

## PRESS RELEASE

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### **Eurovision Song Contest 2024 breaks new records as hundreds of millions watch, listen and engage on TV and digital platforms**

*163 million viewers see 2024 Contest on public service media channels across Europe and beyond*

*Votes cast in 156 countries worldwide*

*Highest youth audience share on record*

*6.5 billion views of #Eurovision2024 on TikTok – up 1.7 billion compared to last year’s hashtag*

*Nearly 500 million accounts reached on TikTok – 4 times as many as 2023*

*Official ESC 2024 playlist - most-streamed Spotify playlist globally on Sunday 12 May*

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#### **EXECUTIVE SUMMARY**

The Eurovision Song Contest 2024 witnessed unprecedented success across multiple platforms, engaging a vast audience both in Europe and worldwide. A staggering 163 million viewers tuned in to the event through public service media channels, showcasing its widespread appeal. Votes were cast from 156 countries globally, underscoring the Contest's international reach and significance.

Of particular note is the remarkable youth audience share, the highest on record, indicating the enduring popularity of Eurovision among younger demographics. Leveraging the power of social media, videos featuring #Eurovision2024 garnered an impressive 6.5 billion views on TikTok, marking a substantial increase of 1.7 billion views compared to the previous year's hashtag. The Contest also achieved a significant milestone by reaching nearly 500 million accounts on TikTok, quadrupling the reach compared to 2023.

Furthermore, the official ESC 2024 playlist emerged as the most-streamed Spotify playlist and featured in the Top 10 Apple Music playlists globally on Sunday 12 May reflecting the Contest's influence on music consumption trends.

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**The 68th Eurovision Song Contest (ESC) hosted by Sveriges Television (SVT) in Malmö, Sweden brought audiences around the world together on both linear and online platforms.**

**The Eurovision Song Contest 2024, organized by the European Broadcasting Union (EBU), reached 163 million people over the 3 live shows across 37 public service media markets.\***

The total reach of the Contest increased by 1 million people compared to 2023 and has grown by 2 million since 2022's Contest in Turin.

The viewing share of the Grand Final was 46.7% - the highest share since 2006 and almost triple the broadcast channels average (17.6%).

Among Youth audiences (15-24 year olds), the viewing share of the Grand Final was 58.6%, the highest share on record and more than 4 times the broadcast channels average (13.7%).

Host country Sweden achieved a similar audience to last year's edition, with 2.3 million viewers tuning in for the Grand Final. With 87.3%, their viewing share is the highest recorded for the Eurovision Song Contest since 2000.

Switzerland, who won the Contest for the third time, saw an average audience of 723,000 viewers across the three linguistic regions, up 40% on 2023. In the three regions, the viewing share was the highest ever recorded.

The United Kingdom once again recorded the highest audience for the Grand Final with an average of 7.7 million viewers tuning in for the Grand Final. Germany had the second highest audience with 7.4 million viewers watching the show.

France achieved an audience of 5.4 million viewers, an increase of 1.9 million compared to last year's edition.

In close to half of the markets (18 out of 37), the ESC claimed over 50% of the viewing share, led by Iceland with 96% and closely followed by other Nordic markets (Sweden 87.3%, Norway 85.5% and Finland 83.1%), Croatia (73.2%) and Lithuania (70.2%).

2<sup>nd</sup> placed Croatia, who gained their best ever result in the Contest, delivered their highest ESC audience and viewing share on record since 2006, with 1.1 million viewers and 73.2%, respectively.

Greece achieved their best audience since 2011, with 2.8 million viewers, more than double last year's performance.

Ireland had their biggest audience since 2013 with 650,000 viewers, close to double last year's figures.

Latvia also had the most viewers watching in nearly a decade with 252,000 viewers, more than quadrupling last year's performance. The viewing share was 61.8%, the highest performance since 2007.

During the event week, 7.3m unique viewers watched the live shows on the Official ESC YouTube channel, either as they happened or on replay.

Concurrent views of the Grand Final on YouTube peaked at 1.6m, 17.8% more than Liverpool 2023, with record online viewers of the First and Second Semi-Finals too; nearly 35% of online viewers were aged between 13 and 24.

### **VOTES FROM OVER 150 COUNTRIES**

This year public voting was open before the 3 live shows in non-participating countries and throughout the performances in the Grand Final resulting in viewers from 156 countries casting votes for their favourite songs – 12 more than when Rest of the World voting was introduced in 2023.

Outside the participating countries, viewers in the USA, Canada, Romania, Mexico, UAE, Türkiye, South Africa, Hungary, Slovakia and Bulgaria cast the most votes online.

### **RECORD ONLINE ENGAGEMENT**

Online the Eurovision Song Contest's digital platforms had another record year.\*\*

486 million unique accounts were reached on TikTok, the ESC's Official Entertainment Partner, during the event weeks, more than 4 times as many as in 2023.

TikTok also saw a total of 538 million videos views on the official Eurovision account – up 71% year-on-year.

Videos on the platform using #Eurovision2024 have been watched 6.5 billion times – up 1.7 billion year-on-year on last year's hashtag.

69 million unique accounts were reached on Instagram – more than twice as many as in 2023.

Videos on the platform were seen 479 million times, 165% up on last year while content on the ESC Facebook page was seen by 23 million during the two event weeks.

42 million unique viewers across 231 countries and territories watched content on the official YouTube channel during the week of the Live Shows.

The Reddit r/eurovision community grew 71.8% in screen views and 27.8% in engagement year on year, as users followed rehearsals live and put their questions directly to artists in AMA (Ask Me Anything) interviews.

Additionally, 2.5 million people used the new Eurovision Song Contest app,

Speaking about the record results across the board, Jean Philip De Tender, EBU Deputy Director General said:

“These incredible numbers show the Eurovision Song Contest's huge global impact – online, on TV and importantly musically. We're thrilled to see a growth in the hundreds of millions tuning in to the

live shows on EBU Member channels and record-breaking numbers engaging with the songs and artists on our different digital platforms. Our thanks go to SVT who produced over 9 hours of world leading entertainment shows, harnessing the power of public service media to reach audiences around the world.”

Ebba Adielsson, SVT’s Executive Producer of ESC 2024 added: “I am so proud of our team, who worked with such dedication and passion towards the goal of delivering three fantastic shows for the Eurovision Song Contest 2024. The hosts, Petra Mede and Malin Åkerman, the participating artists, the interval acts and our set and lighting design – we believe it all came together with huge success and took the Eurovision Song Contest to the next level. It is a breathtaking thought that 163 million viewers watched the shows and that people from over 150 countries were engaged in voting, United By Music.”

## **GLOBAL MUSICAL SUCCESS**

The Eurovision Song Contest continues to produce worldwide hits and promote music from across the participating nations in 2024.

In the week following the ESC Grand Final, 9 of this year’s entries were ranked in the ESNS Radar Radio Airplay Chart Top 100\*\*\*.

The official Eurovision Song Contest 2024 playlist on Spotify was once again the most-streamed Spotify playlist globally on the day after the Grand Final.

Spotify’s Global 200 chart for all streaming across the world also saw 6 entries from 2024 break into the Top 200 on the same day with winner Nemo having the highest entry at #17 and the entries from the Netherlands, Croatia, France, Ukraine and Italy also charting.

On May 12, the Eurovision Song Contest 2024 was among the top 10 playlists on Apple Music worldwide.

35 songs from this year’s event have reached the Daily Top 100 on Apple Music in 57 countries worldwide, including 23 countries where they have reached No. 1, and 42 countries where they’ve reached the Top 10.

Winning song “The Code,” by Nemo, has reached the Daily Top 100 in 44 countries, including 13 where it’s reached No. 1, and 29 where it’s reached the Top 10.

On the Official ESC YouTube channel, videos featuring Nemo, including exclusive live performances and interviews, have received 34 million views to date.

According to Shazam’s Radio Spin data, since the Grand Final, “The Code” had the most radio air play globally of all the Eurovision entries, followed by “Mon Amour” by Slimane of France and “La Noia” by Angelina Mango of Italy.

“Always on the Run” by ISAAK was the most-Shazamed song during the live Grand Final.

## **WIDER IMPACT**

Early data and figures from the Host City, Malmö, suggests that 82,000 visitors came to the Eurovision Village during the week of the event.

Fans from 92 countries bought tickets to 9 shows during the event week which included Dress Rehearsals and live broadcasts.

Around 1,100 journalists from at least 54 countries were accredited to cover the event onsite.

The Eurovision Song Contest was hosted by SVT on 7, 9 and 11 May and broadcast in the 37 participating countries, Brazil, Chile, Kosovo, Montenegro, North Macedonia, Peru, USA, and online.

The shows were also broadcast on radio in 11 EBU Member countries.

More information about the event, including full voting breakdowns, can be found at [eurovision.tv](https://eurovision.tv).

## **ENDS**

\* Source: Results produced by EBU and based on Glance and relevant partners' data and EBU Members data.

Please note the following countries are not included in the TV analysis as either they do not have TV audience measurement systems or the broadcaster is not measured: Albania, Kosovo, Luxembourg, Malta, North Macedonia and San Marino.

\*\*Source: YouTube, Instagram, Facebook, TikTok & platform data. (all stats between Saturday 27 April (first day of rehearsals) to Tuesday 14 May (3 days after the Grand Final))

\*\*\*ESNS Radar Radio airplay chart ranks songs from European artists based on their number of airplays outside of their country of origin across 62 European radio stations.