweden (Santos, 2020). The idea surged in 2014 and was presented to David Dobkin, a movie director that accepted the challenge, but only in 2018, did the movie begin rolling (Santos, 2020). It shows many references and satires that have happened during the contest, as well as cameos of Eurovision artists and personalities such as Graham Norton, the UK's show commentator (Santos, 2020).

Even though the movie got mixed reviews regarding the genre or the actual representations of the show (Santos, 2020), and actual figures were not released, it topped the most-watched movie ranking on the streaming platform, and it is believed to be one of Ferrell's most successful movies in years (Mendelson, 2020) while promoting a platform for newer audiences that were unaware of the contest that served as the movie's inspiration (Boucher, 2020).

### **1.5. The Show's Achievements**

Eurovision has become the 'must see' television show that involves music and competition. Similar to the Olympic games, people gather every year to see which country and artist will be that year's best performer, both on stage and the vote. Given this generational engagement that the show has gathered over more than sixty years, it comes as no surprise the numbers, in international audience share and online engagement, that manages to obtain every year.

Last year, the contest Grand Final achieved high TV ratings, represented by 183 million viewers across 36 markets, with a primetime share of 44,5%, an increase of 4 percentual points from the previous show in 2019 (Eurovision Song Contest, 2021) and that is not the highest ratings they have ever reached, having done so in 2016, with 204 million TV viewers throughout 42 markets (Eurovision Song Contest, 2019).

Eurovision has also been able to grow a younger audience. In 2021, the share of people between the ages of 15 and 24 watching the final had a 7 percentual points rise from the previous contest, along with the fact that more than half of those people were watching it on tv, rather than online, making a number four times bigger than what broadcasters manage to average (Eurovision Song Contest, 2021d).

Not only they have been amounting such high figures in more traditional media like the TV, but they have also been developing an ever-growing online audience. The contest's YouTube channel received, in that year, 50.6 million views from 234 countries, of which 71% were ranged from ages between 18 and 34 (Eurovision Song Contest, 2021d). Their social networks, during the Eurovision week, generated 14 million engagement actions, while from those numbers, 4.3million were from the at the time, newly created TikTok account alone (Eurovision Song Contest, 2021d).

Recognized as "The Longest Running Annual TV Music Competition".by the Guinness Book of World Records in 2015, upon its 60th anniversary, the Eurovision Song contest doesn't show any signs of stopping the competition, on the contrary, it seems to be getting bigger, and the muse for other continents with the same goals (Eurovision, 2021d).

## **1.6. Successful Winners**

The Eurovision Song Contest, due to its reachability, provides a platform for its winners to reach success, whilst their success provides more benefits to the show, like a broader audience and free marketing. It is a cyclical movement that benefits both parties. Due, in part, to Eurovision's success, there is a plethora of winners that 'made it big' as people say, in the music world, staples of the contest and the industry they work in and contribute to. Some of the examples that may come to people's minds right away are ABBA and Celine Dion.

### **1.6.1. ABBA**

ABBA is a Swedish Band consisting of two (former) couples, Agnetha Fältskog, Björn Ulvaeus, Benny Andersson, and Anni-Frid "Frida" Lyngstad, formed in the spring of 1972 (Ott, 2020). The name is an acronym consisting of their initials, as a way to become easier to remember and to overcome language barriers, since their previous name, Festfolk, was considered otherwise by their manager, Stig Anderson (Ott, 2020).

Although they had already experienced some sporadic success before in their own country, it wasn't until 1974 that the band skyrocketed to fame (Ott, 2020). In that year, ABBA was appointed as the representative of Sweden in the Eurovision Song contest with the song "Waterloo", a glam rock song with outfits to match, that would later on become that edition's winner (Ott, 2020).

They enjoyed immediate success with their homonymous album, released later that year, but only in 1975, with their album "ABBA", the band reached global success, with songs such as "Mamma Mia" and "S.O.S" becoming tremendous hits all over Europe, North America, and Australia, later followed by more greater hits like "Dancing Queen" (1977), "Take a Chance on Me" (1978), "Voulez-Vouz" and "Gimme Gimme" (1979) and many others, dominating the Disco Era in countries like the USA (Ray, 2021).

Although the quartet would disband in 1982, given both couples had already gotten divorced, the ABBA name and fame would continue to live on over the decades, (Ray, 2021). It is estimated that the group has sold over 385 million albums worldwide (still averaging sales of one million albums a year), their original production *Mamma Mia! The Musical* became a box office hit in London – where it premiered in 1999- and on Broadway, grossing up to 2 billion dollars worldwide (Ray, 2021). In the early 2000s, it was launched *Mamma Mia! The Movie*, starring big Hollywood names such as Meryl Streep, became the highest-grossing live-action musical of all time, making 612 million dollars worldwide (Ray, 2021), and its sequel would follow suit in 2018, grossing 402 million worldwide (Williams, 2018). Amongst other successful ventures, the group decided to reunite at the studio one last time, and recorded the album "Voyage" in 2021, selling over 204 thousand copies in the UK alone after release, breaking sales records both on CD and Vinyl (Shutler, 2021), proving that their legacy, which began with Eurovision, still thrives with tremendous success.

### **1.6.2. Celine Dion**

If ABBA dominated the 70's, Celine Dion would find her place in music history during the '90s, also thanks to her winning performance in Eurovision. Although she had already acquired some success prior to the contest, in her own country Canada (Celine Dion, n.d.), Dion would see her career propel after winning the 33<sup>rd</sup> Eurovision Song Contest in Dublin, with the song "Ne Partez Pas sans Moi", with just one point difference from the runner-up (Eurovision Song Contest, 2015), launching her career to an

international status (Eurovision Song Contest, 2015, 2:08). During the following years, Dion released her first English album “Unison”, claiming her spot on North American charts, and her duet with Peabo Bryson, to the “Beauty and the Beast” soundtrack, earned her first Grammy and Academy Awards in 1992 (Celine Dion, n.d.). During the decade she also sang for major events, such as singing for the US President at the Kennedy Center in Washington D.C. in 1993 and the Opening Ceremonies of the Olympic Games in Atlanta, GO, USA, on the 19<sup>th</sup> of July 1996 (Celine Dion, n.d.).

In 1998, Dion was a part of movie history, when she sang the unforgettable “My Heart will Go On” as a soundtrack for the movie *Titanic*, the highest-grossing movie of all time until the release of *Avatar* in 2009 (Navarro, 2021). This song shared the movie’s success and granted Dion an Oscar and a Golden Globe for “Best Original Song”, along with 4 Grammys, while the album including the song sold over 31 million copies worldwide (Reynaud, 2021). Along with her “A New Day...” residency concerts at the Caesars Las Vegas, started in 2003 until 2019 (LA Times, 2021), Dion has gathered so far a Net worth of \$460 million and has sold over 220 million albums worldwide (Gilbert et al., 2021).

### **1.6.3. Other Prominent Winners**

Even though ABBA and Celine Dion are some of, if not, the major examples of successful Eurovision winners, they are not the only ones that we're able to experience success. Irish Johnny Logan still holds the achievement of winning Eurovision twice, in 1980 with “What’s Another Year” and 1987 with “Hold me now”, as well as composing Ireland’s winning song of 1992, “Why me?”, performed by Linda Martin (Eurovision 2021d). Managing to issue 98 releases, of which 18 were albums, over the 50-plus years of his career (Discogs, 2021), Logan is a staple on the Eurovision champions’ board.

Other prominent winners include the first-ever winner, Lys Assia, as well as France Gall, winning in 1965 with “Poupée de Cire, Poupée de Son”, and went on to have a thriving career in Europe and Asia for over 30 years (R. Williams, 2018). More recently, Loreen, the Swedish House Music singer, won in 2012 with “Euphoria” (Mello, 2021), and Måneskin, the Italian Glam Rock band that won last year and has reached tremendous success in the U.S. and dominated Spotify’s Rock playlists (Shalvoy, 2021). Although the success is theirs to acclaim, their participation and wins in the ESC gave them a platform to thrive in their music careers.



## **1.7. Participation process**

The Eurovision Song Contest holds a rigorous selection process, to guarantee efficacy and fairness throughout. The selection process goes as follows: each nation's broadcaster, as *de facto* participant, must select a song as their representation in that year, either through a televised national selection competition- as it is example Portugal's *Festival da Canção* (RTP, 2021) or Sweden's *Melodifestivalen* -an internal selection - done by an appointed committee - or a hybrid format, in which the broadcaster chooses an artist, and the public can participate in the song selection. (Eurovision Song Contest, 2021a).

Each song must be an original, new release, at a maximum of three minutes long, and performed live by maximum 6 people, over the age of 16 or at least, become 16 until the day of the Grand Final), and no live animals allowed (ref. rules). These criteria provide equal rights of opportunity between each participant. This process has a set deadline, by which the participants must have already chosen and submitted their songs, usually due until mid-March, two months before the Contest goes live. But even before all participants' choices are known, each must go through their allocation process. (Eurovision, 2022).

## **1.8. Allocation draw**

The Allocation Draw is a televised event in which it becomes known, to the organization and audiences, the participants' running order through the shows that complete the contest. In total, there can be a maximum of 44 participants, all members of the EBU, randomly allocated through the two semi-finals, using a draw system, based on papers inside a container.

Having this year's draw in Turin as contextualization (Eurovision, 2022), in the process, there were 6 bowls, through which were divided all semi-finalists, having each pot a group of countries, selected according to historical voting patterns, as calculated by the ESC'S televoting partner, Digame. This ensures in theory that there are no margins for neighbouring countries to be allocated in the same semi-final and vote between themselves. There were also another 2 more bowls, each representing a semi-final, from which were drawn papers referencing which half of the semi-final that country's performance would take place. Each operator draws one paper from the pot 1 to 6, while the other operator simultaneously draws from the allocation pot, thus completing a round.

The first round corresponds to the first semi-final, the second round corresponds to the second semi-final, the third corresponds to the first semi-final, and so on until all countries are drawn. For example, in the first round, pot 1 is drawn Albania, and from the 1 semi-final bowl, it was drawn a paper with 1<sup>st</sup> part of the semi-final written on it, so Albania will be performing in the first half of the semi-final.

This draw does not include, however, any participant from the “Big Five”- that is, Spain, France, the United Kingdom, Germany, and Italy- as well as the reigning winner (if it is other than the aforementioned), which are all automatically qualified to the final, but their citizens’ right to vote is randomly divided between both semi-finals before the allocation draw for the remaining contestants begins (Eurovision, 2022a). Their performing order is also randomly slotted, corresponding to the order each one of them was drawn, during the allocation draw for the grand final, after all, finalists are met (Eurovision, 2022c).

## **1.9. Voting to win**

Because it is a contest after all, the winner must be proven worthy of such honour. As politicians present their cases to the electoral demographics to gather votes and win the election, so do the participants of the ESC, when presenting their song as a winning contender. That decision comes as a result of scrutiny from their peers and the general audience, all through the process of voting. However, the voting process in Eurovision did not follow such electoral proceedings. In fact, the show’s voting system has changed several times throughout its run, for several reasons, such as logistical concerns, brought by the increase in the number of contestants, the willingness to engage the audiences in the process, the conveniences that resulted from the digital revolution, or even suspicions of possible favouritism. No matter what changes took place, one rule remained certain through time after its inception: no country would be allowed to vote for itself.

### **1.9.1. Jury voting**

When the contest first started in 1956, it was believed by the organization that the winner should be chosen solely on a point system, from a jury voting, through which the winner would be the song that added the most points. This jury consisted of 2 members per participating country, and each awarded 2 points to their favourite song, the only event ever where countries could vote for themselves if they felt to (Eurovisionworld, 2021).

The following year, with the welcomed increase in participants, the number of jury voters per country also rose to 10, each awarding 1 point to their favourite song. If there wasn't a unanimous decision, the 10 points could be distributed through several songs (Eurovision Song Contest [Ismail Uzunoglu], 2010). This method would prevail until 1962 when each jury member would be allowed to vote 1,2, or 3 points for their top 3 songs (Eurovision world, 2021).

The following year, the number of jury members doubled, and each awarded points from 1 to 5 to their top 5 songs. From 1964 until '66, the number of jury members went back to 10, while the points system changed to giving 1,3 or 5 points to their top 3 songs. From 1967 until 1970, the rules went back to the same ones from 1957-to 61, causing one of the most epic (or controversial) moments in the ESC history, a four-way tie between the UK, Netherlands, Spain, and France, causing an outrage with some of the other participants (Eurovision, 2017). From this moment on, there were introduced tie-breaker rules so that there could forever be only one sole winner every year (Eurovision, 2017). From 1971 until 1973, there were only 2 jury members per country on site, watching the show backstage, and each could award 1 to 5 for every single finalist when their favourite song could receive up to 10 votes in total, but it was changed back in the next year (Eurovisionworld, 2021).

However, in 1975, a major shift happened: the EBU introduced the voting system that would be their longest running system to date, that was the 1,2,3,4,5,6,7,8,10 and 12 points system, the modern voting system (Eurovision 2021c), lasting 50 years. The jury voting would not suffer the same fate. In 1997, five members (the UK, Switzerland, Germany, Austria, and Sweden) began trial runs with televoting, that is, the audience watching would be allowed to vote *en masse* for their favourite songs, and the 10 most voted songs would be given from 1 to 12 points, the latter to the highest voted. This trial proved to be such a success that, in 1998, the jury vote was rendered obsolete and taken over by televoting in all participant countries (Eurovision, 2021a).

### **1.9.2. Televoting**

With the dawn of the new millennium, it was debated whether or not jury voting should be reinstated. Between 2001 and '02, there were both systems, each contributing to 50% of the final results, but televoting became absolute from '02 to '08. However, due to suspicion of bias, through which countries would cast their vote politically on each

other, known as “block voting”, it was thought best to use a dual system (Doran, 2022). In 2009 it was reached a consensus, being both methods used equally; a five-member national country jury and televoting were used to distribute the points to the top 10 countries. By 2013 the system remained, with the added ranking of all songs per country, and not just the top 10, though these are the only recipients of points. In 2016, the system changed slightly, in which instead of either voting being worth 50%, both the jury and televoting would be granted a set of points, leading to a song receiving at most 24 points. (Eurovisionworld, 2021)

Although there’s a belief that televoting could cause some favouritism between neighbouring or partnering countries, studies performed on the subject, like Felix Pot’s (2021, p.5) have shown that yes, there are some clear geographical voting patterns “that can be traced back to cultural, religious, political and ethnic ties”, but they are unlikely to influence favouritism on choosing the winner. To Pot, the ESC is a Pan-European Contest, but the music outweighs countries’ unities.

### **1.9.3. Vote Casting**

*Hello Copenhagen? Hello? (...)* Could you tell me how you voted, please? (Eurovision Song Contest [Ismail Uzunoglu], 2010). From the exemplified struggle in calling, and connecting with each participant country’s jury, to obtain their votes, to a simple tap on a small device’s screen, the show’s process to cast and obtain the points to crown a winner sure has changed immensely. The early years of the ESC portrayed the show as a limited and somewhat exclusive event, where only professionals in the field of singing and performing could opine, and the audience would be just that, an audience. Ever since the introduction, in 1998, of the ability for countries to opt their audiences to vote, rather than a jury, the contest grew to be one of the most immersive shows, with audiences growing more immersed in the show, wanting to vote, and seeing their opinion as a general public being presented on the classification boards, whilst boasting about it on their social media. Given the competitive nature of Eurovision, being a music contest, it is imperative to establish a set of rules regarding voting so that there is fairness along with clear and concise results.

The ESC Regulation (Eurovision, 2022c) states, as recently updated in 2016, that voting comes from two main sources, the audience voting, and the jury voting. Each is granted a set of points, from 1 to 8, 10, and 12, each source contributing 50% towards

the outcome. The public voting rests on their validity to vote through the offered means, such as televoting, SMS, or through the Eurovision official app, whereas the juries' votes must follow established criteria, both for their selection as such- like nationality, diversity, musical background, absent of former jury duty and impartiality - and on what they should base their votes, such as vocal capacity, on-stage performance, composition and originality of the song, and overall impression by the act. (Eurovision, 2021c).

The voting processes are inherently similar between the semi-finals and the grand finale, only changing which countries are allowed to vote and how the vote reveal happens. After all, songs are performed, and the organization signals the opening of the voting period. This period of 15 mins allows the audience to cast their votes. The national juries, on the other hand, vote on the day of the second dress rehearsals of each allocated Semi-Final or Grand Final, either on-site or from their country, upon the live transmission to them. The votes are submitted on paper through a voting sheet known as the "Green Document", provided by the country's televoting partner. The form includes their commitment and compliance with the rules, whilst monitored by a notary present, which then is responsible for sending them to the organization for validity (EBU, 2013, p. 5).

Once all votes kinds of votes are collected, the EBU'S partner, Digame, will add all scores and determine what points (from 1 to 8, 10, and 12) each country received according to the audience and the national juries. In the Semi-finals, these points are added *a priori* to determine the 10 finalists of each semi-final, later announced live in a random order. In the Grand Final, as of 2019, the national juries' points are announced by each country's partner, adding up in the table. When completed, the audience's votes ensue, but this time, all points given to each song were previously added, being announced as the total audience points that the songs received, beginning from the least voted song by the juries, until the highest. These points will then be added up to the jury's points, totalling the final result of each song, crowning the most voted as the winner (Eurovision, 2021c).

### **1.10. English? French? Or native language?**

Since its primordial times, the Eurovision has always presented multicultural hues, especially concerning communication and performance. Given the fact that as a pan-European competition, it actively involved several countries, with different languages and cultures, there was the need to find ways to communicate with the other members that

didn't share the same language. There wasn't established a *lingua franca*, therefore, in the first editions of the contest, the shows were presented in EBU's official languages, English and French, as well as the hosting country's native language (Eurovision Song Contest [Ismail Uzunoglu], 2010). The songs, however, had different rules.

In 1956, it was seen as an unspoken rule that all participants should sing in their native languages (Carlson, 2022). The seven participants in 1956 shared four languages, French, German, Italian, and Dutch, being French the most prominent language. Throughout the following years, as the number of participants was growing, so were the new languages being heard on the show, From 1957 until '64, there were introduced Danish, English, Swedish, Norwegian, Luxembourgish, Spanish, Serbian, Finish, Croatian and Portuguese (Carlson, 2022). However, in 1965, due to the Swedish representative, Ingvar Wixell, singing in English, with "Absent Friend" the EBU decided to officiate the native language rule, meaning that all songs had to have national languages in all their lyrics (Eurovision, 2021a).

The language rule prevailed from 1965 until 1972. During this time, the rule would restrict countries with one official language, whereas countries such as Belgium, Luxembourg, Switzerland, and the former Yugoslavia had much more flexibility, given their number of official languages, emphasizing the first three examples, that shared languages in common that were greatly perceived on the show by massive audiences, such as French and German (Carlson, 2022). Also, "songwriters across Europe soon tagged onto the notion that success would only come if the judges could understand the content, resulting in such entries as Boom- Bang-A-Bang and La La La" (Eurovision, 2021a), two of the winners during this period, being the former a song in English from the United Kingdom. During this time, there were introduced more countries, including Slovenia, Malta, and Ireland, along with their respective languages (Carlson, 2022).

Given the perceived disparity in winning opportunities, the organization decided to revoke the rule in 1973, giving the national entries the freedom to sing in any language they preferred, even if the national selection procedures required otherwise - as it as the case of The Netherlands, whose national selection winner Teach-In sang "Ding-a-Dong" in Dutch, but translated to English for Eurovision, winning the title in 1975 - and so they did. Given the change, in the following year, a co-ed group from Sweden would rise to first place, with a song called "Waterloo", and that group was ABBA, the most successful Eurovision Song Contest winner to date (Eurovision 2021d). Apart from Luxembourg's

win in '73, with “Tu Te Reconnaîtras” by Anne-Marie David, the following three winners won with songs in English, leading to the language rule being reset in 1977 (Carlson, 2022). In this timeframe, more languages debuted in the show, such as Hebrew, from Israel, Greek and Turkish, showing the interest growing from countries situated more in the middle East. (Carlson, 2022).

The rule barring language freedom in songs this time remained for over 20 years, only being lifted in 1998. During this time, however, this rule was becoming increasingly unpopular, given the stance on English as *lingua franca*, more so by the end of the 20<sup>th</sup> century, with globalization and the accessibility to the internet (Abdunayimova, 2020, pp. 29–30). Moreover, the fact that during the '90s, there were five winners from anglophone countries (four from Ireland and one from the UK) (Eurovision, n.d.-b) only proved the audience's interest in English songs. Therefore, the organization decided to lift the rule once again, and in 1999, it was made permanent the ability of the performers to choose the languages they wanted to sing (Eurovision, 2021a).

With the beginning of the new millennium, the English trend only seemed to thrive even more. Since the period of 1999 until the most recent show, in 2021 (in 2020 the show was cancelled due to the Covid-19 pandemic, therefore there was no winner that year) there were 23 winners, with a vast majority (17 of them) having won with songs fully in English, whilst the remainder 6 won with songs in their language – Serbia in 2007, Portugal in 2017, Italy in 2021, and Ukraine in 2022, or a mixture of English and their native language - curiously, both from Ukraine, in 2004 and 2016, with a blend of English and Ukrainian, as well as English and Crimean Tatar, common to the Tatar people of Crimea (Britannica 2020). The winner usually dictates the language predictions for the following year (Buchholz, 2021).

However, this does not mean that the show has become a music contest for mainly English songs. Though English has had a strong presence from the show's inception until now, data collected about the contestants between 1956 and 2019, shows that English presents less than half of the winners (about 46,3%) whereas other languages scored 53,7%, being French the most popular, with 20,9% winning songs (Escudero, 2019), even though they suffered influence from the language rules. Furthermore, there has been going on an uptrend over the past six years, in which 3 out of the 5 latest winners won with a song either partially or fully in their native languages (Eurovision, n.d.-b).

These wins show a positive influence on native language presence in the following year's contests as Buchholz presents (2021). For instance, after 2007 and the Serbian winner Marija Šerifović with "Molitva", the show recorded the highest number of native language entries in 2008, about 51%, the highest it has ever been over the past 15 years. But then, the following years were marked by English songs winning, causing a downfall, reaching only about 18% in 2015. After Portugal's sentimental ballad performed by Salvador Sobral in Kiev, Ukraine, in 2017, the trend made an upturn, reaching 35% in 2019. This year's entries show that from the 40 songs participating- minus Russia, due to disqualification given the war attacks made against Ukraine - about one third are in the native language or other languages than English, meaning that there's a 33% chance of a country winning with a song fully in one of its native languages (see Chart 1).

Therefore, even though English is well received and understood by a bigger audience, the use of a native language in the contest is not going to end. Some nations proud themselves of their linguistic culture and even frown upon participating with songs in English like it was the case of Portugal's selected song being entirely in English, causing an uproar with more conservative viewers (Capante, 2021). This "novelty" as Escudero (2019) refers, makes these songs stand out from their English counterparts, as Salvador did in 2017, along with the sentiment translated through the song.



## CHAPTER II

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## **2. Cultural Heritage and Commodification**

Following the extensive development given about the Eurovision Song Contest, as a mean of contextualization to the audience, in this chapter, the focus will be swayed towards the theorization of the possibility in using cultural heritage, with emphasis on intangible cultural heritage assets such as music, as a mean of commodification that could reap benefits. The chapter begins with a general conceptualization of the term Culture and the modern approaches to Cultural Studies field, followed with the actual concepts of Cultural Heritage and Musical Cultural Heritage as core concepts, connecting them with Commodification.

### **2.1. Notions of Culture**

Culture, Identity, and Heritage are all intertwined with each other. We have our own cultures, which are part of our identity as humans, and provide us with behaviours, customs, items, and artifacts, that become part of our heritage. Culture itself is a very broad term. Cambridge Dictionary defines Culture as “the way of life, especially the general customs and beliefs, of a particular group of people at a particular time”. One of the prominent authors in the field was Raymond Williams, responsible for the formation of the, at the time, “[...]innovative field of interdisciplinary education and research, cultural studies, which crosses over between the humanities and the social sciences.” (McGuigan, 2019, p. 7). Williams, in his work of 1958, wrote that

Culture is ordinary: that is the fact. Every human society has its own shape, its own purposes, its own meanings. Every human society expresses these, in institutions, and in arts and learning. The making of a society is the finding of common meaning and direction, and its growth is an active debate and amendment under pressures of experience, contact and discovery, writing themselves into the land. (McGuigan, 2019, p. 8).

This definition revolutionized the notion of Culture, in a time when scholars like T.S. Eliot, motioned the idea of Culture through the ideals of elitism and gatekeeping, or foreign exoticism, given to indigenous cultures for instance (McGuigan, 2019, p. 7). Thus Williams, as a form of criticism towards Elliot, in his book, revolutionized this notion, linking the concept of Culture with the ordinary of living.

Williams surged in a time where authors were developing and further contributing to the evolution of the cultural concept. Before Williams, names such as Max Horkheimer and Theodor Adorno’s (1944) were working on revamping the concept, in efforts to enlighten people to what should be defined as “culture”, and the importance of culture in

everyday life (Shmoop, 2022). Richard Hoggart followed suit (1957), with a combination of sociology and literary criticism, to display concern about the dominant elitist cultural definition, adding steppingstones to the concept of cultural studies (Shmoop, 2022). After Williams, other authors contributed to this growing field, such as Stuart Hall, the first editor of the *New Left Review*, a journal dedicated to discussing issues in society, politics, and culture (Shmoop, 2022).

In 1964, Hoggart founded the Centre of Contemporary Cultural Studies (CCCS) at the University of Birmingham, marking a point in time when Cultural Studies began to be pursued as an academic field of study (Shmoop, 2022). The creation of CCCS also opened the doors to interdisciplinary studies, and a place where subjects, otherwise snubbed away by traditional academia, could be discussed (Shmoop, 2022). From this point on, the CCCS began to expand, having for instance welcomed feminist scholars to be a part of the centre in the 70's, further broadening their views, as well as expanding geographically, both in the UK and abroad, to North America and Australia, in addition to becoming a scholastic field in various institutions, and creating their own cultural studies associations (Shmoop, 2022). Today, cultural studies are a well-grounded, remarkable field of study worldwide, present in many academic institutions, interconnected with sociology, anthropology, historiography, literary criticism, philosophy and art criticism, dealing with concerns such as gender, race, ethnicity and class, towards developing cultural knowledge in society (Britannica, 2022).

Hence, through the works of these scholars and the interdisciplinary approaches in the cultural studies field, the concept of Culture today, simply put, relates to anything and everything that may define and distinguish us humans. This distinction is what characterizes our own Cultural Identity.

According to Zhang et al. (2020),

Identity describes the relationship between the subject and the object. The subject of identity can be either an individual or a group. When the object of identity is a cultural element, such as cultural concepts, symbols, and customs, a so-called cultural identity is formed. The fundamental component of cultural identity is the individual's sense of belonging and psychological commitment to a particular culture and cultural group. Cultural identity is also a psychosocial process of acquiring, maintaining, and innovating cultural attributes.

Therefore, a person's upbringing, all of their life experiences, their established social interactions within a community, and their judgments and beliefs dictate their

cultural identity. What those people inherit as cultural traits from those interactions and experiences, is what is mentioned as Cultural Heritage.

## **2.2. Cultural Heritage**

This collocation results from the junction of both Culture and Heritage/Inheritance, meaning as someone can inherit something, an heirloom from their ancestors. That heirloom holds a beyond monetary, subjective value, presented in memories, places, times, people, conversations, and history. Specific to the people in question and their identities, it becomes a part of their cultural identity. UNESCO, one of the main international organizations that focus their time and effort in obtaining information concerning the cultures of the world, defines the term Cultural Heritage as

[...] both a product and a process, which provides societies with a wealth of resources that are inherited from the past, created in the present, and bestowed for the benefit of future generations. Most importantly, it includes not only tangible but also natural and intangible heritage. (2014, p.130)

More specifically, Cultural Heritage concerns certain elements that characterized and identified a specific culture in the past, and passed on through the generations over time, making part of their cultural identity, as in customs, traditions, languages, values, places, and objects (Fiore, 2021). Their preservation for future generations is of utmost importance, as their loss is equivalent to losing a part of said identity. Therefore, “they require policies and development models that preserve and respect its diversity and uniqueness since once lost, they are nonrenewable” (UNESCO, 2014 p. 130), hence the efforts seen by UNESCO and other stakeholders in preserving these cultural heirlooms. As examples of Cultural Heritage, there is anything from cultures and their customs, beliefs, rituals, and ceremonies, along with their philosophical, political, and ideological views, arts, music, languages, diets, clothing, sports, and, more recently, the cybercultures, given the exponential growth and access to the digital world (Baker, 2013, pp. 1–9).

### **2.2.1. Tangible and Intangible Culture Heritage.**

As previously redacted by UNESCO, any cultural heritage is sub-categorized by their physical perception and or/touch, or lack thereof, resulting in the Tangible and Intangible Cultural Heritage duality. Tangible Cultural Heritage (TCH), according to Fiore (2021), concerns any “physical artifacts produced, maintained, and transmitted

intergenerationally in a society”. Such examples include buildings and sites, like the Taj Mahal in India, the Great Wall of China, or Machu Pichu, Peru; monuments, like the Belém Tower in Lisbon, Portugal, as well as objects and artifacts, whether in art, like the Mona Lisa from Leonardo da Vinci, or historic findings, such as pottery.

As Tangible Heritage refers to palpable, concrete cultural references, the Intangible Heritage rounds the more abstract, inherited cultural elements. Portrayed as “nonphysical intellectual wealth” by UNESCO (Fiore, 2021), the

Intangible cultural heritage (ICH) refers to oral traditions and forms of expression, performing arts, social practices, rituals and festivals, knowledge and practice concerning nature and the universe, and traditional handicraft. It embodies the historical and cultural values and aesthetic habits of tourist destinations and is naturally compatible with tourism development. In recent years, travelers have sought to experience a variety of performing arts, handicrafts, food, and traditional rituals, and intangible cultural heritage has become one of the main driving forces of tourism (Zhang et al. 2020).

According to the Canadian Commission for UNESCO (2019), due to its utmost importance in safeguarding these cultural assets, UNESCO created the Convention for the Safeguarding of Intangible Culture Heritage in 2003, which addressed five categories of Intangible Cultural Heritage known as ICH5 to which any intangible cultural asset could belong to Those categories include (CCUNESCO,2019):

- Oral traditions and Expressions, such as proverbs, riddles, tales, myths, songs, and chants.
- Performing arts, music, dance, theatre, or other art forms passed through generations.
- Social practices, rituals, and festive events that are a part of the lives of certain communities, like rites of passage, ceremonies, and harvest celebrations.
- Knowledge and practices concerning nature and the universe, common in agriculture, cattle-breeding, cuisine, construction, and architectural methods.
- Traditional craftsmanship, practices, methodologies, processes, skills, and knowledge, concerning a certain craft that is culturally characteristic and

differentiated from others, whether it's pottery, woodwork, jewellery, weaving, embroidery, or iron work, among others.

Some examples of ICH are the Japanese Kabuki Theatre, the Tais traditional textile from East Timor, the manufacturing process of Bisalhães black pottery (Portugal), and even Portuguese Fado singing (UNESCO, 2021). Although the categories can be reiterated in other terms, and countries can use other systems, in their beliefs, to better identify their ICH, these aforementioned categories are universally proposed by UNESCO as elementary (UNESCO, 2021). Their safeguard is concerned as important because, as living heritage, they are players in promoting peace, tolerance, and reconciliation, in fostering community and well-being, as well as promoting human rights and sustainable development, and their contributions are at risk of disappearing due to several factors, mostly because of globalization. Therefore, it is imperative to safeguard this living heritage, that is, to protect it from disappearing while allowing transmission through generations and their natural evolution over time (UNESCO, 2021).

### **2.2.2. Heritage Languages**

From the intangible heritage a certain culture may present, one of the outstanding hereditary traits firstly perceived is their own means of verbal communication, their languages. These constitute the realm of Heritage Languages. This term is mostly used to designate, on a broader spectrum, the language/s experienced at home, different from the language used outside, in the society they are inserted, as is the case of diasporic peoples, immigrants, and/or refugees that relocated to another nation with varying cultures and languages, while preserving their native speaking at home, with their family (Ortega, 2019, p. 16). As Heritage Languages may also be referred to as the languages used by minorities or smaller communities, as well as diverse languages that are practiced in specific, regional and local areas, or possess ancestral and indigenous bonds (Ortega, 2019, p. 16).

Some of these inherited languages are highly uncommon and on the board of extinction, caused by globalization, the need to fit in the overpowering societies, and the need to learn their languages, seen as valuable assets to have as a person. Therefore, it is imperative to find ways to preserve this communicational form of heritage. Some communities resort to UNESCO to aid them in preserving these languages, provided the efforts are mutual from both parts, thus the enrolment on their list of Intangible Heritage

of Humanity or the list of Heritage that needs urgent safeguarding. As an example, the Whistled language spoken by agricultural communities in the steep mountains in Turkey (UNESCO, 2017). Another example of preservation that these communities could also pursue to bring more awareness to the language, and even make it an instrument of financial resources, consequential of tourism, for example, would be to create a stimulus in using such languages in commercially available songs and sponsor this musical form towards international recognition. In a way, they would be developing both their language and music heritage.

### **2.3. Musical Heritage**

As previously aforementioned, music is part of a person's Intangible Cultural Heritage. Even though the music itself is not defined as one of the five categories of ICH set out by UNESCO, some authors such as Tiago Pinto affirm that music is one of the most prevalent elements of Intangible Cultural Heritage, present in either category. As Pinto affirms:

It is surprising that none of these five categories explicitly includes music. That music is absent as a topic in its own right in the definition of ICH and, at the same time, plays such an important role within all kinds of ICH, once again points to its ambiguous nature. Music is, so to speak, “undetectably material” and, simultaneously and in apparently contradictory terms, “substantially intangible.” Its fluidity and evanescence always come through in performance. Music can be perceived only in live time and is directly dependent on the real action of its producer. Because it benefits from specific social and cultural implications, music becomes a powerful vehicle for symbolic and conceptual contents. It is for all of these reasons that it seems unnecessary to create a special category for music in addition to the five categories of ICH already designated in the Convention. Music is already an intrinsic part of all of the five categories of ICH. Furthermore, a special category for music could not easily be covered by a workable definition, because of the complexity and many-sided, even self-contradictory intangible character of the musical phenomenon as such: Music is expected mentally, appears in time, and remains in memory. (Pinto, 2018, pp. 50–51).

This phenomenon happens because music involves many aspects, like the language of the singers, the stories written and sung by them, the instruments used to produce the melodies and songs, as well as the way they sing, dress, and perform those songs, the time and place, all are possible representations of their cultural heritage. As Lidskog (2017, p. 35) concludes from his research, “[...] music provides cultural resources and expressive



practices that, consciously or unconsciously, are used by individuals and groups to understand themselves and their place in the world, to structure social relations, to shape identities, and to develop actions”.

Therefore, the use of music which by itself englobes other cultural heritage, a part of the artist’s identity, can present itself as a great catalyst to safeguard and promote some, if not all the perceived culturally inherited assets through it.

#### **2.4. Commodification and Commodities: defining in Economy**

In order to explain and understand the presented subject of the Commodification of Music Heritage, it is important to first clarify the actual concepts of Commodification, and its main object, a Commodity. Karl Marx defined it as what “appears, at first sight, an extremely obvious, trivial thing. But its analysis brings out that it is a very strange thing, abounding in metaphysical subtleties and theological niceties.” (T., 2017). The term Commodity is mostly associated with economics, in which is defined, according to Jason Fernando (2022), as basic goods “used in commerce that is interchangeable with other goods of the same type (...) most often used as inputs in the production of other goods or services.” Commodities are raw and elementary, sold at a minimum grade in the market, with no added value given by their producers (Fernando, 2022).

Even though the quality of a commodity can differ slightly, it is mostly considered uniform between producers, representing the same value, possibly being interchangeable (Fernando 2022). These standards are guaranteed by Futures Contracts established in a marketplace, dictating that a commodity of a certain grade, in a certain quantity, but different producers, with a minor variation in quality, will have the same value in the market for exchange (Fernando 2022). These contracts also guarantee that the producers don’t risk losing value in their commodities before harvest, by selling them through these contracts to maintain the price until their harvesting is complete (Fernando 2022). Some examples of the more traditional economic commodities are produced/harvested, like grains, coffee beans, salt, sugar, and beef, natural resources like natural gas and oil (petroleum and crude oil), or valuable minerals like gold, silver, copper, or iron ore (Fernando, 2022). More recently, the markets have also established as commodities financial products such as foreign currencies and indexes, as well as telecommunications, as in mobile phone minutes or bandwidth (Fernando, 2022).

Commodities are also highly regarded investments in an investor's portfolio diversification. According to Fernando (2022), besides the transactions between buyers and producers through Futures Contracts, there are also speculators, people that are a part of the commodities trading market, given their profitability margins associated with volatile price movements. Commodities are susceptible to inflation as well as price changes due to supply and demand. Therefore, many investors use them as a diversified investment to hedge against the consequential decreased buying power of the currency from inflation, and as a source of return on investment (ROI) when their demand increases.

While Commodity refers to the noun, the subject in question, Commodification is the action, the verb. Chen (2021) describes this action as the process of turning something into a commodity, that is, making something available in a market that never was.

## **2.5. Consequences of commodities**

Commodification can be a useful means to bring something new to the market and gain trade value. However, this process generates consequences, both good and bad, depending on the perspective of the viewer.

Positively speaking, commoditization generates more liquidity in the market, that is, the ease by which it can convert into cash (Hayes, 2022). This liquidity is possible due to the reason that commodification makes the commodity have a specific market price in comparison to its counterparts, making it more interchangeable, like a currency (Chen 2021). Also, concerning such transactions, because there are no differentiation factors or other individual characteristics that specify the commodity, as Chen (2021) mentions, the transaction process is more straightforward, making it possible to dispatch higher volumes at once. Furthermore, as Chen says, even though these higher volume transactions may affect the price of the said commodity, in the end, this price change will also generate more market activity and more money.

On the negative side, commodification can be poorly received. Critics have identified some negative consequences of commodification in the economy. As Chen (2021) deducts, commodification standardizes the commodity, removing it from any individualism, unique characteristics, and any brand identity of the commodified product, so that the interchangeability occurs between similar commodities, thus pushing competition and a price basis solely centred around the basic features. Also, this

standardization happens easily in bigger corporations, while any other similar product, with some unique features, crafted by smaller producers, will become obsolete due to strong competition Chen (2021). Lastly, the commodification of certain products can be perceived as unethical and immoral, and this happens often in bigger scenarios, like the black markets, where guns, drugs, body organs, and even people are seen as a product changeable for money, or in smaller instances, such as making a once free town park, go on to demand an entrance fee, as Chen (2021) exemplifies.

However, these consequences refer mostly to the commodities from an economic point of view. Cultural commodities, one of the main topics explored in this dissertation, as seen posteriorly, are portrayed differently, defined in other terms, and they too have their share of consequences, both good and bad, with support and criticism.

## **2.6. Cultural commodities**

“Commodities are no longer defined by their use but rather by what they signify”, said Baudrillard (1981), quoted in Fithratullah’s work (2019, p. 85). Besides the economic sector, both commodities and their commodification appear relative to other sectors, meant to reference something valuable and new to the market, to be used and commercialized. One of those sectors is the cultural sector, in which those products are referred to as cultural commodities.

This concept of a culture-related commodity is not new, given that authors such as Bernard Miège studied the phenomenon back in the 1970s, linking cultural commodification to the, at the time, rapid development of reproducible cultural and leisure products for private purchase, emphasizing audio and visual content (Miège, 1979, p. 297). Other researchers like Mokgachane et al. (2019, p. 154) take an approach toward tourism, and define these commodities as “[...] a process where aspects of a particular culture are packaged and availed for tourists to purchase.” Such aspects, as Mokgachane et al. note, include activities, artifacts, and others, (cultural heritage) common to a specific culture, which may be perceived as peculiar by people not cognizant of them. Furthermore, the selling of these cultural assets provides them with a market value, previously non-existent. (Mokgachane et al., 2019, p. 154). So Cultural Commodities are, by definition, just that: the commercialization of cultural assets, for the first time on a market (commodification) and afterward, providing them with a market value or, as Fithratullah (2019, p. 84) describes,

[...] something that could be sold and export(ed) even could attract more people to come and creating more benefits, especially in a nowadays global society [...] whether it is goods, product(s), services or even something intangible like tradition(s) and customs could be wrapped into a commodity and close related to consumerism.

As previously mentioned, economic commodities bring both good and bad consequences, the cultural commodification is no exception. In regard to the latter, as consequential, Fithratullah also states that, even though commodification of culture could create a “domino effect” in culture being thoughtlessly exploited to fulfil commercial and capitalist needs, this commodification process could represent a way to successfully preserve culture, as well as creating a driving force in the industries, economic and cultural creative, based on the needs of the society (2019, p. 85).

## **2.7. Examples of cultural commodities:**

### **2.7.1. Art**

Over the later years, there have been surging many examples of cultural commodities. One of those examples happens in the art industry. Although the original art piece itself is not a raw material that can be traded and kept at a competitive price market, like the economic stance of a commodity, the image of said art can be used in commercialization, through prints, copies, and other forms of merchandise that, consequentially, provide that art piece with a market value. Although commercialization of art is not a recent matter, Ash-Grimm (2022) refers to artworks such as the Sistine Chapel and the Last Supper as a manner to ‘sell’ Catholicism.

However, in the 20<sup>th</sup> century, the commodification of art has been emerging, as a means to profit from that image, willingly or not. (Ash-Grimm, 2022). Takashi Murakami is a plain example. Known for his “Superflat” aesthetic, but probably better known for his collaboration with the French luxury brand Louis Vuitton, Murakami “presents his art as a business strategy and challenges how art is conventionally exhibited”, while expressing a relation between art, commodities, and cultural identity in regard to the contemporary context of consumerism (Ash-Grimm, 2022). One of his works in collaboration with LV is a jewellery case with a graphic design of a panda on it, common to his artform, characterized by the use of elements of anime and Japanese pop culture, while cynically criticizing the Western ignorance towards Japan and profiting from it (Ash-Grimm, 2022).

Jeff Koons, an artist and sculptor, has also purposed his art through commodification and merchandising, though his capitalistic stance has been criticized by his peers for decades (Ash-Grimm, 2022). Koons commodified his sculpture of the “Balloon Dog” in collaboration with the clothing brand H&M, before auctioning the original piece for 50 million dollars back in 2013, the highest value achievable for a living artist (Ash-Grimm, 2022).

In opposition, other artists like Andy Warhol, saw their art commodified after they perished, against their desire. Warhol was adamant about the concerns involving capitalism, mass production, and commodification, showcasing it through his pop art and visual language, during the late 20<sup>th</sup> century. And yet, after his passing, his art suffered such commodification, exhibited in galleries and transformed into prints and many other types of merchandise for sale.

This divide is seen generally between artists. Although, as Ash-Grimm (2022) says, it can be commendable to develop a lucrative career with art, the consensus is that commodifying art and exploring it from a capitalist way is viewed as a stifle in creativity, authenticity, freedom, expression, and relatability, as the connection to it by the audience begins to lose meaning. Art is, in Ash-Grimm’s words, “the antithesis of capitalism”. Nevertheless, we live in a consumerist society, powered by capitalism. Not only art but other cultural assets are being commodified, either for the sake of the entrepreneurs, or for the sake of cities, regions, and countries, in gaining some form of revenue from culture whilst promoting it, purposely or not. This too is apparent with famous monuments and landmarks.

### **2.7.2. Monuments**

Famous monuments have been used and commodified for the wellbeing of their nations, regardless of culture. This phenomenon can be seen anywhere around the world, in famous tourist sites. One prevalent example is in Paris, France, with the Eiffel Tower. This architectural piece was engineered by Gustave Eiffel as one of the main attractions of the World Fair in 1889, this monument has become an *ex libris* of the city, putting France on the map as one of the worlds’ prominent tourist attractions, having over 6 million people every year getting into the grounds and climbing those staircases (or elevators) to the upper levels (Tour Eiffel, 2022). The ascensions are upon payment, there is a wide range of merchandise, from t-shirts with the tower’s image, stationery, home

wear, and even food, while any professional photographic work of the tower and its lights requires special permission by the Eiffel Tower Managing Firm (SETE) as such images are protected with copyright. The Eiffel Tower has become a commodified cultural asset, raking millions for the managing organization, the city of Paris, and the country, propelling the French culture and architecture throughout the world.

### **2.7.3. Music**

Amongst the demonstrated cultural assets as examples of commodification in culture, Music has got to be one of the most commercialized and marketed forms of art and cultural representation. Thanks to technology developments throughout the years that have allowed people to obtain access to music more easily, from the portable cassette player to the CD players, followed by the MP3 players and now, the music streaming applications, through smartphones and computers, music has become widely available to the masses. Hence it comes as no surprise how much worth its market has gathered over the years.

According to Mike Savage (2022), the global music market reached a worth of 26 billion dollars in 2021, an 18,5% increase from the previous year, and the fastest growing rate out of the last two decades, mostly due to the constant rise in streaming platforms' new users. Streaming has become a powerful force of revenue, having its numbers of subscribers been continuously rising, from 150 million paid subscribers in 2017 to 523 million in 2021, accounting for 65% of total revenues, whereas physical sales account for 19%, downloads account for 4% and the remaining account for royalties and licensing fees (Savage, 2022). Some artists stood out last year in terms of music revenue, such as Adele, Taylor Swift, and the ongoing trend, the K-Pop boy group BTS, the best sellers of 2021 (Savage, 2022).

BTS, acronym of *Bangtan Sonyeodan* (Hangul: 방탄소년단) is a seven-member K-Pop boy group that debuted in June 2013, under the BigHit Entertainment company in South Korea (BigHit, 2021). Other than Psy and his viral song “Gangnam Style”, BTS is one of the few Korean artists to achieve such massive global success, from their songs charting number one worldwide, to sold-out arenas and many other accolades, such as being named TIME’s Entertainer of the year in 2020 and winning Grammy Awards, Billboard Music Awards, American Music Awards and MTV Music Awards (BigHit,

2021). Though the obtained musical and commercial success is theirs to claim, it is also a reflection of the K-Pop industry worldwide.

## **2.8. K-pop as a music commodity**

The Korean Wave or *Hallyu* (Hangul: 한류) is the name given to the phenomenon, a name that, according to Haugland (2020), epitomizes the popularity of the Korean Culture, more specifically, entertainment media like K-Pop music and K-Dramas, coming from the Republic of Korea (South Korea). This term was first coined back in the early '90s, along with the commencement of diplomatic relations between South Korea and China in 1992 (Haugland, 2020). From this moment on, Korean entertainment began to gain popularity among the Asian countries during the late '90s and early 2000's, having branched out to Western audiences during the mid to late aughts and early 2010s, especially due to online virality, as it was the case for Psy in 2012, with "Gangnam Style" (Haugland, 2020).

This particular interest in the Korean culture comes, in a way, out of curiosity for the foreign, not only characterized by their appearance of soft, delicate looks, their fashion sense, their politeness and manners, in high contrast with the western ways regarded to entertainment people, along with their perceived talent, hard work ethics, and team spirit, to strive in such a competitive market (Haugland, 2020). Such fascination propelled the Korean culture to international status, with more and more people growing interested in the culture and language of this nation, bringing students from all parts of the world to learn Korean and experience the culture first hand, apart from those who begin to learn in their own countries, as it is an example the United States, where the number of students enrolling in Korean language programs increased 44.7% even though the general language enrolment in the country had decreased 6.7% (Haugland, 2020).

While the success and propagation of Korean culture is usually rewarded to the artists and the entertainment industry, this global phenomenon had beginnings and continues to influence a new form of economic investment. Unless they are independent, most successful artists and groups come out of the investment of entertainment companies, from seeking auditions to find new faces and talents, to training them in various areas, along with the major monetary investments into their debut projects. For instance, the girl group Loona debuted out of the efforts of their parent company, Blockberry

Entertainment, which reportedly invested a total of almost 9 million US dollars into training, solo debuts, sub-unit debuts, music production, music videos, and more (Koreaboo, 2019).

The South Korean government itself has also focused its efforts on making K-Pop as successful as it can be, given the economic opportunity to grow its economy through exports. Having gone through the economic crisis that swept the nation and many other East Asian countries in 1997, the South Korean government applied many changes and shifted focus towards new economic markets, in order to satisfy the requirements over the substantial loan requested from the International Monetary Fund, the IMF (Shapiro, 2021). Apart from lifting the censorship law, a constant inhibitor in media, the government, at the time, established the Cultural, Tourism, and Sports branches in the Ministry, in order to attract national talent, a demand that grew after the cultural embargo with Japan was lifted in 2000, resulting in their rising consumption of Korean media (Shapiro, 2021). To the government, music and other forms of Korean culture began to be seen as a means to impulse economic recovery and growth, therefore, policies to support cultural development, investment, and marketing were considered pivotal, especially concerning music, not as funding, but rather as an investment, as Shapiro (2021) points out.

This slow and steady investment began to show, as the economy recovered. The Korean entertainment industry developed and flourished, partly due to governmental aid. Investments in the cultural sector, mainly in music, reached 1 billion Korean Won (about 774 thousand USD) in 2009, then reached 319 billion KRW (~280 million USD) in 2013, while it is estimated an increase to 696 billion KRW (~584 million USD) by 2022, twice more in less than 10 years (Shapiro, 2021). All this effort comes, as Shapiro references from the Korean government, as a way to “promote the nation’s soft power”.

Music took a pivotal part in education as well. Music courses were added to the primary and secondary schools’ programs in South Korea, and through time it became a desirable and successful career option, where choosing a career in the entertainment industry, including musician, went from being desirable by only 9% of primary students in 1999, to 38% by 2012, a far outcome in a society once under censorship and pop music prohibitions, and where being a musician was poorly viewed and undesirable (Shapiro, 2021). Many cities adopted substantial music policies, Such as Seoul, turning the Chandong 61 district into a complete music hub, with a dedicated venue ladder, as well



as the city of Tongyeong, in efforts that made it a UNESCO City of Music (Shapiro, 2021). Music was also a part of people's lives during the pandemic, as it was intentionally integrated into healthcare, as a part of the care given to COVID-19 patients (Shapiro, 2021).

Investing in culture, education, and in dedicated infrastructures, music as part of healthcare, in the culture and creative industries, and, of course, tourism, K-pop, as well as other forms of Korean entertainment media, grew and outsold, all because the Korean government authorities realized the potential this sector could have if proper investment were to be made, as Shapiro (2021) notes. As a result, the Hallyu wave has generated a positive return to the country's coffers in the range of billions of US dollars (Shapiro, 2021) as the K-pop industry alone has amassed an all-time revenue in sales, in 2019, of 6.8 trillion KRW (5.26 billion USD) and an export value of 756 million USD, according to Statista's Research Department (2022), the eighth highest in the world (Shapiro, 2021).

However, there are caveats. Although innovative, the Korean music industry still suffers from some forms of censorship that are still enforced by the government, concerning violence and public indecency, while some cities and people are still adamant about music as an investment and as a career (Shapiro, 2021). Also, the K-pop industry, given its success, has become quite competitive, both in business and in music careers, causing a strain on people's mental health (Shapiro, 2021), being the pressure, anxiety, depression, strenuous working hours, and lack of privacy, the most common triggers felt by artists. Still, from observing some testimonies over time, for most, the pros outweigh the cons, as success in the industry is a synonym for fame, fortune, and a solid career.

Given the previous statements, it is clear that, in this particular genre of entertainment, there was a commodification set by the Korean government. K-pop, though it is a specific genre from Korea, it possesses international influences, a point in common to begin with in understanding their music. However, Fithratullah (2019,p.89) references that the motive why K-pop became such a successful example of culture commodification is due to three reasons, Competence (Hard Power), Attraction (Soft Power), and Criticism.

The first reason is related to the competence, or Hard Power, of the Korean government in investing, promoting, and marketing the genre, a government whose economy had a strong presence in Asia, in the technology and the automobile industries

(Fithratullah, 2019, p.89). Secondly, is the Soft Power of K-pop, its force of intrigue and attraction in the foreign markets, that is, keeping the original traits of culture, while going with the times and remaining contemporary (Fithratullah, 2019, p.89). The third reason is criticism, a means to market Korean culture as a field of study and research, as “a cultural phenomenon that is somehow interesting to be studied” (Fithratullah, 2019, p.90). Having reached these landmarks, the Korean Government successfully commodified K-pop into an international phenomenon, and one of the largest music industries in the world.

## **2.9. Consequences of Cultural Commodities**

The commodification of culture has proven to be a divisive topic among cultural stakeholders. Although it can be economically beneficial to nations and their cultural preservation to perform some form of cultural commodification, as seen in the aforementioned examples, some scholars, researchers, and Cultural Creative Industries workers, such as artists and musicians, believe otherwise, saying that commodifying their own culture, can bring more harm than good.

For instance, Mokgachane et al, (2019, pp. 162-163), have stated in their research about iKalanga music, a cultural sound, that its commercialization could temper the music’s authenticity. As the authors referred using the Domboshaba Music Festival in Botswana as a case study, this process of making iKalanga music more commercial in the festival, with added nuances of more mainstream sounds and styles (since some music in the festival included the use of modern instruments), iKalanga music may not be completely authentic anymore, in comparison to given definitions of authentic music as it might fall into, an authenticity that some of the festival’s participants may not proffer (2019, pp. 162-163).

Another concern that could consequentially affect the commodification of culture is cultural property. This concept refers to, as the UNESCO’s CDIS Methodology Manual defines (2014, p. 135), “[...] property, irrespective of its origin or ownership, which, on religious or secular grounds, is specifically designated by national authorities as being of importance for archaeology, prehistory, history, literature, art or science [...]”. In concerns about safeguarding this cultural property, some scholars have shown their disarray over the possible commodification of such property. Robert Layton and Gillian Wallace had already referred to such concerns back in 2006, “while even commodities

are cultural artefacts, certain objects, monuments and buildings can embody the values of a community, becoming cultural property” (2006, p. 68).

Even though the authors believe that culture can be legitimately commodified through tourist art and eco-tourism, there is also the risk of possible appropriation of indigenous artwork or the occurrence of artifacts for illicit sales (2006, p. 68). And if they grow in value, forgeries will surface, thus pushing the money even further away from the locales and their cultures (Layton & Wallace 2006, p.68). Along with the exposed propagation and availability of these artifacts, their cultural property can then be claimed, negotiated, and argued over, as the example of what happened after Yugoslavia’s dissolution in the 90s, where Serbs, Croats, and Bosnians began to dispute over cultural artifacts (Layton & Wallace 2006, p.68).

In this chapter, we have explored some ethical issues that may arise where there is a contest, between treating artefacts as commodities or as cultural property. It was drawn attention to the importance Bourdieu attributed to material culture in the transmission of habitus. Layton and Wallace mentioned said commodities are cultural artefacts, and certain objects, monuments and buildings can embody the values of a community, becoming cultural property. Traditional culture may be legitimately commodified through tourist art and eco-tourism. It may also be appropriated by outsiders who market indigenous images without the artists, or who dig up antiquities for illicit sale. If money can be made from marketing indigenous art and literature, fakes and forgeries will be perpetrated. Archaeology contributes to the creation of that value. The extent to which the descendent community can claim rights to its inherited cultural property, and the point at which images become freely available to enterprising commercial interests, is debated. Culture is negotiated and argued over. There were explored ethical issues where different communities dispute the significance of artefacts as cultural property. There were cited examples of conflict between Serbs, Croats and Bosnians following the disintegration of Yugoslavia in the early 1990s.

Having explored both sides, the pros and cons, the drawn observations show that commodification of culture may represent a suitable possibility to safeguard and generate revenue, that can be used for said protection and to further develop a new, niche market, like in the music industry, as this dissertation focuses on. Not only that but also taking advantage of concurring in the Eurovision Song Contest, both as a marketing and PR move, may positively influence that curve.



## **CHAPTER III:**

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### **3. Cultural Commodification and Eurovision as a Medium**

Having gone through, in the previous chapters, an extensive analysis of the Eurovision Song Contest, its rules, its most memorable moments and winners, followed by the contextualization of Culture, Heritage and its hypothesized Commodification in economic terms, as a way to safeguard endangered cultural assets, next, it will be discussed the proposition of using the participation in the Eurovision Song Contest as a way to promote culture. More specifically, to try to respond to the following question:

‘Why should a country go on to Eurovision song contest?’

Eurovision can be a great vessel not only to fame and recognition of the artists that participate in it, but can be also a great medium for exposure and future economic development. Below, there were gathered some possible advantages that could benefit the artists and the nations in the long run, their cultures and heritages, thus answering that question. By the end of the chapter, it can be found the introduction and obtained results of an empirical research done to the general audience regarding such subject.

#### **3.1. Exposure**

Nowadays, you are as popular as much as the exposure you were able to attain. In the advertising world, exposure means, according to Sam Platt (2018), “[...] advertising your brand, your name. The main aim with brand exposure or branding is to show off who you are as a people.”. According to Platt, this exposure is a great way to provide a further connection between “the brand” and the audience, in which the audience gets to know the brand better, and the brands to establish their name to the actual product, that is, brand awareness. In social media, for example, this exposure can be associated to the relationship established between brands and influencers. The influencers get to expand their own personal brand, while achieving a higher audience and businesses wanting to create relations with them, as business are also able to reach a higher audience and thus, a bigger market segmentation through them, whilst bringing more brand recognition.

Furthermore, this exposure can be done more easily, thanks to the higher reachability that the person living in the 21<sup>st</sup> century is able to obtain. As previously mentioned, social media, one of the developments originated from the evolution and accessibility to technology in this millennium, more specifically, the internet, has allowed people and brands to connect with their audiences in a faster and more cost efficient way.

Other technological developments in the multimedia and mobile industries made having a TV, a mobile phone and a computer intricate parts of our lives.

This exposure, though it is great for brands and companies, it has also made possible to expose information to a broader audience, ease to communicate and a larger availability at a lower cost rate (Arsalani et al., 2021, p. 19). If a country was to resource to these kind of platforms to promote their culture and heritage for example, it could mean bringing awareness to causes in a maximized level, and the Eurovision Song Contest could be a bridge to that end. As previously mentioned, Eurovision season is one of the most anticipated and watched events happening in Europe, with an established audience worldwide. Bringing cultural heritage to the show could mean exposing those cultural assets, the people and the country to the world, thus obtaining a platform to gather awareness to a cause, to reach an audience, and develop their economy, namely their culture, music, entertainment, and tourism industries (among others) while safeguarding their heritage, to promote their artists and establish their country as a cultural brand.

### **3.2. Merchandise/ing**

Having established a following, it is possible to then cater commercially to that audience, and that is possible in the form of custom merchandise and merchandising.

Merchandise is defined in the Merriam-Webster dictionary as “the commodities or goods that are bought and sold in business” (Merriam-Webster, 2022). Merchandising refers to the following step, sales. In marketing, merchandising constitutes the “[...] presentation and promotion of goods that are available for purchase for both wholesale and retail sales.” (Hayes, 2022). According to Hayes, such tactics range from marketing strategies, display design and studies as well as competitiveness, to guerilla tactics such as discount pricing. Merchandising also plays an important role in brand cultivation, customer experience improvement and ultimately, to drive sales (Hayes, 2022). Brands license their image for any kind of imaginable product that can be price tagged, from clothing, stationary, cookware, food, just to name a few, and this approach seems to obtain a lot of revenue. The Walt Disney Company for example, in 2020, gathered 54 billion dollars US in retail sales of their licensed merchandise (Statista, 2021), even upon a pandemic.

More recently, merchandise has been associated with content creators and online influencers, as a way to establish themselves as a brand, while on the plus side, it could help them generate a steadier source of income, through the form of Merchandise (or simply Merch, as it is nicknamed) Sales. This kind of merch usually revolves around clothing, like t-shirts, sweatshirts, jackets, and underwear, mugs and stationary, like figurines, emblems, pins, and even mobile phone cases, all of these on brand with the person in question.

These marketing strategies are not exclusive; music artists can as well take an opportunity into developing commodities, about their art, that can be sold and profit out of them, alongside their records, CD's, or vinyl's. These items could not only help them diversify their sources of income, but also developing their brand. T-shirts for example, can be great outdoors to advertisement. A similar concept that could exemplify this statement happens with the Hard Rock Café t-shirts. Furthermore, if these artists were to base their artistry in combining music with cultural heritage, and such combination were to be portrayed as well into their merchandise (as it was part of their brand), then this merchandising could bring awareness to their heritage. In fact, the ideal would be for these artists to establish a rapport with local governments and cultural institutions, so that the promotions and future profits could benefit both parties: Artists would make T-shirts that could become trends, such trends that could go viral and thus, bringing more awareness to them and to their culture.

### **3.3. Tourism and economy for the winners**

Eurovision is first and foremost an entertainment show in the musical industry, whose main purpose was to reunite a broken Europe from war. The high reach that the show has been able to attain, especially in these last 2 decades, may create effects in the markets that are exposed to it, more specifically, the winners, the then future hosting countries of the event.

Kendall Bard, in her 2018 research, *Does Winning Eurovision Impact a Country's Economy?*, concluded that Eurovision has effects on several economic indicators of a country, more so if said country was the previous year's winner and later hosting country of the show. Bard acknowledged that, hosting Eurovision after winning, contributes to the country's GDP development, imports and exports, it brings foreign direct investment (FDI), tax revenues, trade, and of course, tourism (2018, p. 29). These changes can be felt



specially in smaller and/or lesser-known countries, whose win all of the sudden brought them mass exposure, their image among their peers becomes improved and they become an emerging tourist destination (2018, p. 29). Abudy et al. have also concluded that winning Eurovision affects stock markets, “with an average abnormal return of approximately 0.35% on the first trading day following the victory” (2022, p. 15).

In Portugal’s case for example, having won the contest for the first time in 2017, after being a participant since 1964, brought more than success to the hosting city of Lisbon.

Firstly, it was reported that international tourism in Lisbon suffered a 37% increase in the Eurovision Month (May), an even higher increase felt than in Kiev, Ukraine, the previous year’s winner, of 20% (NiT, 2018). France, Germany and Spain were the major contributors, but in countries such as Sweden, Finland and Brazil, the number of flights booked to Lisbon for that event grew 1,5, 2 and 3 times more, respectively, according to a report conducted by eDreams European agency, representing a good increase in markets to which Lisbon was less popular (NiT, 2018).

Secondly, Jorge Mangorrinha, a Tourism professor and Eurovision researcher, synthesized 12 points that would remain after Eurovision 2018 happened “of a sociocultural and economic nature, from the perception of the public and the resident population to organizational and business (translated)” (Lusa, 2018). Some of those points remark the demonstration of a "more rational" event organization model, where culture is combined with other dimensions of the event, such as: urban, technological, convivial and festive, political, ritualistic, the widening of the cultural and pedagogical role from Portuguese media, Lisbon becoming a staple city for events, touristic diversity with new procurement tendencies, as well as new implications in cultural and urban policies, together with the long term effects that such mega events have locally, as Mangorrinha exemplified, the World Expo 98 and the Euro 2004 soccer cup (Lusa, 2018).

As it can be seen, participating and, importantly, winning Eurovision brings many positive consequences to the hosting city and country in general, mostly perceived socioeconomically, as boosts in economy and tourism, but also in culture, entertainment, and policy (Lusa, 2018). These are just some of the many advantages of participating in Eurovision. Combined with the exposure of cultural heritage, such advantages may even be felt in other terms, like the propagation of cultural tourism for instance.

### 3.4. The power of Fandoms

Fandom Culture has really been a popular object of study discussion over these past years. According to Fuschillo, (2020, p.3-5) not only Cultural and Media Studies have been researching this phenomenon, but also researchers from Marketing and Consumer Behaviour have also invested into finding more about Fans and their social interactions, hence Fandom Studies having arisen.

In these studies, a Fan is perceived as “a person with a relatively deep, positive emotional conviction about someone or something famous ‘a person with a relatively deep, positive emotional conviction about someone or something famous[...].’” as Fuschillo quoted from Duffett in his study (2020, pp. 3-4). These people are driven to explore and participate in social practices with like-minded people, whose identities are connected with the pleasures drawn from popular culture, thus creating a Fandom (2020, p. 4). Although they can be defined differently between researchers, such as Jenkins saying that they act as cult members, hierarchically, towards material objects, as a source of meaning or, in consumption research, where they were dubbed as “working consumers” and “brand enthusiasts”, they all conclude that fans commit to their culture, or Fandom, defined as subcultures characterized by consumption, with alternative ideologies, and a religious-like devotion (2020, pp. 4-5). These fans are usually nicknamed after what they preach. Eurovision for instance, has its own Fandom, named the “Eurofans” (Agam, 2022). But what importance do fandoms play in cultural heritage and Eurovision?

Coming back to Fuschillo in his 2020 article about Fandoms, he describes what Consumer research has proven, which states that

[...] fandoms generate value in the market through a hybrid economy of coexisting and/or contending modes of exchange, such as gift giving, sharing, and so on, which de facto change the dominant monetary exchange culture of the capitalist market [...] However, the market is not the only battlefield of fandom activism, social and political issues are also at stake [...] Fans use all their consumption-related skills, practices, and competences with the support of networked communications to make a difference. They identify a common cause, set up a mobilization strategy, educate and motivate their supporters to have a political impact that ranges from human rights to labour rights, gender rights, and so forth [...] (p.19).

Taking into consideration the established fandom culture surrounding Eurovision, this could be a significant, beneficial step to Cultural Heritage. Inserting Cultural Heritage in Eurovision would also mean exposing it to the fandoms, who could become intrigued

and develop a fascination by it. Furthermore, they would contribute to it, as it could symbolize to make a difference, to support a cause for the better good, to safeguard that culture and identity. If there were artists to come to Eurovision with a mean to showcase their cultural heritage, and even possibly create some form of merchandise related to it, the fandoms could easily relate to that will and contribute, both monetarily, communication-wise, and in educating and promoting to themselves and the others outside the fandom. Lately, there has been a surgency in cultural heritage related songs in Eurovision that are getting momentum. These trends can partially be related to the effects of the fandom cultures associated with the show.

### **3.5. Notable examples of successful cultural presence in Eurovision**

Given that the Eurovision Song Contest involves a panoply of countries from all around Europe (and now Australia), it is inevitable that each participating country presents elements that are connected to their own cultures and identities, since music, as previously discussed, is itself a cultural asset, and every country, region, person will influence and be influenced by it. Throughout the six decades that the show has been running for, there were cultural remarks made that brought their nations to the map, colloquially speaking. Sometimes, those efforts are seen not even in the participating songs, but also, in the many forms of entertainment provided to the audiences during the interval breaks, or time fillers. One of said times happened in 1994, a pinnacle of music and cultural exhibition on the ESC and television, and that was *Riverdance*.

*Riverdance* was the interval act held during the show's run in the hosting city of Dublin, Ireland, a performance that could entertain, represent and show some of the Irish cultural heritage to the broad audience that was watching Eurovision at the time. Composed by Bill Whelan and choreographed by the main dancers Michael Flatley and Jean Butler, *Riverdance* combines the joint venture of Irish folk step dancing, a tradition dating back to the 18<sup>th</sup> century, with Celtic singing and melodies, along with more contemporary styles of dancing and presentation (Riverdance, 2014). The show is based on the story about an "Attractive, young Irish men and women fall in love, are torn apart by emigration, but triumphantly return to Ireland and are reunited" (Farrell-Wortman, 2010, p. 312). The show included the performance from the Celtic choir Anúna, instrumental performances of typical Celtic instruments and, of course, the solo dancing performances of Butler and Flatley, as well as the dancing group's final steps as the

performance's closer, to an estimated viewing audience of 300 million people (Riverdance, 2014).

From that year onwards, the show gathered a massive success, from winning Grammy Awards in 1997, to sold out shows in the US, Canada, Ireland, UK and other countries in Europe, as well as across Asia and Oceania, topping music charts and performing many show's residencies over 25 years (Riverdance, 2021). This show meant a lot for the Irish because, not only was it able to export Irish culture to the rest of the world, and became synonym with the Irish cultural identity, but also having done so successfully, during a time when the country was trying to lift its economy, *Riverdance* proved to be a contributor to that economic expansion from Ireland, later nicknamed the "Celtic Tiger", for its economic recovery (Freitas, 2019, pp. 72–76).

From image licensing, brand deals, adverts and more (Farrell-Wortman, 2010, p. 319), *Riverdance* became a source of revenue not only for the company, but also for the country (Freitas, 2019, pp. 75), making one of the best examples of culture heritage and identity export, while creating a profitable business and developing that cultural asset into an industry. Although it was an interval act, that so happened to become a world sensation, there are in fact examples of actual participations in Eurovision that demonstrate similar paths, as seen up next. For reference, these examples are no older than 6 years, given the relevancy to a most recent timeframe.

### **3.5.1. Jamala: Ukraine, 2016**

Susana Jamaladynova, better known as her artistic name Jamala, is a Ukrainian singer whose participation in the Eurovision Song Contest was surrounded by controversy. Jamala was selected to represent Ukraine in 2016 with her song "1944" a song whose main message surrounds the deportation of Crimean Tatars by Josef Stalin, as well as the Russian annexation to Crimea in 2014, a subject close to her, as a native Crimean Tatar herself (Stephens, 2018).

Jamala presented a ballad, sung both in English and in Crimean Tatar Language (Eurovision, 2016), while evoking strong emotions thorough such a heavy topic (Stephens, 2018). These emotions were felt throughout the over 204 million viewers worldwide, granting her that year's win (Eurovision, 2016). During her winning speech, she emphasized her desires for love and peace to everyone (Stephens, 2018).

Jamala's entry in the Eurovision Song Contest represents a valid example of using cultural heritage on the show and bringing awareness to it, as she was able to not only express her Crimean Tatar cultural identity, and major historic events that affected those people, but also her native language of Crimean Tatar, spreading it over a 200 million people audience. However, this song didn't always have the warmest of welcomes. Critics saw this song as a political bias, a stance like many others the organization tries to vehemently veto, as they have said many times that there is no place for Politics in Eurovision (Stephens, 2018). Furthermore, tensions were felt between Ukraine and Russia, both in the contest and in foreign affairs (Stephens, 2018). Nevertheless, Jamala brought the contest to Ukraine, as well as public awareness to Crimean culture.

### **3.5.2. KEiINO: Norway, 2019**

KEiINO is a music trio from Norway, found in 2018, composed of Tom Hugo Hermansen, Fred Buljo, Alexandra Rotan. Hermansen is an award-winning singer and song writer, whose extensive CV includes many Asian hits, especially in the K-pop industry, writing songs for well-known groups such as EXO, SHINee and TVXQ (Eurovision, 2019). Fred Buljo is a Norwegian native from the northern town of Kautokeino, hence the group's name. Buljo had already established himself as a Rapper in Sami language back when he was in the group Dulova Duotta, while currently is considered one of the most talented performers in the Sami music scene (Eurovision, 2019). Lastly, there is Alexandra Rotan, a young artist that had already had an extensive background in music, from participating in music contests in Norway, as well as doing back vocals to famous music producers such as Alan Walker (Eurovision, 2019).

Together, the trio competed nationally with "Spirit in the Sky", a song written by Hermansen and his husband, that combines their cultural heritage with contemporary society issues. In the song, they express the beliefs practiced by the Sami people, of the ancient Sápmi region, in northern Europe, in spirits (Veen, 2019). These helping Spirits would take shape of an animal, named 'Sáivu-loddi' or 'Sáivu-sarvvát', so much so that their logo as a group consists of three animals, each representing their own spirit animals or protectors (Veen, 2019). The Sami beliefs, together with the feelings of bravery, love, and uniqueness, as they expressed on social media, the song represents a story about "brave men and women that have fought, and are fighting, for the right to be respected and loved" for who they are (Veen, 2019).

This relatability with the audiences' cultural identities lead to the song being well received by the public, having won the Melodi Grand Prix, the Norwegian national selection show, winning a ticket straight to Tel Aviv, where the 2019 Eurovision was held. In Eurovision, this song fit right in: contemporary Scandipop and electronic dance, sung mostly in English, mixed with traditional Sami music and chanting (Joik), backed up by lyrics that represented society's issues concerning love and gender (Veen, 2019), proved to be a success and it showed. They qualified for the finale and the live audience was excited listening to their song live, with many singing along to Bulio's parts in Sami. The public at home thought the same, as they got 1st place in the public voting (Eurovisionworld, 2019). Although it was not enough to bring the crystal microphone back to Norway, they were the winners in the public's eyes.

Currently, from collecting data, the song has amassed over 22 million views on YouTube combined between the national selection, their music video and ESC performances, in their own official Channels, and on Spotify, the song amassed 40 million streams, as of the 10<sup>th</sup> of July 2022. These numbers are only a small reflection of the accolades that the group was able to achieve. After their debut and ESC presence, the group has received international recognition they have been certified platinum 3 times, they have reached number 1 in Norwegian charts, reached number 2 on Spotify's Global Viral Chart, have won 7 Scandipop and 2 Sami Music Awards, along with other awards' nominations (KEiiNO, 2019). They claimed popularity and success, along with spreading awareness about social issues and, of course, the Sami culture, proving to be one of the examples that can testify in favour of cultural heritage in Eurovision.

### **3.5.3. Go\_A: Ukraine 2020 and in 2021**

The Ukrainian public has proven, more than once, their stances when it concerns their cultural heritage, and those proofs are represented in the acts they elect to go and be performed on the Eurovision's main stage. Although it is not considered a rule or a prerequisite, as there have been many Ukrainian entries in Eurovision that delved into the mainstream pop, rock and electro genres, might I add that some really performed quite well and were well received by the public, lately, it seems that the songs that represent culturally Ukraine have been performing well in Europe. As aforementioned, Jamala and her win in 2016, with a song about historical and cultural events that influenced the Crimean Tatars, and recently, the band Go\_A also seems to have followed a similar path.

Formed in 2012 by the hands of Taras Shevchenko, a music producer and the first piece of the quartet, as a way to create a group that would combine the genres of modern EDM with the traditional Ukrainian folk, Shevchenko began searching for people to join in and completed the group (Veen, 2021). Kateryna Pavlenko, the vocalist, Ihor Didenchuk, a sopilka player, and Ivan Hrihoriak, lead guitarist, were added, thus forming Go\_A (Veen, 2021).

The name itself also holds a special meaning, as with Go\_A, they mean to go back to the beginning of the alphabet, to the start, to their roots, with their music (Veen, 2021). They do so in a way that harmoniously mixes ‘the old with the new’, with Kateryna singing in the white voice technique and Ihor playing a sopilka, together with Taras’ EDM sounds and Ivan’s rock feels (Veen, 2021). The white voice technique (from the Ukrainian білий голос, romanized: *bilyi holos*) is a folk singing technique common to the Slavic countries, characterized by an open throat sound, with a chest register close to a controlled scream, a bright, intense voice with a modal register-like speech (Gubenkova, 2018, 1:44–2:04). A sopilka is flute instrument, consisted of 6 to 10 holes made out of wood, although the earlier finds were made out of mammoth bone and dated back to the Palaeolithic Period (CBC Music, 2017). These flutes were commonly used by shepherds, as to imitate the sounds of bird calls and insects, originated from the eastern and southern Carpathians (CBC Music, 2017). Together, these sounds establish the folk elements present in Go\_A’s music.

Prior to Eurovision, the group enjoyed success in music festivals, not only in Ukraine, but also in other European nations such as Poland, Belarus and even Israel (Veen, 2021). This experience made them able to develop their performance skills (Veen, 2021) and acquire fans beyond Ukraine, which could play in their favour on the Contest, as some public was already aware of their music, thus developing their fandom. Such fans are in fact the reason why they even went on to participate on Vidbir, the Ukrainian national selection show, leading to Eurovision. They expressed in an interview that many of their fans had written to them that they should do so, as their music “has a pronounced signature of unique authentic Ukrainian culture” (Veen, 2021).

In 2020, they were selected through Vidbir to represent Ukraine in Rotterdam, the Eurovision’s hosting city. Their song *Solovei* or *Nightingale*, a song fully sung in Ukrainian, (the first time in the country’s history on the show), portraying in the lyrics a story about a strong girl that falls in love, but no longer taken seriously, uses her power

reverse the situation with dignity (Eurovision, 2020). The song was well received but due to the surgency of the Corona virus pandemic in Europe, the Eurovision Song contest was cancelled for the first time ever in its history, and thus their final position was never established. However, they were back 2021, with the song *Shum* (Noise), mixing Ukrainian folklore stories about nature and seasons, with their electronic music vibes, a song that carries a message of unity and hope “[...] that we all should unite for a common goal in order to do something good and important” (Kelly, 2021).

In 2021, back to Rotterdam, Go\_A swept through the competition towards the finale, in which they managed to obtain the 2nd place in the eyes of the public, but combined with the jury vote, they established themselves in 5<sup>th</sup> place overall (Eurovisionworld, 2021), still a great final position nonetheless, and a significant contribution to the Ukrainian cultural awareness. After the show, the group’s success further escalated. Even without the mass attention and exposure of the live show in 2020, *Solovei* managed to gather over 11 million views as of July 19<sup>th</sup> on YouTube – dispersed through several official videos - while its successor to the show *Shum* has performed even better, gathering so far 73 million views dispersed through the official channels on YouTube.

As of recently, they have toured through Europe and performed in many music festivals, from higher attendance ones like the Glastonbury festival in England, to more local festivals such as the MED Festival in Loulé, Portugal (Blitz, 2022). Not only they are, as a group, gathering interest in Ukrainian culture, but also gathering awareness to the current war that has been going on between Ukraine and Russia, and donating proceeds to the Ukrainian army (Blitz, 2022), to preserve their people and the culture they have been showcasing to the public.

#### **3.5.4. Kalush Orchestra: Ukraine 2022**

The Kalush Orchestra became over these past months a musical symbol of Ukraine’s people and resilience. A combined project between the group Kalush - constituted by Oleh Psiuk, the lead vocalist, and Vlad Kurocha, a dancer - and Ihor Didenchuk, the sopilka player from Go\_A, with the addition of Tymofii Muzychuk, Vitalii Duzhyk, and Dzhonni Dyvnyy, they became the nominated representants of Ukraine in Turin, Italy, as the actual winner of this year’s Vidbir show, Alina Pash, was disqualified due to related travels to the, at the time, Russia-occupied Crimea (Bento,



2022). Kalush Orchestra, as runners-up to Pash, were elected as this year's representatives (Bento, 2022).

Prior to the competition, Kalush Orchestra had already enjoyed some success, as some of their songs, like *Dodomu (Home)* along with the rapper Skofka, were well received and gathered millions of views online, pulling the attention from Def Jam Records, the label behind artists such as Jay-Z, offering them their representation (Bento, 2022). This partnership only helped them to reach a bigger audience (Bento, 2022).

The song that they chose to perform is called *Stefania*. a blend between American style Rap with a folk melody, full of Ukrainian cultural nuances and references, brought as an ode to Psiuk's mother, who became a maternal symbol to the country, has the war broke out between the neighbouring countries (Bento, 2022). Even though the war created some unavoidable setbacks to the group, as some members were on the ground helping the defence forces, others were volunteering with allocational, medical, and transport aid to refugees, which in comparison with the other participants in Eurovision, translated into a lot shorter time to rehearse and stage the performance (Bento, 2022). Nevertheless, the group still managed to pull a show in the expected standards from any other performance in the ESC (Bento, 2022).

Everything from the music, with the sopilka and other traditional sounds, to the outfits they wore, traditional garments from Ukraine, some as old as a century, which in, proved themselves intriguing, in Bento's opinion (2022). From the moment they were selected until they stepped foot on the Turin's stage, Kalush Orchestra was already one of the favourites in the betting sites as this year's winner, with a 61% chance of victory, a number never seen before, representing not only a fascination with what culture they were bringing to the stage, as well as the European's stance on the ongoing conflict in Ukraine (Bento, 2022). In Turin, they were crowned as this year's winners, with the combined votes of the jury and public granting them 631 points, a new established record, with 439 points from the public alone, out of the maximum possible 468, given the number of countries voting (Eurovision, 2022). Not only that, but they have also achieved the feat of being the first ever winning song to feature rap (Eurovision, 2022).

While celebrating their Victory, the group also shared their gratitude to the European nations, for their voting and support to them and Ukraine in such a difficult

time. Their win also granted them the title of Ukraine's ambassadors by the president himself, Volodymyr Zelensky, to

[...] continue to embrace their roots, aiming not only to engrave ancestral parts of Ukrainian culture in the hearts of future generations, but to share them with all the countries that stop to appreciate the festival's heterogeneity. (Bento, 2022, translated)

Their success, whether for the best or the most mis-unfortunate reasons, propelled the Ukrainian people's culture, resilience and folklore, for the entire world to see.

Some other examples of successful cultural propagation through music in the ESC worth mentioning include 2020's Eden Alene from Israel, with the song *Feker Libi* (*My Love* in Amharic, an Ethiopian language). Out of 4 songs submitted and performed, in the chance towards representing Israel in the later cancelled 2020 Eurovision Song Contest, Alene won the crowd's likeness with *Feker Libi*, a song where she references her love life and her love for her Ethiopian cultural heritage, through language and typical music styles, or as one of the song's writers, Doron Medalie mentioned, "an African celebration mixed with pop", (Agam, 2020).

The song is mostly in English, but there are some key expressions, such as "my love" in Amharic and Arabic, others such as "I love you" in Hebrew, accompanied with a made up, pseudo-African language (Agam, 2020). The use of such number of languages revolves around the fact that Alene believes in love has an important, universal feeling, perceived through any language barrier (Agam, 2020). During the performance video, it is noticeably present the African cultures, from an all POC performance group to the dance and singing. (Agam, 2020). Granted, in the end, the song did not have the proper exposure Eurovision would have given to it, given the pandemic and consequent cancelation, but having reached more than 4,5 million views on YouTube is an honourable accomplishment, for her and her Ethiopian cultural heritage.

The following year, Russia' entry was in the talks due to the bend between culture and social commentary. Manizha's song *Russian Woman* was the chosen theme to represent the nation that year in Rotterdam. This song has language hues in Russian, English and Tajik, along with the main message, regarding the challenges of immigration, as her and her family fled from Tajikistan to Russia to avoid a civil war (Eurovision, 2021). In her performance, she wears a mechanical, big round dress, made out of pieces of cloths sent to her from women all around Russia, later opening up and revealing a

jumpsuit, as a reference to her mother working in the Factories to provide for the family (Eurovision, 2021). In cohesion, she also talks about the society issues towards Russian women as she mentioned,

This is a song about the transformation of a woman's self-awareness over the past few centuries in Russia. A Russian woman has gone an amazing way from a peasant hut to the right to elect and be elected (one of the first in the world), from factory workshops to space flights. She has never been afraid to resist stereotypes and take responsibilities (Kelly, 2021).

The song did fairly well in the competition, having passed to the finale and achieved the 9<sup>th</sup> place with 204 points, a balanced voting from both the jury and public, concerning her final ranking (Eurovisionworld, 2021). With this song, Manizha continued to bring awareness to cultural and societal issues, such as immigration and gender inequality.

As it is noticeable, there are a few case studies from Ukraine used as examples. Although such representations in this dissertation form Ukraine may seem to carry a personal bias towards the country, it is important to disclaim that is not in any way applicable. The vast representation of Ukrainian Artists and songs chosen to represent their country in Eurovision is due to the fact that they represent strong, recent examples of successful cultural representation, as well as placing high in the contest scoreboards. There have also been more examples throughout the years, but may be deemed dated to the objects of research.

Concerning the aforementioned examples, it can be perceived an ongoing trend of countries and artists wanting to show more of their roots to the Eurovision audience. More countries want to diversify from the typical songs that are presented and, using their own cultural heritage to do so, seems to be the most rewarding choice. However, they are innovative with their productions: most artists have chosen to add or mix their cultural heritage with other musical genres, as to keep the song current and to fit with their artistic styles. There is also a multilingual presence in those songs, as most are sung in their native languages intertwined with English, so that there's a familiarity and ease to decipher the sung messages. In a way, there seems to be a hybridism of musical genres in these songs.

### **3.6. Public Awareness and Opinions; Quantitative and Qualitative Research**

In order to further develop this research, it was perceived as best to not only properly introduce the audience to the core concepts behind Eurovision and Cultural Commodification, but also to provide some examples proving how Cultural Commodification and the Eurovision Song Contest can coexist and, in a certain way, be advantageous for each other. However, even though the popularity and momentum of the aforementioned examples reflect the public's reception, they are not sufficient to make a conclusive opinion about the subject. Therefore, it was thought best to perform additional empirical research, by performing market research and actively involve the public in such enquiry. Hence, a survey was conducted.

In this survey, sharing the same title as this dissertation, there were performed several sets of questions in order to obtain direct and current data, regarding people's opinions concerning the ESC and Cultural Commodification. This survey was conducted during a specific period of time, having each draft been on air for two weeks, from the 23<sup>rd</sup> of May until the 5<sup>th</sup> of June 2022. The enabling link was shared publicly with the masses, on the first day of the time period, in places such as TUGAvision, a private community group on Facebook, consisted of Eurovision fans from Portugal and globally. It was also asked to be performed by acquaintances, as well as being requested to be shared though the academic community at ISCAP,I.P.P., requested directly by email to the Communications and Public Relations Office, two times, both of them without any response. Given that such requests were not met, and the link was consequentially not shared, the number of participants was limited.

The survey was also conducted bilingually, in both English and Portuguese, while presenting a structure consisted of three sets of questions, given the respective information concerned. The first set was about Demographics, to map the demography that took interest in the subjects and participated in sharing their opinions. The second set was about Eurovision, their stances on the show, their watching and voting habits, as well as their music listening habits regarding ESC participants. The third set was about Cultural Commodification, the public's awareness and knowledge of Cultural Heritage, its presence on the show, and possible Commodification through music. In total, 92 people participated and gave their answers to this survey. The survey's structure, with the

respective questions and segments, as well as the obtained answers are present at the end of this dissertation, as Appendixes 2 and 3 respectively.

### **3.6.1. Demographics**

Concerning the responders' demographics, it was asked to them in what language they wanted to respond (either Portuguese or English), along with six main demographic questions: their age, gender, nationality, their current residency region and district (if they were Portuguese residents) or country (for foreign residents), their education credentials, and lastly, their current professional situation.

Concerning their opted language, 7 out of 92 people, approximately 7.6%, chose English, while the remainder majority, 92.4% , opted for Portuguese, showing that majority of people inquired were in fact Portuguese, understandable given the geographic disposition of this research, or foreign residents that knew and understood Portuguese chose to do so.

Next, it was asked their age, in the question "1.1. Age". In this question, the responders could identify their age by selecting the age interval they belonged to, such as follows: under12, 13 to 17, 18 to 24, 25 to 34, 35 to 44, 45 to 54, 55 to 64 or over 65. In total, the majority of the respondents belonged in the age group of 25 to 34 with 37%, followed by 18 to 24, with 32%. Concerning the question 1.2. regarding their gender, the majority of the constituents said they identified themselves as male, about 58%, 41% as female, and 1% as non-binary.

In the following questions, they were asked about their nationality and residency status. About the question 1.3., the majority affirmed to be of Portuguese nationality (97%), Luxembourgish (1%), Greek (1%) and Brazilian (1%). About their residency status (question 1.4. and following sub questions), the majority affirmed to reside in Portugal, about 88% of the constituents, while the remainder 12% affirmed they did not. The Portugal inhabitants were scattered through the continent and autonomous regions, being the majority from the North region (35%), followed by the Centre region (34%), the South (14%) Madeira (4%) and Azores (1%). In these regions, the high-density districts of Porto and Lisbon prevailed as the living district. Those who affirmed to not live in Portugal, claimed as their country of residence the UK, France, the Netherlands, Belgium, Norway, Cape Verde, Brazil and USA.

Following nationality and residency, the constituents were asked about their education and current professional situation. About 52% affirmed to have a bachelor's degree, 28% said to have a master's, and 4% mentioned a PhD, while the remainder 15% affirmed to have at least a high school diploma. Regarding their current professional status, the majority affirmed to be working (61%), followed by students (24%), working students (9%) or unemployed (7%), thus concluding the demographic segment of questions. Next, will be displayed the responses concerning the Eurovision Song Contest itself.

### **3.6.2. Public's stances on the Eurovision Song Contest**

As the second set of questions present in the survey, in this part were proposed nine questions, whose main objectives were to collect information about the public's opinion about Eurovision, the selection program in their country, along with their viewership and following of both the programs and the participants.

The first two questions had a massive positive response towards the program. In the first question, it was asked whether they knew Eurovision or not, to which all participants answered "yes". The following question asked them if they were Eurovision watchers, to which also everybody answered "yes". The third question, concerning watching time, the survey showed that 20% started watching Eurovision in the past 10 years, 45% in the past 20 years and 35% has been watching Eurovision for over 20 years. On a personal note, it was asked if they considered themselves as a Eurovision fan, to which 96% affirmed so.

When it comes to their country's national selection program, to qualify a participant in Eurovision, 90% of the constituents answered that they watch the show, and 8% said "sometimes". Concerning participating in the voting procedures, although 27% said that they voted, and 29% said they voted sometimes, a big percentage still said that they don't vote (43%). About the voting procedures in Eurovision, it showed a slight improvement, where 29% said "yes", 33% said "sometimes", but the majority still said "no".

Lastly, the final two questions concern the show's participants. First it was asked if they listened to and/or streamed the songs that were presented by the artists in Eurovision, after the show ended, to which 90% said they did, 7% did sometimes and only 3% said they didn't. Then, they were asked if they bought singles, Ep's or albums, physical or online, that included such songs. Here the response was more negative, as the majority (66%) said they didn't, and only 17 percent strongly affirmed, while 16% said they did

sometimes. Having obtained the responses concerning Eurovision, the following set of questions regards the Cultural Heritage and possible commodification.

### **3.6.3. Music, cultural heritage and commodification**

In this final set of questions, the audience was asked about their knowledge and opinions in regard to Cultural Heritage, Musical Cultural Heritage and its hypothetical commodification through the contest. The first three questions inquire the constituents knowledge about Cultural Heritage. When asked about knowing what Cultural Heritage was, 96% said they did know. Next, they were asked if they knew that music could be considered Intangible Cultural Heritage, to which 93% said they did. In the third question, when asked about their awareness of any musical heritage in their country, region or city, 88% affirmatively said they were aware.

The following questions were proposed to find a level of agreement, from one to five, and five being the highest level of agreement, about the proposed statements concerning Cultural Heritage. When asked “How would you feel about representing musical heritage on in Eurovision?”, the majority agrees with the proposal, having 77% showed a level equal or higher than 4, while 5 was the most given answer, by 43% of people. Next, they were asked if they agreed about representing musical heritage on Eurovision, to which also 77% agreed on a level equal and higher than 4, while the most given answer was 5, with 41%. To the question “Do you agree they could attract more visibility and promote that cultural heritage?”, the enquired people answered that they did, with 73% agreeing on a level equal or higher than 4, and being 5 the most answered with 38%. At last, when asked if they agreed with the fact that the song could be a commercial success, the agreement grew more hesitant between people, as the level 3 was the second highest given answer, with 33%. Nevertheless, most people seemed to agree with that proposed fact, having 69% answered a level equal or higher than 4, and being 5 still the most given answer, with 34%.

As to give the inquired people some examples of Eurovision entries that contained and displayed cultural heritage in them, whilst being well received by the masses, the questions 3.8. until 3.10, were in that direction. There were given five examples in these questions, some of them used as case studies in this dissertation, to obtain the public’s tastes and cultural awareness, namely:

- 2019, Norway: KEiiNO – Spirit in the Sky;

- 2020, Azerbaijan: Efendi – Cleopatra;
- 2021, Russia: Manizha – Russian Woman;
- 2021, Ukraine: Go\_A – Shum;
- 2022, Ukraine: Kalush Orchestra – Stefania.

About KEiNO's entry, the majority said to have enjoyed the music, with 68% answering they either liked (39%) or loved the song (29%). The majority was aware that the song included cultural heritage (67%), but from said majority, half of them said to not have looked for information regarding said cultural heritage present in the song.

Azerbaijan's 2020 entry, by Efendi, was received well, but lower in comparison to other examples, with 59% saying they either liked or loved it, with "like" being the most given answer, with 35%. Concerning cultural awareness, 67% said they knew this song had cultural heritage, but 66% said they did not search for any information about said heritage.

With the show's comeback in 2021, after the cancelation caused by the pandemic in 2020, came Russia's representative Manizha with "Russian Woman". This song was generally well received by the public, with 67% having affirmed that they liked or loved the song. In terms of cultural awareness, more people seemed to be aware of cultural presence in this song, as 80% said they were. However, 66% of those people said that they did not look for information regarding the presented cultural heritage in it.

Also in 2021, came one of the most well received songs regarding cultural presence, according to the public. Ukraine's entry by Go\_A, "Shum", was liked by the majority of the inquired people, with 83% saying they either liked or loved it, with more than half of the constituents alone saying they liked it (51%). Also, people showed to be aware of cultural presence in the song, as 88% said they knew the song had cultural heritage present in it. Concerning looking for information, even though the majority still said "no" (52%), the general interest was the highest amongst the other examples, with 40% saying they did look up for further info.

Lastly, we have the current winner, Ukraine's 2022 entry by Kalush Orchestra, "Stefania". The general consensus in this survey was that the public liked or loved it, at 79%, it had the highest rate of cultural awareness between the public, at 89%, but still a high number of people not having looked for information about it (55%). Despite the



numbers, the song was made winner by the public and the jury voting combined, therefore it already showed positive effects and feedback even before this survey began.

The last nine questions of this survey were in accordance with the possibility of combining two music genres in a song, being one of them related to cultural heritage in music, for example, in what was called a hybridism of genres. Furthermore, it was also inquired the hypothetical Commodification of Cultural Heritage in Music.

First, when asked if creating such hybridism of genres would make the song more interesting, the majority strongly affirmed so or thought it could, with the former reaching 72% and the latter 27%. Next, when asked if creating a hybridism of genres could grant the song a higher chance of winning Eurovision, although almost half said “Yes” (49%) the public still seemed reticent, with “maybe” reaching 42%. Then, when asked if such hybridism could bring more promotion and awareness to the cultural heritage involved, in comparison to a song fully representative of said heritage, the answers were reticent, with 49% agreeing and 43% saying “maybe”. The fourth and final question about hybridism of genres inquired if people thought such style would make the song more commercially successful, 50% said “yes” and 45% said “maybe”.

The following questions inquired the public in concern to Cultural Commodification and Commercialization. To the question “3.15. Do you think that cultural heritage should be commodified/ commercialized?”, 55% of the public said “yes” while 38% said “maybe”. Next, when asked if they thought commodification/ commercialization of cultural heritage could be beneficial to promote and safeguard cultural heritage, the majority affirmed so (64%) while 34% said “maybe”. When asked about if they would buy any songs or related merchandise concerning the commodification and commercialization of cultural heritage, the answers were not so vehement, as “maybe” was given as the highest answer in 46%, followed by both “yes” and “no” at 27% each.

Concerning Tourism and Economy, the constituents were asked if they would be interested in travelling to the CH’s country of origin, to visit and learn more about that culture, with the majority saying they would, at 67%, and 26% said “maybe”. Finally, when asked if the “commodification/commercialization of cultural heritage could be economically beneficial to the country?”, the majority also answered positively, with “yes” being the highest given answer, at 74% and “maybe” as 22%.

The ending question concerning the survey, was an open answer question, in order to collect and perceive any observations the public could have, regarding Cultural Commodification and Commercialization. The constituents were asked “Do you think that there are consequences to the commodification/ commercialization of cultural heritage? If yes or maybe, tell us one.”. out of the totality, 34 people gave their observations, and the feedback was mixed in terms of partiality, as it can be seen in the answers sheet in appendix. Some people were in favour, stating “a greater visibility of a country’s culture”, “knowledge generates acceptance and tolerance”, “Development and greater attention to the own heritage” “Interest from the general public and, maybe, tourism and research”, “greater visibility to the younger generations”, or by outright saying there was “No” consequence, as 4 people did. Others were more concerned in terms of cultural safeguard, mentioning “cultural appropriation”, “loss of cultural essence”, “cultural dilution”, and “loss of cultural identity” were the main negative observations about this topic. However, a few also stated that it meant progress. Even though it could cause “devaluation and dilution, [...] sometimes it’s preferable to keep the culture through its commercialization and massification” or that “Heritage is seen as something static, however, what does not evolve, dies. Therefore, the progress of our own culture is essential.”. Overall, there were 21 positive observations and 19 negative ones about the subject, as there were people that gave both a good and a bad consequence in their answers.

#### **3.6.4. Qualitative analysis**

After concluding the analysis of all quantitative data collected from the constituents’ answers, it is possible to perform a qualitative analysis of such information. At first glance, it is possible to characterize the persona that showed interest on the subjects and answered this survey. This persona is Portuguese, ages 25 to 34, or a millennial, lives in a high-density region, is educated, having at least a bachelor’s degree, and currently employed. As people, they are also familiar with Eurovision, think of themselves as fans of the show and the songs played in it, and are partially participants in the selection processes, more in Eurovision’s than the national selection of their own country. They are aware of Culture and Heritage, are open to Cultural Heritage being represented in the contest, either authentically or through mixing genres, and think there could be a possibility of commercial success, visibility and promotion of culture. They were aware of cultural presence in the given examples, and furthermore, they enjoyed them. As people also

aware of economy, even though they see potential risks in commodifying cultural heritage, in the end, they think that such commodification could be beneficial to the cultural heritage, to the country, and the people.

Having sketched the persona out of the obtained results, it is important to dissect the numbers into facts. The demographic turnout can be explained by several factors. First, the survey, although projected to an international audience, because it was performed in Portuguese soil and shared among Portuguese online outlets, it was bound to observe that a great number, or even a vast majority answering would be, in fact, Portuguese.

Such propagation of the survey online can also explain the age, education and current professional status. Given that the survey was shared online, it was bound to reach the generations that are more active on the internet. Hence the youngest and oldest ages weren't as active in responding to the survey. These generations were born or grew up in the new millennium, accompanied by the digital revolution, thus their online presence. These generations are highly educated and working, or studying. Also, given that Eurovision had always existed during their lives, either on tv or, as more recently, online, it was bound to happen that a great group of people could have been watching the show for quite some time, as it was observed in the survey's answers.

Interestingly enough though, out of the 7 respondents that chose English, all of them indicated that they were of Portuguese nationality. This could represent a level of knowledge and preference/comfortability that a small group of people have with English, as it is taught as second language in the Portuguese Education system, or it could represent a diaspora group that nationalized themselves in Portugal.

Given the possibilities, opened by globalization, these people also grew more aware of other places in the world and their cultures, being able to distinguish what is seen as preservation and what is deteriorating a culture, what is seen as celebrating and respecting a culture and what is cultural appropriation and indifference, which could explain their reactions towards the questions where Culture and Heritage were the main focus.

Being avid watchers of Eurovision, they have gained some personal experience and opinions about music and entertainment, having experienced several moments on the show, like the unifying moment that the show creates, the diverse cultural representations from different countries, the fight to represent their countries, and what were simply seen as generic pop songs in hopes to attain commercial success abroad. They recognized the

examples given and that they were cultural representations, some more authentic, and others more hybrid and evolved, and in the end they enjoyed them. Growing up with a strong shadow from Capitalism, they also are able to recognize general opportunities and threats, strengths and weaknesses. The answers about commodification illustrate just that. They are aware that commodification could be a great opportunity to cultural heritage, but they are also aware that there are some threats to it, if cultures were targets of a successful commercial and industrial exploration.

Overall, there seems to exist a general agreement regarding the insertion of cultural heritage, either musical or through music, in Eurovision. Younger generations are growing more aware of their cultures and identities and, therefore, are becoming more involved with them. They believe that Eurovision is a great medium not only for entertainment, but also for communication, to spread awareness, and even to do business out of. Even though people are aware that it could affect negatively that heritage, they also believe in positive consequences to said heritage, the country and economy, also agreeing on the winning potential the songs could have on the show, and are open to chance and evolution.

After analysing the public's opinion, in regard to the culmination in the possible Eurovision and Cultural Heritage relationship, the history and development of the contest to the international phenomenon that it is today, as well as theorizing the possibility in commodifying Cultural Heritage, along with its benefits and drawbacks, as this research thesis reached the end, to sum up, it will be given with the drawn conclusions regarding the subjects in question.

## **CHAPTER IV: CONCLUSIONS**

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## Conclusions

The Eurovision Song Contest is a medium, an entertainment media, and has also become a cultural trait for Europeans, as well as having reached recognition beyond continents. Contestants that participate on the show have a great platform to benefit from, to their careers and music. Not only that, the show itself is also a great medium for exposure to several audiences.

This year's edition brought 161 million people to watch the whole 3 live shows on television, in 34 different countries, while online, the live shows averaged about 75 million unique viewers across 232 territories (Eurovision, 2022b). All 44 songs were streamed in online services 544 million times in total, while six of them reached the Billboard Global top 200 (excluding the USA), the winners' included (Eurovision, 2022b). About 40 % of those songs were, or featured a language other than English, and 16 different languages were heard this year (Eurovision, 2022b).

Also, the show was proved to be a source of revenue, both for the organization and the hosting city. The show reaped about 702 million euros in ad revenue, while Turin obtained a tourism boost, since 57% of their experienced tourism in May was due to people going and attending the event (Eurovision, 2022b). Given the numbers from 2022, social media, online and fanbase presence, the ESC is a great opportunity and platform for the participants and countries, whether by promoting their culture, or by reaping the economic benefits of commerce, tourism and exports, common to the hosting winners.

However, as much as the Contest organization vehemently states that they cut any ties related to politics, there has always been, and possibly will be, some political innuendos on the show, as Vuletic describes through his research. There have even been former contestants that became later on part of the political scene in their own nations, as it is example in Portugal (Vuletic, 2018, p.148). These political ties could be an influence of bias during the voting procedures. Nevertheless, Eurovision still presents itself as a great opportunity.

Commodification itself “[...]is a complex structure [...] also considered as an abstract connection of social, cultural and even temporal influence” (Fithratullah, 2019, p.85), possessing its own advantages and disadvantages. As pointed out, this it could be economically benefic, but also, it could present a threat to the cultural asset itself, such as cultural dilution and appropriation. To prevent other markets from benefitting or using

these cultural traits in their advantage, the local governments, along with higher justice institutions, should work on developing the cultural intellectual property and copyright legislations, in order to protect these cultural assets.

Concerning cultural appropriation, given the backlash this may generate, as it is widely seen online, in social media, the act itself may be more disadvantageous than actually beneficial, therefore it only brings force to the cultures in question, and people will bring efforts to combat that ‘injustice’ and work as safekeepers. There should also exist efforts towards education about cultural appropriation and appreciation, as preventative measures.

Therefore, even though this dissertations’ work promotes the benefits of commodifying Cultural Heritage, it is up to the stakeholders, such as the government identities, to further research and decide the best foreseeable option to safeguard it. As Fithratullah points out

Globalization and new opportunities in foreign markets present new challenges and problems, especially in presenting commodities or products for Global customers. One could understand that the commodification of culture through transformation and adjustment towards the global needs will create global acceptance, increasing consumers and creating massive profit. (Fithratullah, 2019, p.88, adapted)

K-pop has proven to be one of the internationally successful cases of cultural commodification. This Korean government has prioritized the cultural sector and made tremendous investments in music, developing this so called soft power. For other nations to experience similar results, they would also need to prioritize government funding to their sectors, which may not always be the case, as it happens in Portugal, where not even 1% of the state’s budget is concerned to culture (Lusa, 2022).

Even the Song Contest Organization also draws emphasis to the importance of culture, as EBU mentioned, “we remain dedicated to protecting the values of a cultural competition which promotes international exchange and understanding, brings audiences together, celebrates diversity through music and unites Europe on one stage.” (EBU, 2022).

Having asked the opinions of a surveyed audience, it was possible to conclude that, despite of some of the concerns, formerly mentioned, about commodifying cultural heritage, the majority still believes that yes, Musical Cultural Commodification could be



a feasible option to pursue along with the promotional tactic of participating in Eurovision, and yes, it could be a path to safeguard and promote their cultural heritage, while bringing positive cultural and economic effects to their nation. There were however some limitations, while performing research towards this dissertation, which could have limited or influenced the final results.

Nevertheless, “The Use Of Musical Cultural Heritage In The Eurovision Song Contest As A Commodity For National Gains” could be a feasible opportunity, provided some cautions were to be taken by the stakeholders. To conclude, there’s only one thing left to say:

“The winner takes it all” (ABBA, 1980)



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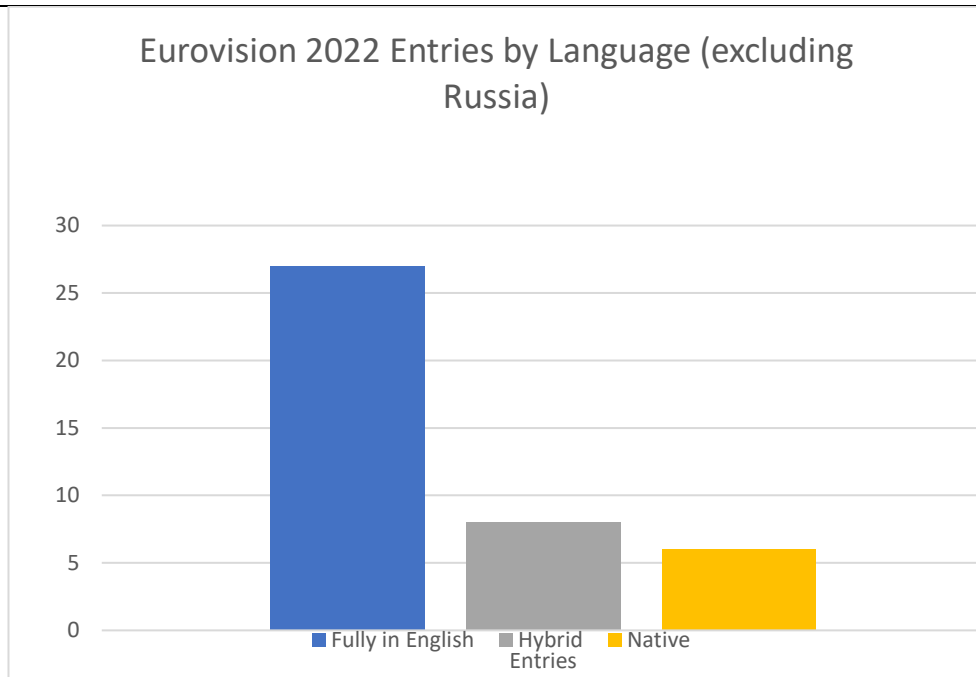
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## APPENDICES

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## Appendix 1



*Chart 1- Number of entries by language. Serbia's entry shows both Serbian and Latin, considered in hybrid; Moldova has one line in English, also considered hybrid; Romania's is presented in English with 2 repeated phrases in Spanish, also considered hybrid. Source: <https://eurovision.tv/event/turin-2022/participants>*

## **Appendix 2**

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Survey draft of the actual survey given to the constituents to answer, demonstrating the questions, and possible answers that could be given, apart from open-answer questions.

### **Survey**

#### **Preface**

The Eurovision Song Contest is a televised show, watched by millions of people all over the world, in which each participating country submits a song they in the hopes of winning the Chrystal trophy and the possibility to host the contest in their country in the following year.

Given the tremendous exposure the contest provides to its participants, why not take that advantage to expose a country's cultural heritage in a way that could be monetarily advantageous, but also to promote and safeguard that cultural heritage?

With this study I propose the commodification of musical cultural heritage for the purposes of national gains, whether economic or in cultural preservation, through the means of the Eurovision Song Contest.

The following survey holds the purpose of collecting anonymous data about Eurovision viewer's opinions on the matter.

By continuing this survey, you agree that your information given will be saved and used for academic purposes.

Do you wish to continue? Yes / No (end of survey)

#### **1. Demographics:**

##### 1.1.Age:

- <12
- 13 to 17;
- 18 to 24;
- 25 to 34;
- 35 to 44;
- 45 to 54;
- 55 to 64;
- >65



1.2. Gender:

- Masculine
- Feminine
- Non-Binary
- Rather not say

1.3. Nationality:

- Free answer

1.4. Do you live in Portugal?

- Yes.
- No. Please skip to 1.4.3.

1.4.1. If yes, where in Portugal do you live?

- North
- Center
- South
- Autonomous region of Azores
- Autonomous region of Madeira

1.4.2. In What district / island?

1.4.3. If not, could you please tell us what country are you from?

- Free answer

1.5. Education:

- 9<sup>th</sup> grade or bellow
- High school diploma
- Bachelor's degree
- Master's degree
- Phd

1.6. What is your professional situation?

- Student
- Working student
- Working
- Unemployed
- Retired

**2. Eurovision song Contest**

2.1. Do you know the Eurovision Song Contest? Yes / No (end of survey)

2.2. Do you watch it?

- Yes
- No (end of survey)

2.3. How long have you been watching it?

- <2 years
- 3 to 4 years
- 5 to 9 years
- 10 to 14 years
- 15 to 19 years
- 20 to 24 years
- Over 25 years

2.4. Do you consider yourself a Eurovision fan?

- Yes/ no

2.5. Do you watch your country's national selection for Eurovision?

- Yes /no /sometimes

2.6. Do you participate in the voting procedure (s) to select a country's entry song if possible?

- Yes /no /sometimes

2.7. Do you participate in the voting procedure (s) during Eurovision?

- Yes /no /sometimes

2.8. Do you listen and/or stream to songs that were presented on Eurovision after the show ended?

- Yes/no /sometimes

2.9. Do you buy singles, Ep's, or albums, physical or online, including those songs?

- Yes /no / / sometimes

### **3. Music and cultural heritage and commodification**

3.1. Do you know what cultural heritage is?

- Yes/ no

3.2. Did you know that music can be considered as (intangible) cultural heritage?

- Yes/no

3.3. Are you aware of any musical heritage of your city/ region/ country?

- Yes /no
- 3.4.How would you feel about representing musical heritage on Eurovision?
- Scale 1 to 5, being 5 the highest
- 3.5.Do you agree they could attract more visibility and promote that cultural heritage?
- Scale 1 to 5, being 5 the highest
- 3.6.Do you agree they could get a chance of winning, if the song was critically well received?
- Scale 1 to 5, being 5 the highest
- 3.7.Do you agree the song could be a commercial success?
- Scale 1 to 5, being 5 the highest
- 3.8.do you enjoy the following songs?
- Hate, dislike, neither like nor dislike, like, love, no opinion (to each example)
  - ◆ KEiNO - Spirit in the sky
  - ◆ Efendi - Cleopatra
  - ◆ Manizha – Russian Woman
  - ◆ Go\_A – Shum
  - ◆ Kalush Orchestra - Stefania
- 3.9.Did you know all these songs had music cultural heritage present in them?
- Yes/no to each example
- 3.10. If yes, did you look for information about the presenting heritage in their songs?
- Yes/no / not applicable (to each example)
- 3.11. Do you think that creating a hybridism of genres (i.e., pop music combined with musical heritage) makes the song more interesting?
- Yes, no, maybe
- 3.12. Do you think that creating a hybridism of genres would grant to the song a higher chance of winning the contest?
- Yes, no, maybe
- 3.13. Do you think that creating a hybridism of genres would bring more awareness and better promote the musical heritage, rather than a song fully consisting of said heritage?

- Yes, no, maybe
- 3.14. Do you think that creating a hybridism of genres would make the song more commercially successful?
- Yes, no, maybe
- 3.15. Do you think that cultural heritage should be commodified/commercialized?
- Yes, no, maybe
- 3.16. Do you think that commodification/commercialization of cultural heritage could be beneficial to promote and safeguard that heritage?
- Yes, no, maybe
- 3.17. Would you buy their songs or any other related merchandise?
- Yes, no, maybe
- 3.18. Would you be interested in travelling to that country to visit and learn more about that heritage?
- Yes, no, maybe
- 3.19. Do you think that commodification/commercialization of cultural heritage could be economically beneficial to the country?
- Yes, no, maybe
- 3.20. Do you think that there are consequences to the commodification/commercialization of cultural heritage? If yes or maybe, tell us one.
- Open answer
4. Do you have any suggestions or opinions that could help us better this survey?
- Open answer

## Appendix 3

Survey's Results, demonstrated in tables by question, with the end results rounded in percentages.

Survey's Answers			
Acronyms	English	Portuguese	
Answer Round A	AE	AP	
Answer Round B	BE	BP	

QUESTIONS	answers	A	B	TOTAL	PERCENT
Please, choose your language	Portuguese	77	8	85	92%
	English	6	1	7	8%
	total	83	9	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT
1.1. Age	• <12	0	0	0	0	0	0%
	• 13 to 17;	1	1	0	0	2	2%
	• 18 to 24;	5	17	1	6	29	32%
	• 25 to 34;	0	32	0	2	34	37%
	• 35 to 44;	0	9	0	0	9	10%
	• 45 to 54;	0	17	0	0	17	18%
	• 55 to 64;	0	1	0	0	1	1%
	• >65	0	0	0	0	0	0%
	total	6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT
1.2. Gender	male	4	41	0	1	53	58%
	female	2	35	1	7	38	41%
	non binary	0	1	1	0	1	1%
	total	6	77	2	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
1.3. Nationality	PT		6	74	1	8	89	97%
	LUX		0	1	0	0	1	1%
	GREG		0	1	0	0	1	1%
	BR		0	1	0	0	1	1%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
1.4. Do you live in Portugal?	yes		4	68	1	8	81	88%
	no		2	9	0	0	11	12%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
1.4.1. If YES, where in Portugal do You live?	north		3	20	1	8	32	35%
	center		1	30	0	0	31	34%
	south		0	13	0	0	13	14%
	azores		0	1	0	0	1	1%
	madeira		0	4	0	0	4	4%
	total		4	68	1	8	81	88%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
1.4.2. If YES, in what district / island do you live?	Aveiro		0	1	0	0	1	1%
	Braga		1	1	0	0	2	2%
	Coimbra		0	3	0	0	3	3%
	Évora		0	2	0	0	2	2%
	Faro		0	3	0	0	3	3%
	Leiria		0	5	0	0	5	5%
	Lisboa		0	23	0	0	23	25%
	Madeira		0	3	0	0	3	3%
	Porto		1	16	1	6	24	26%
	Santarém		0	1	0	0	1	1%
	Setúbal		1	2	0	0	3	3%
	S. Jorge		0	1	0	0	1	1%
	Terceira		0	1	0	0	1	1%
	V.Castel		0	1	0	2	3	3%
	Vila Real		1	0	0	0	1	1%
	Viseu		0	2	0	0	2	2%
	total		4	65	1	8	78	85%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT
1.4.1. If NO, in what country do you live?	Belgium	0	1	0	0	1	1%
	Brazil	0	1	0	0	1	1%
	C. Verde	0	1	0	0	1	1%
	France	1	0	0	0	1	1%
	Norway	0	1	0	0	1	1%
	the Ned.	0	1	0	0	1	1%
	UK	1	2	0	0	3	3%
	USA	0	1	0	0	1	1%
	total	2	8	0	0	10	11%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT
1.5. Education	• 9 grade or bellow	0	0	0	0	0	0%
	• High school diploma	0	14	0	0	14	15%
	• Bachelor's degree	4	36	1	7	48	52%
	• Master's degree	2	23	0	1	26	28%
	• Phd	0	4	0	0	4	4%
		total	6	77	1	8	92

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT
1.6. What is your professional situation?	• Student	4	15	0	3	22	24%
	• Working student	0	5	0	3	8	9%
	• Working	2	53	0	1	56	61%
	• Unemployed	0	4	1	1	6	7%
	• Retired	0	0	0	0	0	0%
		total	6	77	1	8	92

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
2.1. Do you know the Eurovision Song Contest?	yes		6	77	1	8	92	100%
	no		0	0	0	0	0	0%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
2.2. Do you watch it?	yes		6	77	1	8	92	100%
	no		0	0	0	0	0	0%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
2.3. how long have you been watching	• <2 years		0	0	0	1	1	1%
	• 3 to 4 years		0	2	0	2	4	4%
	• 5 to 9 years		2	7	1	4	14	15%
	• 10 to 14 years		1	21	0	1	23	25%
	• 15 to 19 years		3	15			18	20%
	• 20 to 24 years		0	6	0	0	6	7%
	Over 25 years			26			26	28%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
2.4. do you consider yourself a eurovision fan?	yes		6	75	1	6	88	96%
	no		0	2	0	2	4	4%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
2.5. Do you watch your country's national selection for Eurovision?	yes		3	73	1	6	83	90%
	no		0	1	0	1	2	2%
	sometime		3	3	0	1	7	8%
	total		6	77	1	8	92	100%



QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
2.6. Do you actively participate in the voting procedure (s) to select your country's entry song?	yes		0	25	0	0	25	27%
	no		5	26	1	8	40	43%
	sometime							
	s		1	26	0	0	27	29%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
2.7. Do you actively participate in the voting procedure (s) during Eurovision?	yes		2	25	0	0	27	29%
	no		3	24	0	8	35	38%
	sometime							
	s		1	28	1	0	30	33%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
2.8. Do you listen and/or stream to songs that were presented on Eurovision after the show ended?	yes		5	71	1	6	83	90%
	no		0	3	0	0	3	3%
	sometime							
	s		1	3	0	2	6	7%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
2.9. Do you buy singles, Ep's, or albums, physical or online, which include those songs?	yes		0	16	0	0	16	17%
	no		5	48	1	7	61	66%
	sometime							
	s		1	13	0	1	15	16%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.1. Do you know what cultural heritage is?	yes		6	73	1	8	88	96%
	no		0	4	0	0	4	4%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.2. Did you know that music can be considered an (intangible) cultural heritage?	yes		5	72	1	8	86	93%
	no		1	5	0	0	6	7%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.3. Are you aware of any musical heritage of your city/ region/ country?	yes		6	67	1	7	81	88%
	no		0	10	0	1	11	12%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT
3.4. How would you feel about representing musical heritage on in Eurovision?	1		0	0	0	0	0%
	2		0	2	0	0	2%
	3		0	19	0	0	19%
	4		4	23	1	3	34%
	5		2	33	0	5	43%
	total		6	77	1	8	92

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT
3.5. Do you agree they could attract more visibility and promote that cultural heritage?	1		0	1	0	0	1%
	2		0	2	0	0	2%
	3		0	18	0	0	18%
	4		4	27	0	2	33%
	5		2	29	1	6	38%
	total		6	77	1	8	92

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT
3.6. Do you agree they could get a chance of winning if the song was critically well-received?	1		0	2	0	0	2%
	2		0	1	0	0	1%
	3		2	18	1	1	22%
	4		2	26	0	4	32%
	5		2	30	0	3	35%
	total		6	77	1	8	92

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT
3.7. Do you agree the song could be a commercial success?	1		0	1	0	0	1%
	2		0	7	0	0	7%
	3		3	24	1	2	30%
	4		1	18	0	4	23%
	5		2	27	0	2	31%
	total		6	77	1	8	92

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.8. Do you enjoy the following songs?								
2019, Norway: KEiINO - Spirit in the sky	hate		0	5	0	0	5	5%
	dislike		1	4	0	0	5	5%
	neither l		0	11	0	5	16	17%
	like		2	32	0	2	36	39%
	love		3	24	0	0	27	29%
	n.opinion		0	1	1	1	3	3%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92</b>	<b>100%</b>
2020, Azerbaijan: Efendi - Cleopatra	hate		0	3	0	0	3	3%
	dislike		1	12	0	0	13	14%
	neither l		1	21	0	6	28	30%
	like		3	28	0	1	32	35%
	love		1	11	0	1	13	14%
	n.opinion		0	2	1	0	3	3%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92</b>	<b>100%</b>
2021, Russia: Manizha – Russian Woman	hate		0	2	0	0	2	2%
	dislike		1	5	0	0	6	7%
	neither l		1	11	0	5	17	18%
	like		2	34	0	3	39	42%
	love		1	22	0	0	23	25%
	n.opinion		1	3	1	0	5	5%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92</b>	<b>100%</b>
2021, Ukraine: Go_A – Shum	hate		0	4	0	0	4	4%
	dislike		0	6	0	0	6	7%
	neither l		0	2	0	1	3	3%
	like		1	17	1	3	22	24%
	love		5	45	0	4	54	59%
	n.opinion		0	3	0	0	3	3%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92</b>	<b>100%</b>
2022, Ukraine: Kalush Orchestra - Stefania	hate		0	1	0	0	1	1%
	dislike		0	9	0	0	9	10%
	neither l		0	7	0	1	8	9%
	like		5	38	1	3	47	51%
	love		1	22	0	3	26	28%
	n.opinion		0	0	0	1	1	1%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92</b>	<b>100%</b>

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT
3.9. Did you know these songs had music and cultural heritage present in them?							
2019, Norway: KEiINO - Spirit in the sky	yes		4	54	0	4	62%
	no		2	23	1	4	33%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92%</b>
2020, Azerbaijan: Efendi - Cleopatra	yes		3	54	1	4	67%
	no		3	23	0	4	33%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92%</b>
2021, Russia: Manizha – Russian Woman	yes		5	62	1	6	80%
	no		1	15	0	2	20%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92%</b>
2021, Ukraine: Go_A – Shum	yes		6	67	1	7	88%
	no		0	10	0	1	12%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92%</b>
2022, Ukraine: Kalush Orchestra - Stefania	yes		5	70	1	6	89%
	no		1	7	0	2	11%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92%</b>

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT
3.10. If yes, did you look for information about the presenting heritage in their songs							
2019, Norway: KEiINO - Spirit in the sky	yes		4	26	0	1	34%
	no		2	39	0	5	50%
	n.applic.		0	12	1	2	16%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92%</b>
2020, Azerbaijan: Efendi - Cleopatra	yes		1	8	0	2	12%
	no		4	52	1	4	66%
	n.applic.		1	17	0	2	22%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92%</b>
2021, Russia: Manizha – Russian Woman	yes		1	19	0	2	24%
	no		5	47	1	6	64%
	n.applic.		0	11	0	0	12%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92%</b>
2021, Ukraine: Go_A – Shum	yes		4	30	0	3	40%
	no		2	40	1	5	52%
	n.applic.		0	7	0	0	8%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92%</b>
2022, Ukraine: Kalush Orchestra - Stefania	yes		2	28	0	4	37%
	no		4	43	1	3	55%
	n.applic.		0	6	0	1	8%
	<b>total</b>		<b>6</b>	<b>77</b>	<b>1</b>	<b>8</b>	<b>92%</b>

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.11. Do you think that creating a hybridism of genres (i.e., pop music combined with musical	yes		5	55	0	6	66	72%
	no		0	1	0	0	1	1%
	maybe		1	21	1	2	25	27%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.12. Do you think that creating a hybridism of genres would grant to the song a higher chance of	yes		4	35	0	6	45	49%
	no		0	8	0	0	8	9%
	maybe		2	34	1	2	39	42%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.13. Do you think that creating a hybridism of genres would bring more awareness and better	yes		3	38	1	3	45	49%
	no		0	7	0	0	7	8%
	maybe		3	32	0	5	40	43%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.14. Do you think that creating a hybridism of genres would make the song more	yes		3	37	1	5	46	50%
	no		1	4	0	0	5	5%
	maybe		2	36	0	3	41	45%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.15. Do you think that cultural heritage should be commodified/commercialized?	yes		3	43	1	4	51	55%
	no		0	6	0	0	6	7%
	maybe		3	28	0	4	35	38%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.16. Do you think that commodification/commercialization of cultural heritage could be beneficial to	yes		6	47	1	5	59	64%
	no		0	2	0	0	2	2%
	maybe		0	28	0	3	31	34%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.17. Would you buy their songs or any other related merchandise?	yes		0	21	0	4	25	27%
	no		2	20	1	2	25	27%
	maybe		4	36	0	2	42	46%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.18. Would you be interested in travelling to that country to visit and learn more about that	yes		4	50	1	7	62	67%
	no		0	5	0	1	6	7%
	maybe		2	22	0	0	24	26%
	total		6	77	1	8	92	100%

QUESTIONS	answers	AE	AP	BE	BP	TOTAL	PERCENT	
3.19. Do you think that commodification/commercialization of cultural heritage could be economically	yes		6	55	1	6	68	74%
	no		0	4	0	0	4	4%
	maybe		0	18	0	2	20	22%
	total		6	77	1	8	92	100%

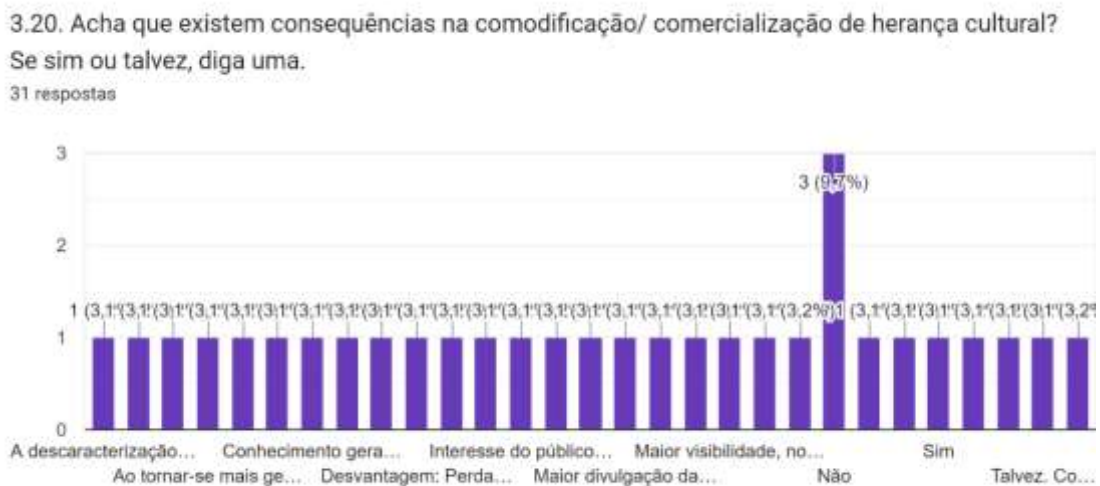
3.20. Do you think that there are consequences to the commodification/commercialization of cultural heritage? If yes or maybe, tell us one.

AE: 2 responses

R: There is a chance of cultural appropriation by other cultures if that cultural heritage suddenly gains international commercial successful

R: It could lead to loss of cultural essence

AP: 31 responses



BE: 0 responses

BP:4 responses

R: "As pessoas podem nem perceber que é algo cultural, isto porque pode ser mal comercializado, ou apenas as pessoas acharem que é um bom tema para a música em si e não fazerem a pesquisa e saber que é algo cultural, perdendo assim um pouco da sua herança cultural."

R: "Sim, se tiver muito sucesso, há a possibilidade de poder ser copiada por outros artistas de outras nações durante muitos anos até a origem e identidade caírem no esquecimento."

R: "Criar estereótipos exagerados."

R: "Desvalorização e diluição, porém às vezes será preferível manter a cultura através da sua comercialização e massificação."