



PRESS RELEASE

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EUROVISION SONG CONTEST 2025: RECORD-BREAKING REACH AS WORLD'S LARGEST MUSIC EVENT UNITES GLOBAL AUDIENCES

The Eurovision Song Contest has delivered its biggest impact yet—across TV, digital platforms, and streaming charts - cementing its place as one of the world's most powerful cultural events.

The 69th Contest, staged in Basel, Switzerland, reached **166 million people** across 37 public service media markets* - **3 million more viewers** compared to 2024.

Hundreds of millions more saw content from 2025's artists and from the 3 Live Shows online with **nearly 2 billion views** of posts, videos and stories from this year's Contest on the event's digital channels.

Swiss public broadcaster SRG SSR hosted three incredible live shows on 13, 15 and 17 May producing over 9 hours of state-of-the-art television enjoyed across the world.

The viewing share of the 2025 Grand Final was 47.7%, **the highest since 2004**, and more than **double the average** for the same group of broadcast channels (19.9%).

Among Youth viewers (15–24 years old), the Grand Final achieved a viewing share of **60.4% – the highest on record**, and nearly 4 times these channels' average (16.0%).

GRAND FINAL - OVER 50% SHARE IN OVER 50% OF COUNTRIES

The Grand Final delivered viewing shares **above 50% in 19 of the 37 markets**, led by Iceland (97.8%), Finland (90.5%), Sweden (89.6%), Norway (85.4%), and Denmark (75.1%).

Other huge shares included the Netherlands (75.1%) and German-speaking Switzerland (74.2%).

In the host nation, an **average audience of 1.1 million viewers** watched the Grand Final - a **57% year-on-year increase**, with record viewership and share in all linguistic regions.

Key markets also saw historic highs:

- **Germany:** Highest average audience of all countries - 9.1 million viewers – best since 2016
- **Poland:** 4 million viewers – triple last year's total
- **France:** 40.0% viewing share – highest ever
- **Finland:** 90.5% viewing share – all-time record
- **Greece:** 2.8 million viewers and 70.8% share – highest since 2010

(See Notes to Editors for further info)

In the 7 days following the broadcast, the Grand Final attracted **12.1 million views** on the Official Eurovision Song Contest YouTube channel - an **8% increase** compared to Malmö 2024. Peak concurrent viewership on the night reached **1.58 million**, up from 1.51 million in 2024.

The Semi-Finals also performed strongly, drawing **4.4 million** and **3.4 million** views respectively during their equivalent 7-day periods.

Across the entire Contest period (May 3 - May 24), total views of all content on the Eurovision YouTube channel reached **369.5 million**, representing a **9.3% increase** on last year.

The platform saw **60.7 million unique viewers** from **232 countries and territories**.

VOTES FROM OVER 140 COUNTRIES

Fans cast their votes in **146 countries** and territories this year. Votes from audiences outside the 37 participating countries were amalgamated and their Top Ten songs awarded points equivalent to one participating country in each Semi Final and the Grand Final.

Outside the participating countries, the most fans voted in the **United States, Canada, Romania, Slovakia, Mexico, Türkiye, Hungary, Kosovo, United Arab Emirates and South Africa**.

DIGITAL DOMINATION

The Eurovision Song Contest's impact goes beyond the one week of TV shows and is now a year-round global phenomenon. From January onwards, millions of fans follow every twist and turn as artists are revealed and national finals take shape. **And in 2025, digital engagement reached unprecedented heights.**

Across TikTok, Instagram, Facebook, YouTube and more, the ESC captivated more fans than ever before, with engagement stats soaring **between 1 January and 24 May 2025 (one week after the Grand Final).****

TikTok continues to see growth amongst younger fans where **42.4% of followers are aged 18-24:**

- **748.5 million video views** (+3% on 2024)
- **48.9 million likes** (+17%)
- **2.76 million shares** (+84%)
- **5 million comments** (+79%)

On **Instagram** more fans than ever enjoyed photos, stories, videos and broadcasts where engagement soared:

- **969 million views** (Reels, Posts and Stories)
- **69.6 million accounts reached**
- **30.6 million interactions** — up 100% year-on-year
- **Largest audiences:** 18–24 year olds (25.1%) and 25–34 year olds (33%)

Facebook also saw strong growth:

- **161 million views**
- **29.9 million accounts reached** (+30.9% on 2024)
- 2.8 million interactions (+98%)
- Most engaged fans: 25–34 year olds (37.2%) and 35–44 year olds (24.7%)

Elsewhere, our **WhatsApp** fan group attracted **102,000 followers**, and the ever-growing **Reddit subreddit** hit **340,000 members**, up from 250,000 in 2024—thanks to a dedicated community of moderators and superfans.

The **Official Eurovision Song Contest Podcast**, now in its 4th season, continued to attract listeners, reaching over **1.5m plays** across YouTube and streaming platforms (+25% vs. 2024),

The **Official Eurovision Song Contest App** featured on Apple’s App Store for a second year in a row, prior to the Grand Final and saw **1.8m users in the month leading up to the Contest**, with 1.1m users on the day of the Grand Final. Improvements to the app meant that users spent 10% longer on the app vs. 2024.

Our website, **eurovision.tv** attracted **17m views and 5.4m active** users during the month of May (1-24).

MY EUROVISION PARTY

In a unique collaboration between the EBU and 9 Members - BBC (UK), DR (Denmark), France Télévisions (France), NPO/AVROTROS (Netherlands), RTÉ (Ireland), SRG SSR (Switzerland), SWR/NDR/ARD (Germany), VRT (Belgium), and Yle (Finland) - the '**My Eurovision Party**' experience on **Roblox** drew **1.2 million visits** (25 April - 27 May), showcasing the Contest in a new interactive format for younger audiences.

- The game drew players from **183 countries** (77% of visitors were from Europe)
- 12 years of engagement time with the ESC from a predominantly young audience
- 11.5 mins average playtime per user per day
- 23k concurrent players during the Grand Final

2025 SONGS DOMINATE GLOBAL CHARTS AND STREAMING PLATFORMS

The musical impact of the Eurovision Song Contest 2025 has also resonated beyond TV screens, with this year’s entries attracting listeners on streaming platforms, airplay charts, and digital discovery tools around the world.

Apple Music Milestones

In May alone, **35 Eurovision songs reached the Apple Music Daily Top 100 in over 40 countries** and **Eurovision entries topped genre-specific charts in 78 countries**.

This year’s winner *Wasted Love* hit the chart in 38 countries, reaching the Top 10 in 20, and #1 in 5.

Germany’s *Baller* charted in 35 countries, with Top 10 spots in 17, including Norway, Austria, and Sweden. And Sweden’s *Bara Bada Bastu* reached the charts of 32 countries, with the song reaching the Top 10 in 16 of them.

In total, Eurovision songs achieved over **3,000 chart placements** on Apple Music throughout May.

Spotify Success

The **official Eurovision Song Contest 2025 playlist** on **Spotify** was once again the **most-streamed** Spotify playlist globally on the day after the Grand Final.

Eurovision entries lit up the **Spotify Global Top 50** in the week following the Grand Final—three songs made the chart, one more than in 2024. They were *Wasted Love*, *Espresso Macchiato* and *Bara Bada Bastu*—the first-ever Swedish-language song to enter the Global Top 50.

Wasted Love charted in 29 countries, hitting #1 in Austria, Switzerland, and Luxembourg, and landing in the Top 10 in 12 other nations, including Germany, Belgium, Sweden, Greece, and the Netherlands.

Radio & Shazam Trends

During the Grand Final on 17 May, Iceland's VÆB led Shazam activity with *RÓA*—garnering 51% more Shazams than last year's top track.

Wasted Love also topped the Shazam charts in Austria and ranked in the Top 200 in 23 countries.

According to Shazam Radio Spin data, it received more global radio airplay than any other Eurovision 2025 entry, followed by Louane's *Maman* and Lucio Corsi's *Volevo essere un duro*.

In the week following the ESC Grand Final, 4 of this year's entries were ranked in the ESNS Radar Radio Airplay Chart Top 50***.

HOST CITY IMPACT

Early data from this year's Host City Basel shows that **over 500,000 people** enjoyed Eurovision related activities during the week of the event.

- Number of visitors at the Opening Ceremony: over 100,000
- Number of visitors to shows (St. Jakobshalle and Arena plus): approx. 100,000
- Total number of visitors to City Venues: approx. 343,000
 - of which Eurovision Village: 190,000
 - of which Eurovision Square: 135,000
 - of which EuroClub: 18,000

A total of **50,000 nights of accommodation** were generated with 95% occupancy towards the end of the ESC week – a significant increase on the usual May average of 60%.

Fans from **83 countries bought tickets to 9 shows** during the event week which included Dress Rehearsals, live broadcasts and the *Arena plus* Grand Final watch party at the St Jakob's Park football stadium.

Around **1,000 journalists** from over **50 countries** were accredited to cover the event onsite.

Martin Green CBE, Director of the Eurovision Song Contest said:

"This year's Eurovision Song Contest has once again demonstrated its extraordinary power to unite millions across continents through the joy of music and shared celebration.

In a fragmented media landscape, the ESC stands out as a unique global moment—bringing viewers back to live television, while simultaneously thriving across digital platforms and reaching new generations in new ways.

The Contest's growing musical impact is undeniable, with songs resonating on global streaming charts and inspiring fans worldwide. From living rooms to livestreams, and from national pride to international connection, the Eurovision Song Contest continues to be one of the most vibrant and unifying cultural experiences on the planet."

Co-Executive Producers from host broadcaster SRG SSR, Reto Peritz and Moritz Stadler added:

"We are truly delighted that the Eurovision Song Contest 2025 was such a great success – in the Host City of Basel, on screens across the world and throughout social media. The excitement and positive energy could be felt everywhere. This ESC brought people together – and took the world's biggest music event to a whole new level."

The Eurovision Song Contest was coordinated by the EBU, hosted by SRG SSR on 13, 15 and 17 May and broadcast in the 37 participating countries, North Macedonia, Kosovo, Moldova, the USA and online.

The shows were also broadcast on radio by 15 EBU Members.

More information about the event, including full voting breakdowns, can be found at eurovision.tv.

NOTES TO EDITORS

Germany delivered their best audience since 2016, with 9.1 million viewers, an increase of 1.2 million compared to last year.

Poland also achieved their best audience since 2016, with 4 million viewers, almost tripling last year's total. The viewing share was 43.5%, the highest performance since 2004.

Finland recorded its highest viewing share ever: 90.5%.

France achieved its highest viewing share on record: 40.0%.

Greece once again delivered a very high audience, with 2.8 million viewers, similar to last year. The viewing share was 70.8%, the highest since 2010.

During May, our official **Giphy** account generated **23.7M gifs and stickers** used across multiple platforms

We continue to grow our presence on **Threads** (329k followers) and **Bluesky** (10.1k followers).

There were 2.4M post views within the subreddit and over 350.6k conversations about Eurovision on Reddit in general.

Additionally, the new Eurovision Non-Stop Hits 24/7 video live stream on YouTube generated 5,182,617 views and a total watch time of 708,727 hours since publication (May 1 - May 27), peaking just after the Grand Final with 108,119 viewers watching concurrently.

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

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

** Source: Instagram, Facebook, TikTok data (figures between 1 Jan 2025 – 24 May 2025 – 7 days after the Grand Final).

*** ESNS Radar Radio ranks songs by European artists according to their frequency of airplay based on data from 62 European radio stations and streams from Spotify and YouTube.

