

The background of the cover is a vibrant, high-energy scene from a Eurovision Song Contest event. It features a large, brightly lit arena with a stage in the distance. In the foreground, a dense crowd of fans is visible, many with their arms raised in excitement. Some are holding up mobile phones to capture photos or videos. A Spanish flag is prominently displayed in the crowd. The overall atmosphere is one of celebration and global participation. The text is overlaid on a semi-transparent white band across the middle of the image.

EBU

OPERATING EUROVISION AND EURORADIO

PUBLIC: This document is intended for public distribution

EUROVISION SONG CONTEST

BRAND IMPACT REPORT 2022

MEDIA INTELLIGENCE SERVICE
JUNE 2022

ABOUT THIS REPORT

This report aims to provide an overview of the impact and exposure of the Eurovision Song Contest brand.

It covers various topics such as the audience engagement across TV and Online, the press coverage, the performances of the ESC songs on music streaming platforms, the broader economic direct and indirect impact of the show and its contribution to society.

The insights on the audience engagement across TV and online of the live shows are taken from the “Eurovision Song Contest 2022 Audience Report”. The latter provides a full view on the audience engagement and is available for download for EBU Members [here](#).

Some of the data is focusing on the Eurovision Song Contest 2022 which took place on 10, 12 and 14 May 2022 at 21:00 CET live from the PalaOlimpico, in Turin, Italy. Other parts of the report provide insights on the impact of the brand and its contribution to society based on its identity and historical trends.

SOURCES

This report’s results were produced by the EBU and are based on the aggregation of various sources. The main ones are the following:

- [Glance](#) / Relevant partners and members’ data
- YouTube Analytics
- [Meltwater](#)
- [Luminate](#)
- Various studies lead by stakeholders in tourism
- [Ampere Analysis](#)

In addition to this report, *Luminate* produced a separate detailed study on the performances of the ESC songs on streaming platforms. It also covers fan insights and analyses on the ESC viewership. It is available for download for EBU Members [here](#).

DEFINITIONS AND METHODOLOGY

YOUTUBE AND SOCIAL MEDIA

Unique Viewers: estimated number of different people who came to watch a video. A person counts as one unique viewer even if the video is watched several times or on several devices.

Engagements: sum of interactions received for the posts published in the selected timeframe. The type of interactions varies depending on the platform (shares, comments, video views, likes etc.).

MEDIA EXPOSURE

Reach (or opportunities to see): Each online article has a potential reach of viewers based on the number of unique visitors of the online newspaper per month. Reach for online news is based on data from SimilarWeb. Reach of social media posts is based on the number of followers or fans of the profile publishing the post.

Media Exposure: The volume of articles and social media posts published between 01.05 - 18.05.2022.

Advertising Value Equivalency (AVE): The estimated monetary value of the media exposure in online news. The value is based on reach, a standard error and the alternative advertising cost.

$X (\text{reach}) * 0.025 (\text{standard error}) * € 0.33 (\text{value of 33 ct per visitor}).$

MUSIC STREAMING PLATFORMS

Number of streams: number of streamed songs (during at least 30 seconds) across streaming on-demand audio and video.

Scope of the covered platforms: 7Digital, Amazon, Apple, Audiomack, Boomplay, Medianet, Napster/Rhapsody, Pandora, Qobuz, Slacker, SoundCloud, Spotify, Tidal and YouTube.

TV DATA METHODOLOGY

Based on overnight data of the live broadcast. Except for SBS in Australia which is based on the next day repeat due to the live local broadcasts start time (05:00).

Performance is benchmarked on the channels average in primetime of the previous year and, when available, the event's audience of the previous year.

AUDIENCE TV DATA DEFINITIONS

Reach (000s / %)
Everyone that tuned in to the programme for at least 1 consecutive minute.

Average Audience (000s)
The average number of viewers watching at any one minute of the programme.

Viewing Share (%)
% of viewing based on the total TV watching audience.

Hours viewed
Total viewing volume (average audience by duration of the broadcast).

AGGREGATED TV DATA

Reach 000s across markets are added together to give the **total reach** (people that saw the broadcast).

Average audiences across markets are added together to give the **total average audience**.

Viewing shares across markets are averaged to give the **average viewing share**.

Added together across markets to give **total hours viewed**
Then divided by total reach to give **hours per viewer**.



THE IMPACT OF THE 2022 EUROVISION SONG CONTEST

A mass cross-media event appealing to young viewers with a unique economic and cultural impact



THE BIGGEST LIVE TV AND ONLINE EVENT

161
MILLION PEOPLE

REACHED ON TV over the 3 live shows across 34 markets

75
MILLION UNIQUE VIEWERS

on YouTube across all ESC content in 232 territories



A UNIQUE CULTURAL IMPACT ON THE MUSIC INDUSTRY

THE 40 ESC SONGS WERE STREAMED
544
MILLION TIMES

6
OF THEM RANKED in The Billboard Global 200 Excl. Us

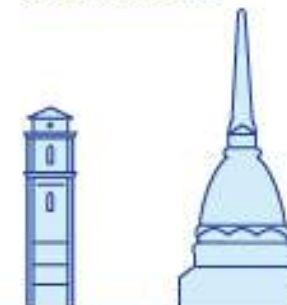


GENERATING ECONOMIC VALUE

€702
MILLION OF AD-VALUE
Generated by 119 000 online articles



57%
OF TOURISTS visited Turin for the ESC event



ON LANGUAGE DIVERSITY

40%
OF ESC ENTRIES featured a language other than english

OTHERS

ENGLISH

16
DIFFERENT LANGUAGES were heard in ESC entries



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ESC 2022 ON TELEVISION

A MASSIVE EVENT APPEALING
TO YOUNG VIEWERS



MASSIVELY REACHING EUROPE'S TV VIEWERS

ACROSS ALL THREE ESC 2022 LIVE SHOWS




161
MILLION
PEOPLE REACHED

+7 MILLION VS 2021*




306
MILLION
HOURS VIEWED

+13% VS 2021*



1h 54m
PER
VIEWER

+12 MINUTES VS 2021**



EUROVISION
SONG CONTEST
ROTTERDAM 2021

ESC 2021
RANKED IN

12 **MARKETS' YEARLY**
TOP 10 SHOWS



*Comparison based on a similar scope of markets for 2022 and 2021 (without Russia and Ukraine).

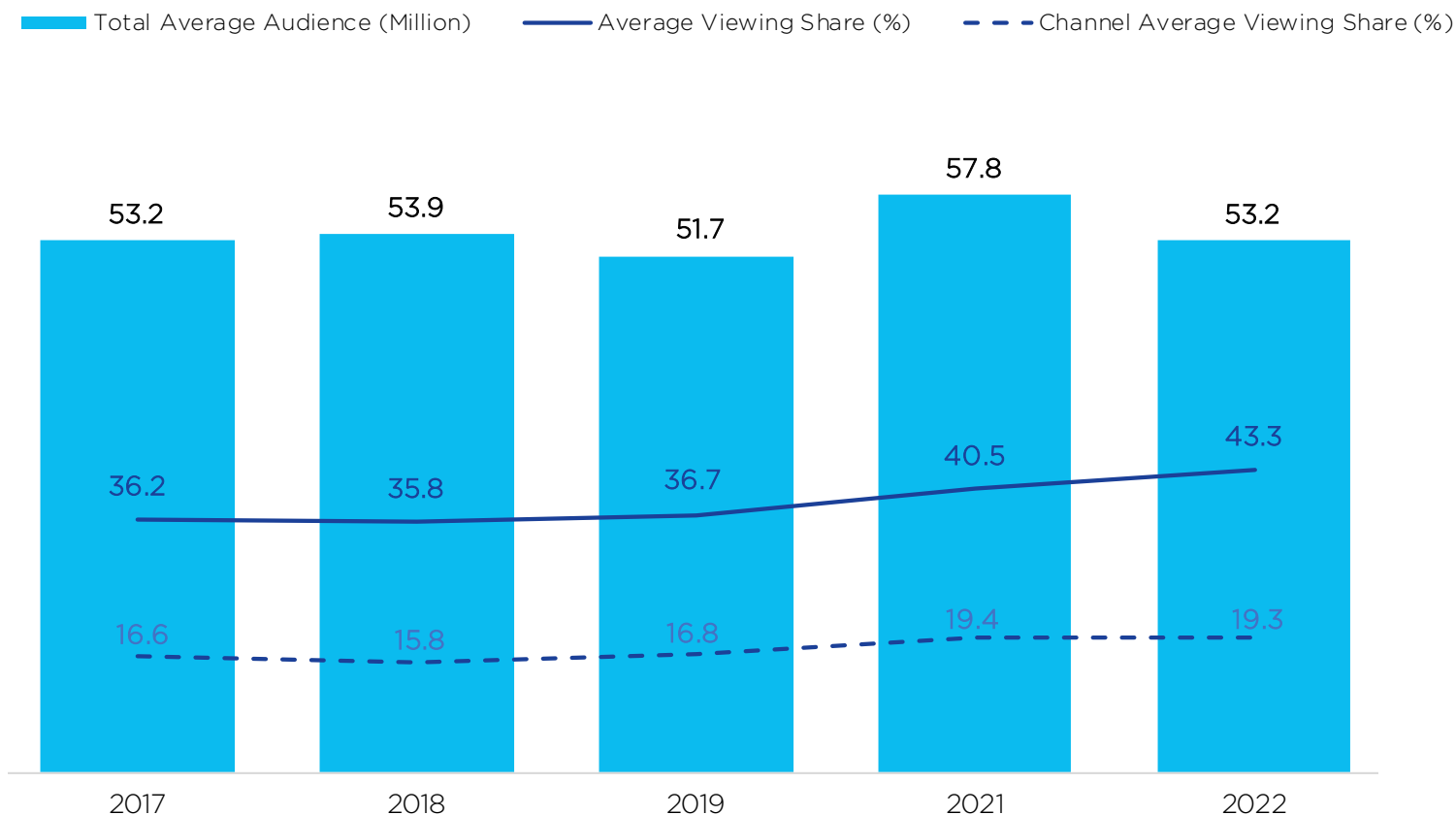
**Based on all available data

Source: EBU based on Glance / Relevant partners and members' data.

EBU Media Intelligence Service - Eurovision Song Contest 2022 - Brand Impact

EVERY YEAR THE ESC GRAND FINAL CONSISTENTLY BRINGS TOGETHER EUROPEAN TV VIEWERS ON PSM CHANNELS

TOTAL AVERAGE AUDIENCE AND VIEWING SHARE EVOLUTION VS. CHANNEL AVERAGE



53.2

MILLION VIEWERS

The total average audience for 2022 ESC's Grand Final across Europe. The total audience has been **over 50 million for each of the past 10 finals.**

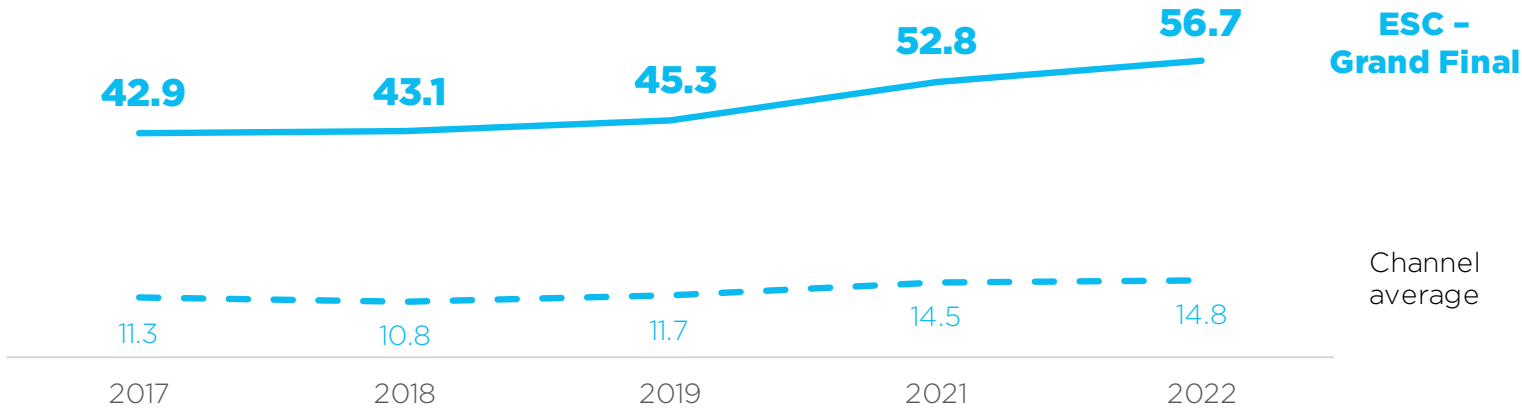
43.3%

VIEWING SHARE

delivered by 2022 ESC's Grand Final across Europe. This is **two times higher than the channel average in primetime.** This overperformance remained consistent over time.

BRINGING YOUNG VIEWERS TO PUBLIC SERVICE CHANNELS

ESC GRAND FINAL VIEWING SHARE EVOLUTION AMONG YOUTH

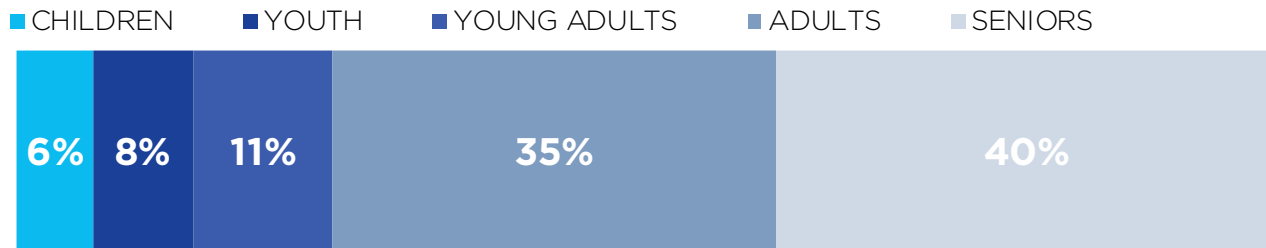


56.7%

VIEWING SHARE

During the ESC 2022 Grand Final, more than 1 out of 2 TV viewers aged 15-24 were watching. **This is 4 times higher than the channel average in primetime.** This overperformance remained consistent over time.

ESC 2022 AUDIENCE PROFILE



25% of viewers under 35 year olds

25%

VIEWERS AGED <35

A quarter of the ESC 2022 Grand Final viewers are aged 4-35. **More than double the proportion usually achieved by the broadcasters.** The balanced audience profile of the event shows that it is relevant to all generations.

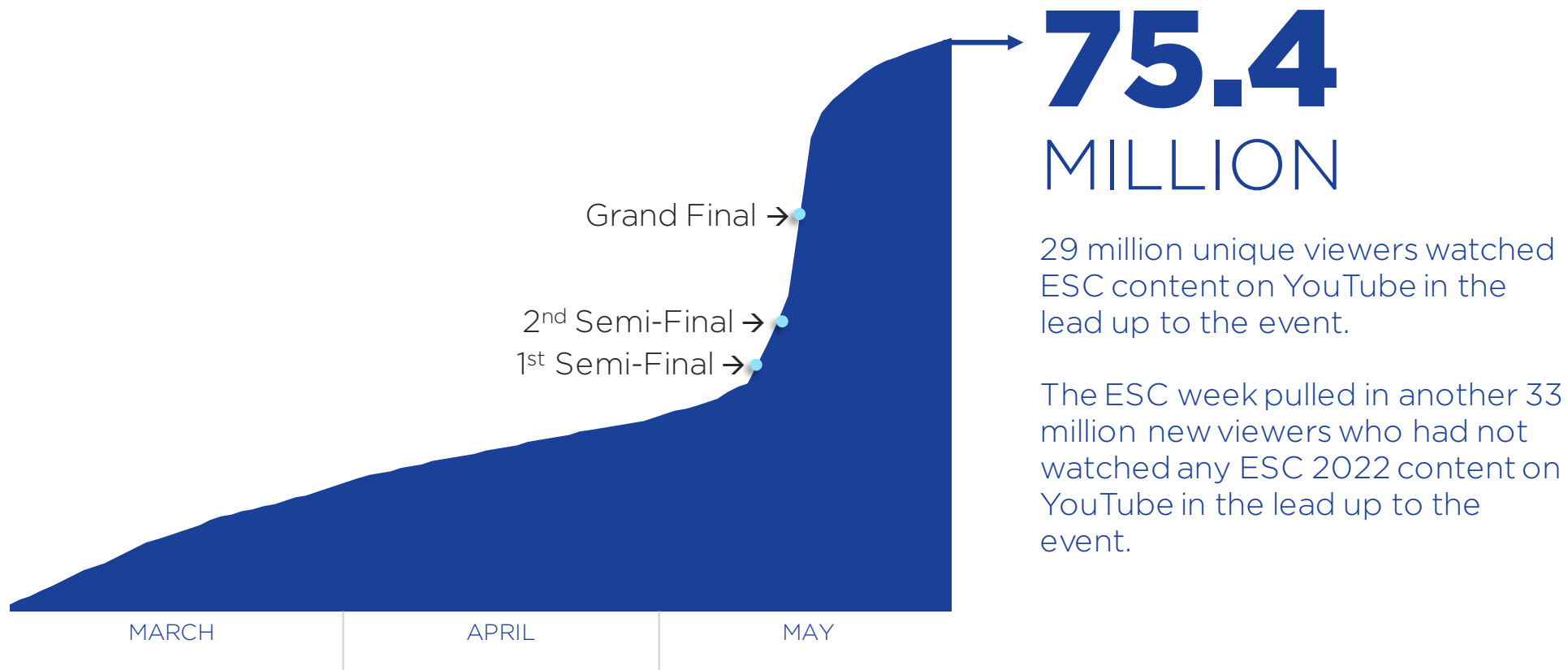
ESC 2022 ON YOUTUBE AND SOCIAL MEDIA

A CROSS-MEDIA EVENT
CREATING ONLINE ENGAGEMENT



UNIQUE VIEWERS BUILD-UP ON ESC YOUTUBE CHANNEL

28 FEBRUARY - 28 MAY 2022



75.4
MILLION

29 million unique viewers watched ESC content on YouTube in the lead up to the event.

The ESC week pulled in another 33 million new viewers who had not watched any ESC 2022 content on YouTube in the lead up to the event.

Note: audience build-up displays the number of additional new unique viewers by day to all ESC content.

ENGAGEMENT ACTIONS ON SOCIAL MEDIA

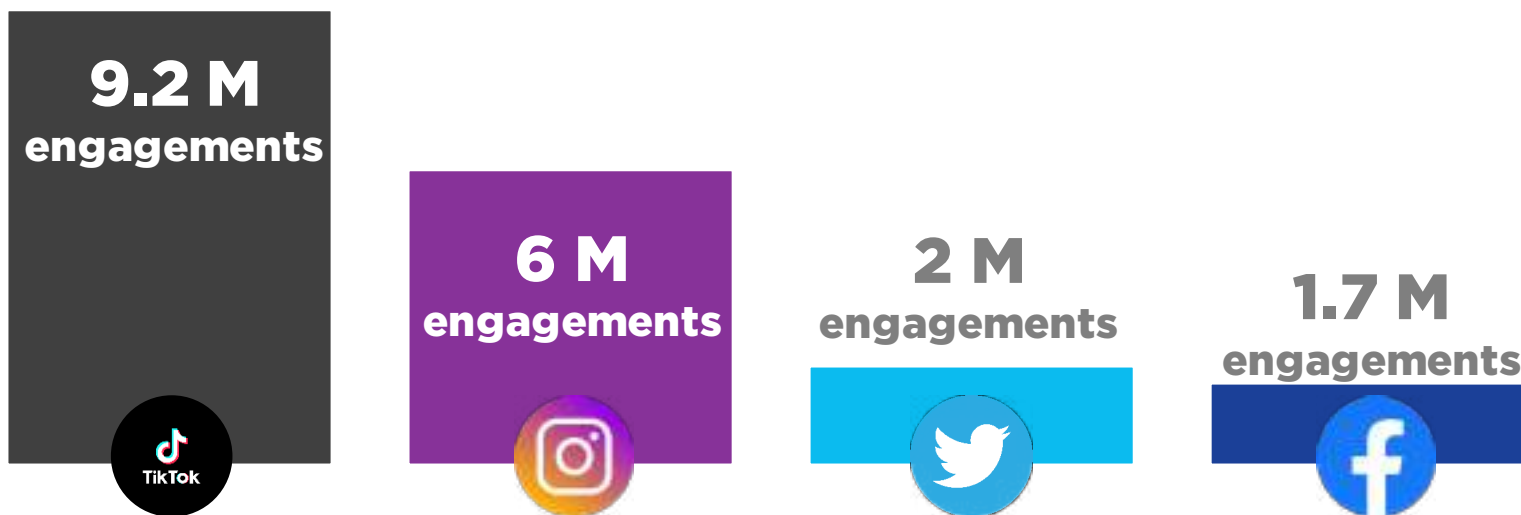
9 MAY - 15 MAY 2022



19 MILLION

 ENGAGEMENT ACTIONS

Across official Eurovision Song Contest social media accounts



Engagements actions: sum of interactions received for the posts published in the selected timeframe. The type of engagements varies depending on the platform (shares, comments, video views, likes etc.)

Source: EBU based on Instagram, Facebook, Twitter, Tik Tok official ESC accounts
EBU Media Intelligence Service - Eurovision Song Contest 2022 - Brand Impact

ESC 2022 IN THE MEDIA

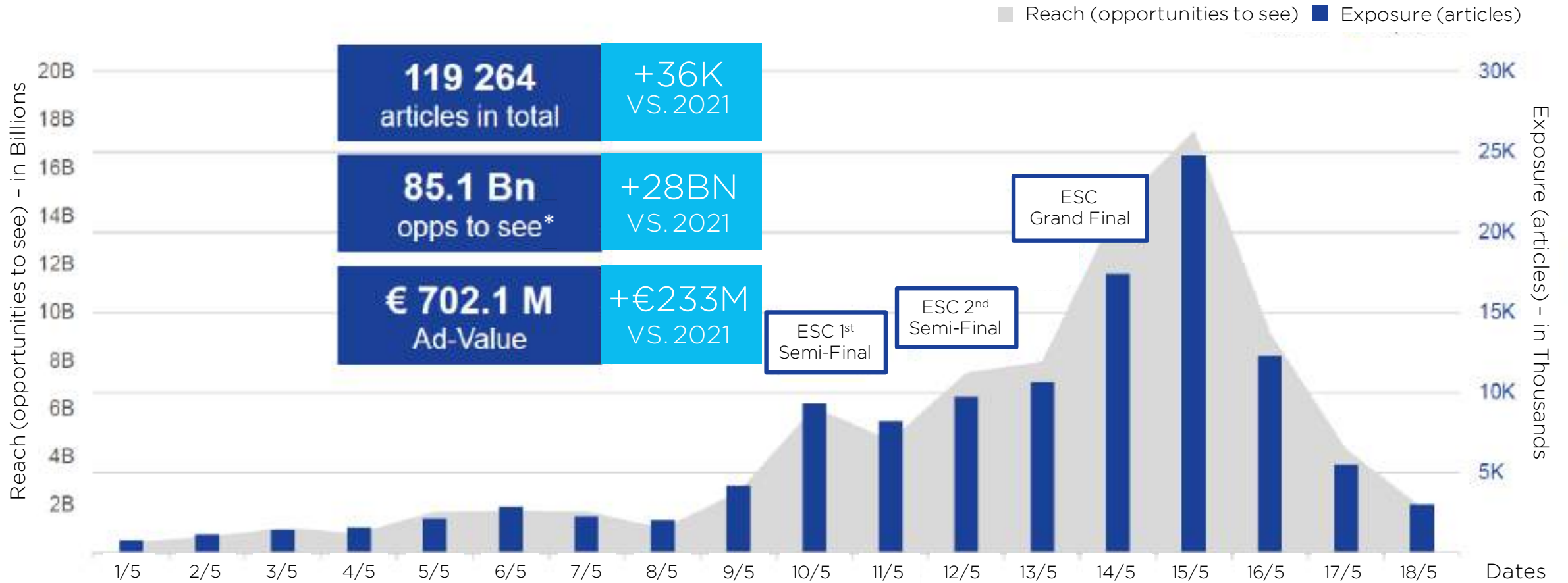
A GLOBAL HOT TOPIC
GENERATING AD-VALUE



MEDIA EXPOSURE | REACH | ADVERTISING VALUE

NUMBER OF ARTICLES AND REACH IN BILLION PER DAY

1 MAY - 18 MAY 2022



119 264 articles in total	+36K VS. 2021
85.1 Bn opps to see*	+28BN VS. 2021
€ 702.1 M Ad-Value	+€233M VS. 2021

Source: Meltwater

*opps to see = opportunities to see (reach)

Media Exposure: The volume of articles and social media posts published

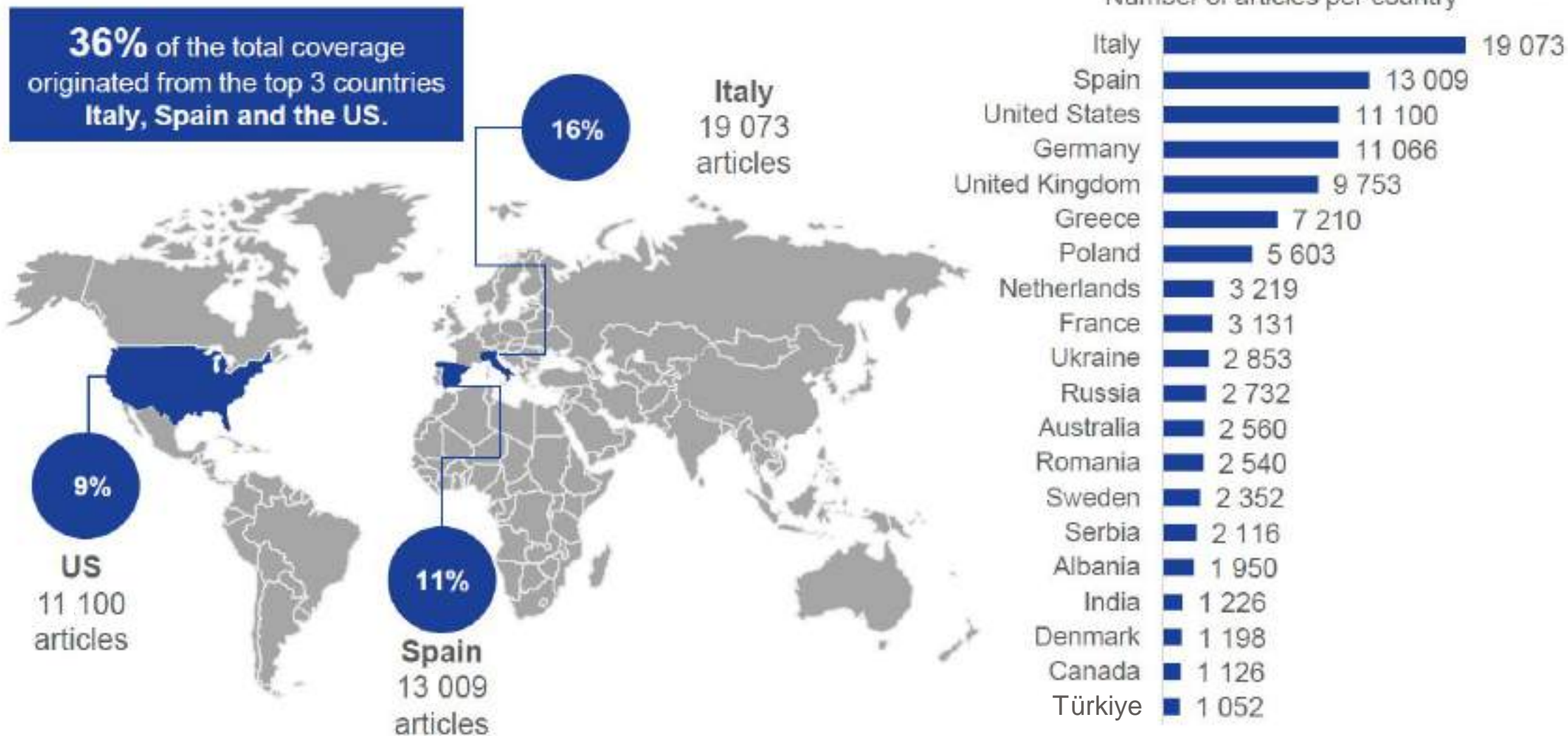
Reach (opportunities to see): Each online article has a potential reach of viewers based on the number of unique visitors of the online newspaper per month. Reach for online news is based on data from SimilarWeb.

Reach of social media posts is based on the number of followers or fans of the profile publishing the post.

Advertising Value Equivalency (AVE): The estimated monetary value of the media exposure in online news. The value is based on reach, a standard error and the alternative advertising cost.

GEOGRAPHICAL SPREAD

1 MAY – 18 MAY 2022



The volume of articles and social media posts published per country and share of total coverage per country

Source: Meltwater

EBU Media Intelligence Service – Eurovision Song Contest 2022 – Brand Impact

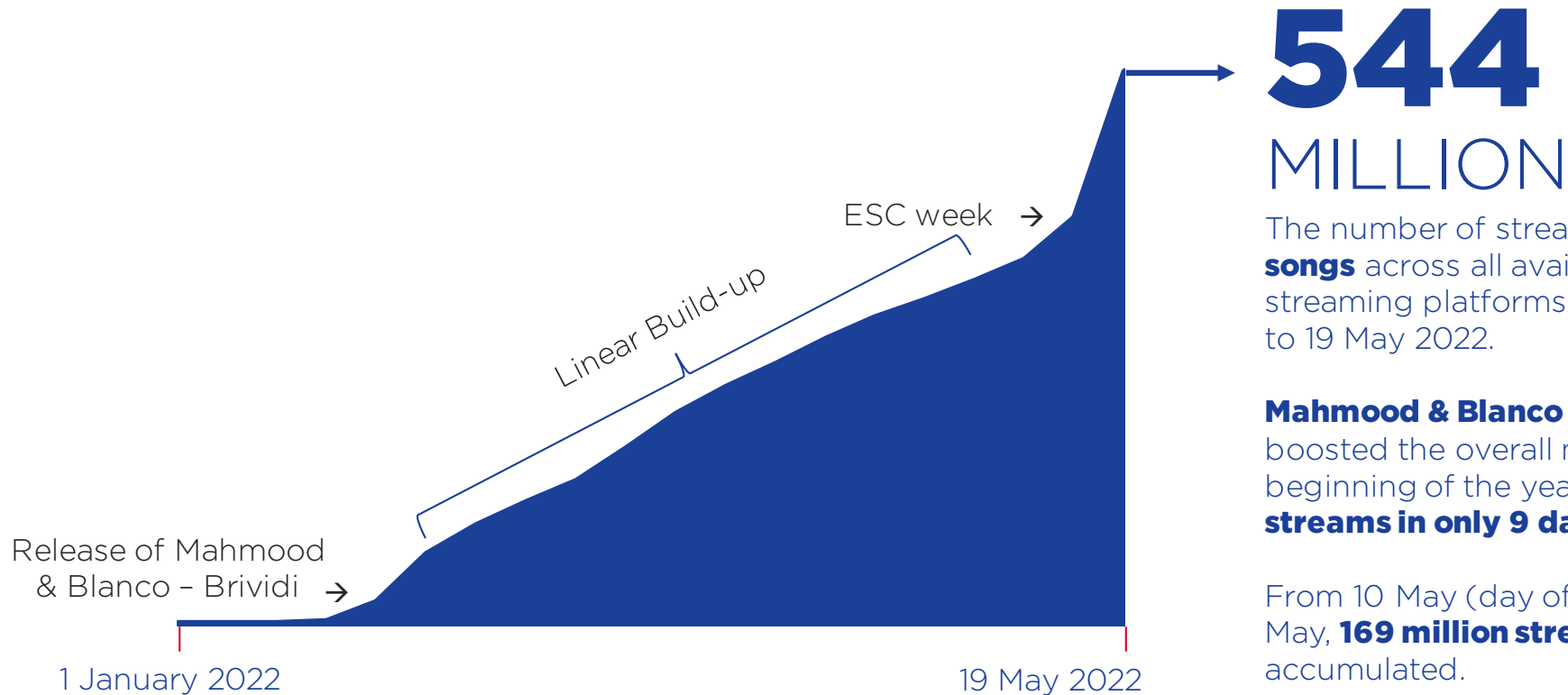
ESC 2022 ON MUSIC

CREATING HIT SONGS



40 ESC SONGS ON STREAMING PLATFORMS

1 JANUARY – 19 MAY 2022



544 MILLION

The number of streams of the **40 ESC songs** across all available audio and video streaming platforms in total from January to 19 May 2022.

Mahmood & Blanco - Brividi (Italy)

boosted the overall number at the beginning of the year with **54 million streams in only 9 days** (2-10 February).

From 10 May (day of 1st Semi-Final) to 19 May, **169 million streams** were accumulated.

Notes: 14 audio and video platforms covered including Spotify, Tidal, YouTube etc. (cf. definition section on page 3)

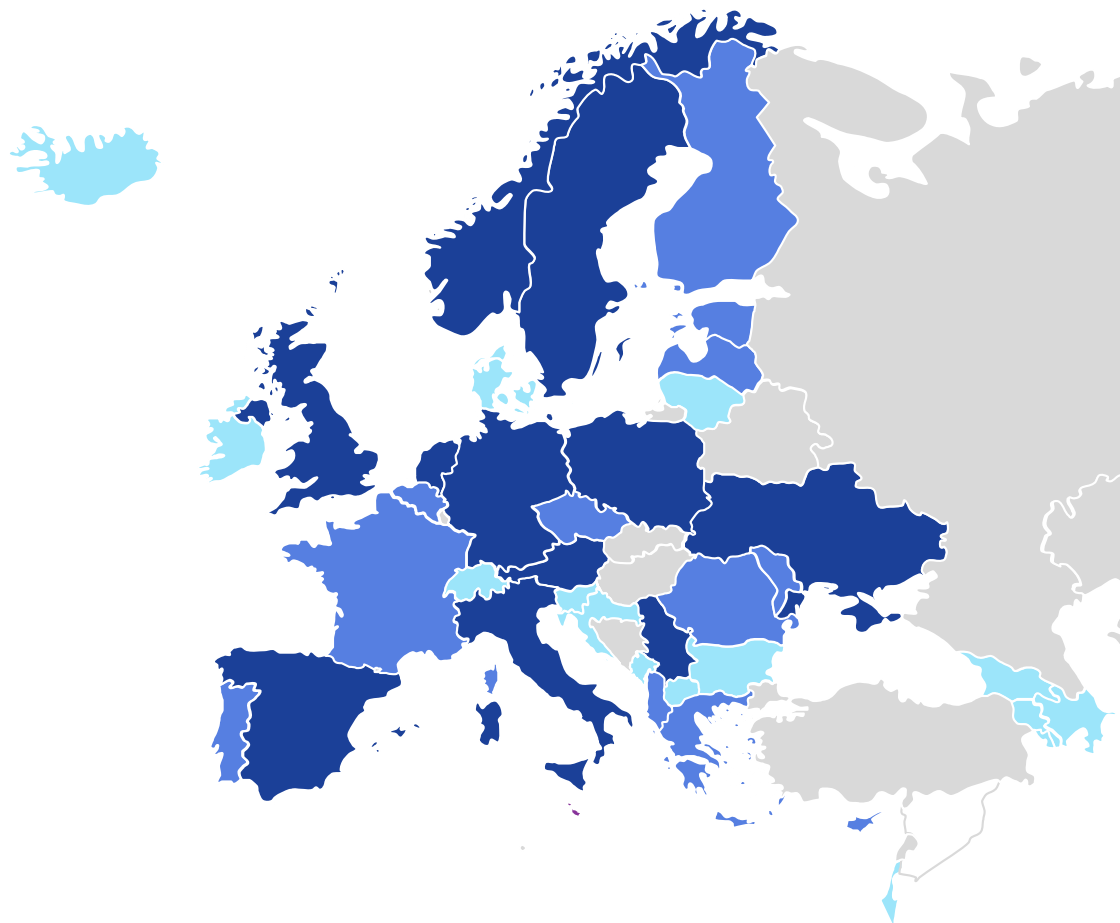
Source: EBU based on Luminate

EBU Media Intelligence Service – Eurovision Song Contest 2022 – Brand Impact

NUMBER OF STREAMS PER ESC SONG

1 JANUARY – 19 MAY 2022

Total number of streams of each national song



11 ESC songs were streamed more than 10 million times in total across all available audio and video platforms in total from January to 19 May 2022.

TOP 3 MOST-STREAMED



Brividi
Mahmood & Blanco, Italy

169
MILLION



Stefania
Kalush Orchestra, Ukraine

58
MILLION



SloMo
Chanel, Spain

36
MILLION

SONG PERFORMANCE DURING AND AFTER EVENT WEEK

6 - 19 MAY 2022

During ESC week and shortly after (6 to 19 May),
10 ESC songs were streamed more than 5 million times
across all available audio and video platforms.

TOP 3 MOST-STREAMED



Stefania
Kalush Orchestra, Ukraine

28
MILLION



SloMo
Chanel, Spain

16
MILLION



Brividi
Mahmood & Blanco, Italy

11
MILLION

After ESC week (13 to 19 May),
6 ESC songs ranked in Billboard Global 200 (excl. U.S.)

TOP RANKED SONGS

#37



Space Man
Sam Ryder, United Kingdom

#39



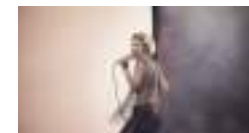
Stefania
Kalush Orchestra, Ukraine

#79



SloMo
Chanel, Spain

#132



Hold Me Closer
Corneila Jakobs, Sweden

#165



Give That Wolf A Banana
Subwoolfer, Norway

#194



Brividi
Mahmood & Blanco, Italy

Notes: Billboard Global 200 Excl. U.S. ranks the top songs based on streaming and/or sales activity from more than 200 territories around the world (excluding the U.S.).

Source: EBU based on Luminate

EBU Media Intelligence Service - Eurovision Song Contest 2022 - Brand Impact

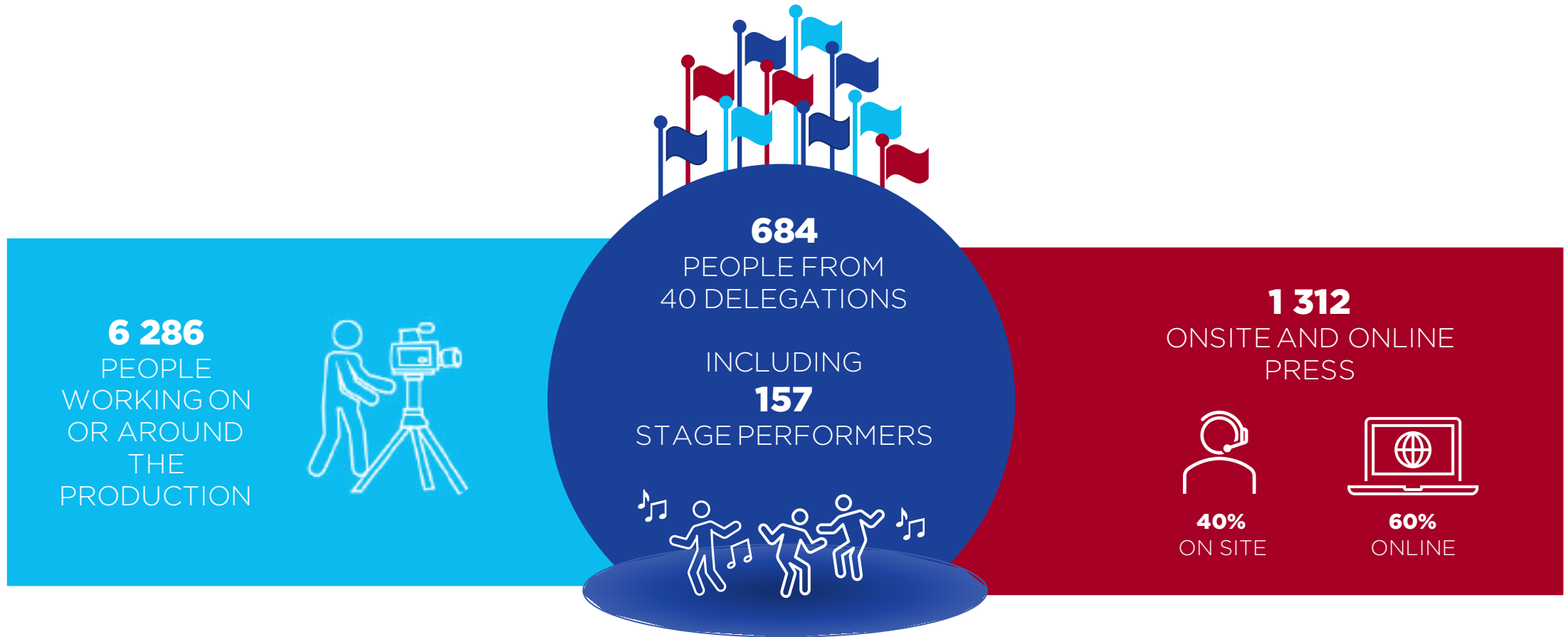
ESC ON THE ECONOMY

CREATING JOBS AND
BENEFITTING HOST CITIES

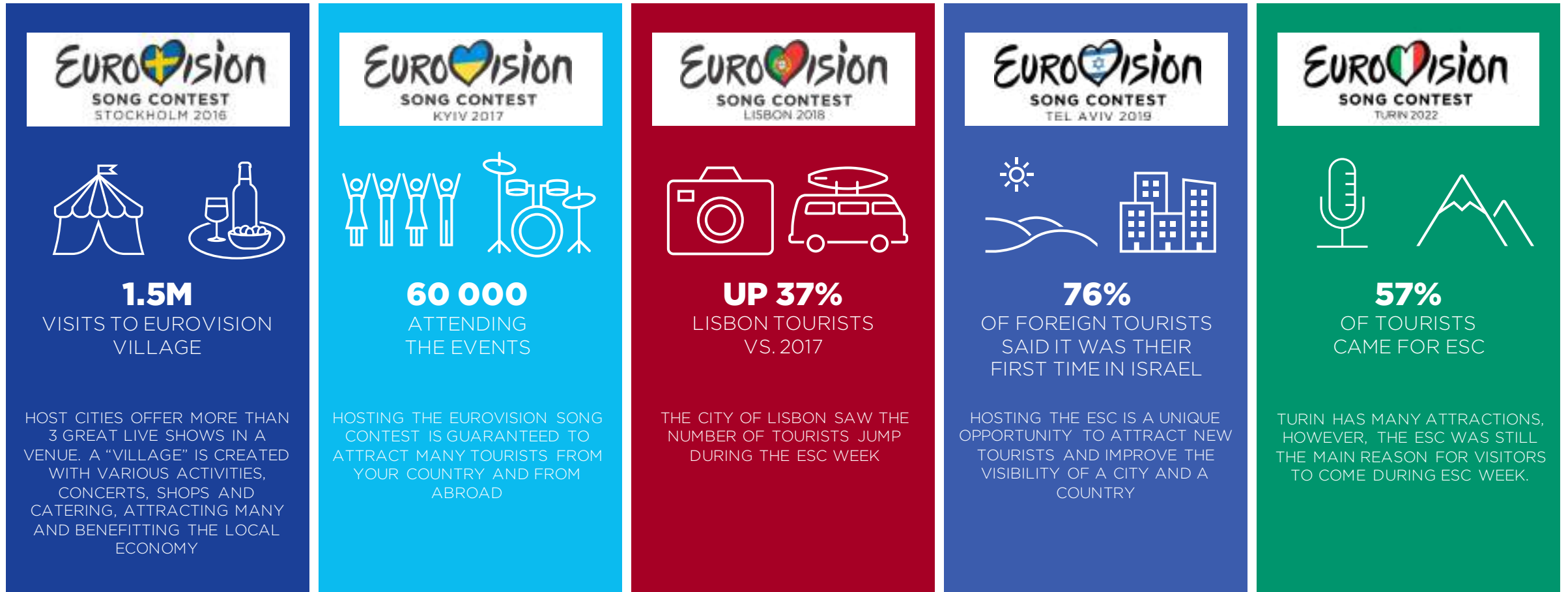


CREATING JOBS AND ACTIVITIES

IN TOTAL 8 277 PEOPLE WORKED AT THE ESC 2022



ESC BENEFITING HOST CITIES



HOST CITIES OFFER MORE THAN 3 GREAT LIVE SHOWS IN A VENUE. A "VILLAGE" IS CREATED WITH VARIOUS ACTIVITIES, CONCERTS, SHOPS AND CATERING, ATTRACTING MANY AND BENEFITTING THE LOCAL ECONOMY

HOSTING THE EUROVISION SONG CONTEST IS GUARANTEED TO ATTRACT MANY TOURISTS FROM YOUR COUNTRY AND FROM ABROAD

THE CITY OF LISBON SAW THE NUMBER OF TOURISTS JUMP DURING THE ESC WEEK

HOSTING THE ESC IS A UNIQUE OPPORTUNITY TO ATTRACT NEW TOURISTS AND IMPROVE THE VISIBILITY OF A CITY AND A COUNTRY

TURIN HAS MANY ATTRACTIONS, HOWEVER, THE ESC WAS STILL THE MAIN REASON FOR VISITORS TO COME DURING ESC WEEK.

Sources: 2016 Mynewsdesk; Office of Tourism and Promotions of the KCSA, <http://kiev.ukrstat.gov.ua>; <https://www.tourism-review.com/portuguese-tourism-benefited-greatly-from-eurovision-news10589>; Tel Aviv Global & Tourism, August 2019; The Tourism Observatory of Turin and the Province

ESC ON SOCIETY AND CULTURE

SHOWING EUROPE'S DIVERSITY
AND BOOSTING ACCEPTANCE

ESC SHOWING EUROPE'S LANGUAGE DIVERSITY

16 Different languages were used at the ESC 2022

16 songs among the 40 ESC entries used a language other than English

6 Of these songs ranked in ESC Top 10



Ukraine's winner from *Kalush Orchestra* was performed fully in **Ukrainian**.

It **won** the competition and was the most **streamed song** during ESC week with **28 million** listens.



Moldava's *Zdob și Zdrub & Advahov Brothers* **mixed Romanian** with a few

English phrases to make people dance, earn their votes and finish **7th overall**.



Serbia's participant, *Konstrakta*, used **Latin** and **Serbian** in a song which ranked **3rd**

In the public vote and finished **5th overall**.



Italian music has had huge global success thanks to Eurovision. *Mahmood's 2019* song was until 2021 the **most-streamed Eurovision song ever**. *Måneski's 2021* winner became the **1st Song in**

Italian to enter the **official UK charts in 30 years**. *Mahmood & Blanco's 2022* song accumulated **169 million streams** in 2022, by far the biggest success among this year's ESC songs.



Spanish music has recently grown in popularity in non-Spanish speaking nations.

The Spanish language was chosen by *Chanel* who **finished 3rd** and gathered **36 million streams in 2022**.



Portuguese was given huge international exposure in 2017 thanks to Salvador Sobral's win.

Maro's song for 2022's edition was a mix of Portuguese and English and helped her to finish **9th overall**.

ESC SHOWING EUROPE'S LANGUAGE DIVERSITY

Bringing regional languages to light



Jamala, Ukraine, 2016



Alvan & Ahez, France, 2022

Regional and minority languages have often featured in ESC songs.

In recent times, 2016's winner, Jamala, included some lyrics in Crimean Tatar, a language spoken in Crimea and outside of Ukraine, among the diaspora.

At ESC 2021, the Surinamese singer Jeangu Macrooy, represented the Netherlands with a song containing some lyrics in Sranan Tongo, a regional language from Suriname.

In the 2022 competition, France's chosen act, Alvan & Ahez, sang entirely in Breton, a Celtic language spoken in Brittany. France's entry was last sung in Breton in 1996.

Performances using sign language



Valters & Kaža, Latvia, 2005



Bilal Hassani, France, 2019

Latvian Duo Valters & Kaža were the first artists to feature sign language in 2005.

3 other competitors have used the Eurovision stage to offer the language more visibility in creative ways. Evelina Sašenko (Lithuania, 2011) used signing during the second verse of her song.

Differences and inclusivity were also at the core of the performances by Bojana Stamenov (Serbia, 2015) who signed "Yes, I'm different and it's ok" and Bilal Hasani (France, 2019) who performed alongside a deaf backing dancer and included signing on screens.

EUROVISION SONG CONTEST PROMOTING FEMALE ARTISTS

WHILE THE WHOLE MUSIC INDUSTRY IS STILL CLEARLY MALE-DOMINATED, THE ESC HAS HISTORICALLY PROMOTED FEMALE-ARTISTS

MUSIC INDUSTRY

Gender ratio in charts:



(US, 2020)

20%



of artists performing in US 2020 Hot 100 Billboard Charts were **female artists**. This figure has remained stable since 2012.

Gender ratio on streaming platforms:



(Worldwide, February 2022)

23%



of all Spotify streams were from **female or mixed gender artists**

EUROVISION SONG CONTEST

Gender ratio of ESC 2022 Entrants:



(2022)

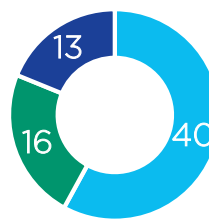
43% – 45%

All Female acts

All Male acts

At the Eurovision Song Contest 2022 the gender ratio of the entrants was almost perfectly balanced. Among 40 acts, **17 were all female acts**, **18 all male** while the others were mixed groups or unknown (Norway).

Gender ratio of ESC Winners:



(1956 - 2022)

Female acts

Male acts

Mixed group acts

At the Eurovision Song Contest, between 1956 and 2022, the juries and the audience overwhelmingly supported **female talent** as **most of the winners were women**.

Source: USC Annenberg Inclusion Initiative
Every noise. Data 21 February 2022

EUROVISION SONG CONTEST BOOSTING ACCEPTANCE

THE ESC EMPHASIZES VALUES OF UNIVERSALITY, INCLUSIVENESS AND DIVERSITY THROUGH POPULAR MUSIC

The ESC stands as a symbol of an open, tolerant and united Europe. Some momentous and widely popular acts have contributed to boost LGBTQI+ acceptance across Europe.



Dana International, winner, Israel, 1998

Israeli singer Dana International was the first transgender person to take part to the Contest. Her victory made a strong impact on the world, and she became a cultural icon.

Her triumph is all the more notable since that year the results from 22 of the 25 participating countries were entirely based on televoting, illustrating audiences' tolerance.



Conchita Wurst, winner, Austria, 2014

Austrian singer Tom Neuwirth started to perform as Conchita Wurst in 2011. Since then, Conchita has been a symbol for tolerance and artistic freedom in Austria and beyond.

Conchita's song "Rise like a Phoenix" was ranked first by both the professional juries and televoters.

Source: EBU Media Intelligence Service - "Diversity & PSM" report

EBU based on ESC material, Gomillion & Giuliano (2011) The Influence of Media Role Models on Gay, Lesbian, and Bisexual Identity, Fricker & Gluhovic (2013) Performing the 'New' Europe - Identities, Feelings and Politics in the Eurovision Song Contest, Motschenbacher (2016) Language, Normativity and Europeanisation - Discursive Evidence from the Eurovision Song Contest, Dhoest et al. (2017) LGBTQs, Media and Culture in Europe.

BEYOND THE ESC

CREATING A GLOBAL
SUPER BRAND



DEBUTING THE ESC AS A POP CULTURE HIT

“THE STORY OF FIRE SAGA” MOVIE



Broadcast on 24 public service channels in 2021

Reaching over 7 million people in Europe, across 8 markets with data

Top-streamed item on Netflix in the US

Release week: ranked 5th globally and 2nd among movies
Release month: ranked 27th globally and 4th among movies

Nominated for 9 awards in 2021 including;

Best Original Song – Academy Awards
Best Compilation Soundtrack for Visual Media – Grammy Awards

ESC FORMAT SALE – FRANCHISING THE ESC BRAND

AMERICAN SONG CONTEST



BROADCAST BY NBC IN 2022

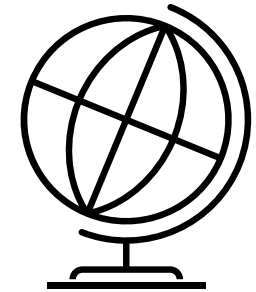
56 entries, with artists from all 50 states, five overseas territories and Washington D.C. the nation's capital, performed original songs in different genres.

Competing for America's votes in an eight-week live event between 21 March – 9 May 2022.

The competition was won by Oklahoma with the song "Wonderland" performed by AleXa.

A PROMISING TRAVELLING FORMAT

EUROVISION
SONG CONTEST



ONGOING DEVELOPMENT

Besides the American Song Contest, format option agreements are in place for the following territories:

- Canada
- South / Latin America
- Asia

These promising global expansions show the brand awareness of the ESC and the attractiveness of the format.

WHAT SHOULD I READ NEXT?



EUROVISION SONG CONTEST 2022 Audience Report

Read this in-depth analysis of the TV and online audience figures for the 2022 Eurovision Song Contest.

[Download the report](#) (Member exclusive)



EUROVISION SONG CONTEST 2022 Infographic

Take a look at the 2022 Eurovision Song Contest infographic which gives you a snapshot of the key stats from the event.

[Download the infographic](#) (Public distribution)

Visit www.ebu.ch/mis for more Media Intelligence publications.

MEDIA INTELLIGENCE SERVICE

This report is published by the European Broadcasting Union's Media Intelligence Service (MIS).

MIS provides Member broadcasting organizations with the latest market data, research and analysis needed to plan their future strategies and stay ahead of the game.

Our experts cover a broad range of topics, including TV and radio trends, new media developments, market structure and concentration, funding and public policy issues.

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June 2022

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