

POST-SHOW REPORT 2023



EURO  **vision**
SONG CONTEST
UNITED KINGDOM
LIVERPOOL 2023

**UNITED
BY MUSIC**

B B C

CONTENTS

| | | | |
|--|-----------|--|-----------|
| INTRODUCTION | 3 | MEDIA CENTRE | 54 |
| MARTIN GREEN | 4 | HOSPITALITY | 55 |
| DELIVERING ON BEHALF OF UKRAINE | 5 | TOURS | 56 |
| EUROVISION BRAND | 7 | DELEGATION BUBBLE | 57 |
| CITY DRESSING | 9 | TRANSPORT | 58 |
| PARTNERSHIPS | 10 | ACCOMMODATION | 59 |
| CITY BID PROCESS | 11 | ACROSS THE UK | 61 |
| WHY LIVERPOOL | 14 | CINEMALIVE | 64 |
| THE HOST CITY | 15 | PLANET AND SUSTAINABILITY | 65 |
| EUROVILLAGE | 17 | STAFF | 67 |
| EUROCLUB | 18 | BBC TEAM | 68 |
| CULTURAL PROGRAMME | 19 | WIDER TEAM | 69 |
| THE SHOWS | 23 | VOLUNTEERS | 70 |
| ALLOCATION DRAW | 25 | AUDIENCE IMPACT AND REACH | 71 |
| TURQUOISE CARPET | 26 | 30-DAY VIEWING FIGURES | 72 |
| LIVE SHOWS | 27 | GLOBAL AUDIENCE | 73 |
| STAGE DESIGN | 29 | SOCIAL MEDIA | 74 |
| HOSTS | 30 | COMMS | 76 |
| INTERVAL AND OPENING ACTS | 31 | CAMPAIGN COVERAGE | 79 |
| OPENING FILMS | 33 | LEGACY | 83 |
| POSTCARDS | 34 | APPENDIX | 85 |
| OTHER VT | 36 | CYBER | 86 |
| ADDITIONAL PROGRAMMING | 38 | APP, HANDBOOKS & PROGRAMMES | 87 |
| ACCESSIBILITY | 42 | RADIO AND SOUND | 88 |
| SCHEDULES | 40 | BBC AUDIO | 89 |
| PRODUCTION | 43 | AUDIO TITLES | 91 |
| LIVERPOOL ARENA | 50 | TICKET SALES | 92 |
| CUE PILOT | 51 | KEY SUPPLIERS | 93 |
| LIGHTING PRE-PROGRAMMING | 52 | MEDIA COVERAGE SUMMARY | 94 |
| VENUE MAP | 53 | AUDIENCE DEMOGRAPHICS | 95 |
| | | MARKETING | 96 |

INTRODUCTION

INTRODUCTION

It was my absolute honour to lead the team for the Eurovision song contest in Liverpool this year. From the first meetings with our Ukrainian colleagues, the team in Liverpool and the BBC were committed to bringing the creativity of Ukraine and UK together – both on and off screen. I am so proud that those initial conversations blossomed into such an innovative and often moving production.

We were also excited to ensure that Eurovision was about much more than the live shows themselves. From Liverpool's extraordinary cultural, educational and community festivals to the wide range of additional content across the BBC, to EuroClub and, of course, the wonderful Eurovision Village, Eurovision 2023 has again proved that we can be united by music. In extraordinary circumstances, creativity and collaboration can thrive.

I hope that everyone – from the musicians to the visiting audiences, the production team and the media, to the 163 million people watching around the world – took the moment to enjoy the contest with friends and family wherever they were, and celebrate Eurovision as an expression of shared joy and support for all our friends in Ukraine.

I am so proud our production has received such positive feedback. Certainly, now more than ever, this is a prize worth winning! Not only the economic value to the host city in terms of revenue and tourism – both now and in the future – but also the pride of the people of the city in hosting the globe.

Eurovision is unique in terms of its ongoing appeal as an 'appointment to view' broadcast but also its phenomenal reach on social media. Consequently, its appeal to and engagement by young people is significant and continues to grow. There is no better way to demonstrate the values of a city and its people than to host Eurovision.

I am indebted to the hundreds of people from many agencies that made Eurovision 2023 a success. Thankful also for the wise advice from the EBU staff and reference group. Finally, I know everyone's best wishes go to Sweden, worthy winners, who I know will take our breath away in 2024.

May we all, eternally, be United by Music.



Martin Green CBE
Managing Director, Eurovision 2023

PHOTO: JAMES STACK

ON BEHALF OF UKRAINE: DELIVERING IN PARTNERSHIP

Following the 2022 Grand Final and Ukraine's win, the European Broadcasting Union (EBU) was in immediate discussions about the possibility of hosting the contest in Ukraine.

As runners up, the BBC told the EBU that we would be willing to be part of a discussion about how we could assist Ukraine to host, or support in some other way – but that we would only do so with Ukrainian support. The EBU and the Ukrainians had extensive conversations about options for UA:PBC, Ukraine's public service broadcaster, to be host broadcaster for the 2023 Eurovision Song Contest.

When it was clear that there were limited options for hosting, the EBU asked the BBC, as the runner up, whether we would be willing to host. We confirmed that we would, subject to the Ukrainians supporting this position.

We held discussions with the Ukrainians about what it would mean for the BBC to host the contest 'on behalf of Ukraine'. There was agreement on the core principles of the BBC hosting the 2023 song contest – and it was announced that the BBC would be the 2023 host broadcaster.

The BBC and UA:PBC signed a cooperation agreement in Warsaw over the creative and operational way in which we would work together. At this point, Martin Green was appointed as managing director of Eurovision for the BBC, and led this work...

Chief Executive Officer at Public Broadcasting Company of Ukraine, Mykola Chernotytskyi and Director-General of the BBC Tim Davie.





PHOTO: JAMES STACK

JULIA SANINA

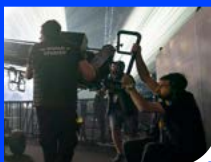
One of the hosts for all three shows

VAL BEBKO

Guitarist (The Hardkiss)

TIMUR MIROSHNYCHENKO

On screen talent who hosted Turquoise Carpet and fronted several VT films



OPERTEC

Ukrainian specialist camera company which provided the technocrane and other specialist cameras. Opertec came with a team of Ukrainian operators.

GERMAN NENOV

Creative Director UA: PBC (*Welcome To Our House* and *Music Unites Generations* alongside Semi Final 1's opening act 'United By Music')

UKRAINE AT THE HEART OF PRODUCTION

STARLIGHT

Graphic design company created LED graphics for several of the delegations performances. Starlight also co-created the main brand for Eurovision, working with a British-based agency.



PHOTO: DAVID EDWARDS

1+1 MEDIA

Kyiv-based production company, which filmed the Kyiv-based elements of the Grand Final opening film with Kalush Orchestra. 1+1 employed a graphics specialist to create the animated flying bird artwork on the side of the metro train and a Kyiv-based choreographer to choreograph the Kalush performance.

IN ADDITION:

Julia Sanina's stylist team were all Ukrainian and our floor manager was also Ukrainian.

Sam Ryder's *Mountain* performance featured a Ukrainian dancer, too.

PHOTO: SARAH LOUISE BENNETT



ALYONA SYNEGINA

Worked for *Postcards* producer Windfall in development and initial set up and joined BBC Studios to set up many of the Ukrainian elements in *Welcome to Liverpool*. Also provided translation service and was producer for Julia Sanina.

MICHAEL NEKRASOV

Composer of all the show music beds (theme music, host walk on beds, stings, voting tension beds etc).



PHOTO: JAMES STACK

MARYANA PASALAR KYADZHUI

Joining the team in February as a runner (BBC Studios team), Maryana previously worked on Eurovision 2017 in Kyiv. Maryana provided support for the multicamera directors and was lead runner for the OB truck.



ZHENYA KOSTYRA

Associate lighting designer. Tim Routledge (the lighting designer) employed Zhenya (an experienced lighting designer from Kyiv) to work on the live shows.

DMITRY SHUROV

Composer of *Postcards* music beds

23/32 FILMS

in Ukraine. Filmed all 37 locations for the *Postcards* with new drone technology.



FRECKLED SKY

US-based Ukrainian multimedia creative company which created all the screen content for *Welcome to our House*. This performance included Alyosha and two Ukrainian dancers.

The volunteer workforce for Liverpool City Council featured 30 Ukrainians, alongside 19 artists who took part in 24 commissions for the cultural programme.

3,000 resettled Ukrainians were able to see the show for £20.



EUROVISION BRAND

EUROVISION BRAND

In 2022, Ukraine's win proved that music has the power to unite us. This year the UK hosted on behalf of Ukraine and celebrated unity with a brand that reflects the ethos of Eurovision – United by Music. Music's power to unite isn't purely emotional – research shows singing and experiencing music together synchronises our heartbeats, inspiring the creative idea: *160 million hearts beat as one*.

A soundwave of hearts, beating as one, draws from Eurovision's iconic heart symbol. Designed in partnership between a Ukraine and UK agency, the identity features national colours, a Liverpudlian type face – Penny Lane – and words that play on song synonymous with the city – 'You'll Never Walk Alone'. The colours adapt to reflect each nation in the unique heart flags.

The brand was a collaboration between creative agencies Superunion in the UK (Now Design Bridge and Partners), and Starlight Creative in Ukraine. Working together, they developed a visual identity that celebrates the shared moment and represented music as a force for bringing people together. The design reflected the feelings that Eurovision brings to audiences across the world – joy, excitement and fun.

The brand was used across all touchpoints. As well as the physical branding across Liverpool and at the venue, it was used in multiple editorial vehicles from *The One Show* to Channel 4 soap *Hollyoaks*, and was a key part of the staging of the show itself. It worked across marketing, social and merch and communicated what was unique about this year's contest.

It has been nominated for multiple categories in this year's D&D Cannes Lion Awards.



PHOTO: DAVID EDWARDS



PHOTO: JAMES STACK

PHOTO: JAMES STACK



PHOTO: JAMES STACK

CITY DRESSING

The Liverpool City Council team shares its strategy for welcoming Eurovision – and guests from around the world – to the city.

As host city, we knew we wanted to create a welcoming, colourful and creative environment.

With a complicated mix of sponsor requirements, we designed a city dressing strategy that had six strands to it:

1. Eurovision dressing – commercial
2. Eurovision dressing – non-commercial/ wayfinding
3. City dressing / activation – aligned, but not Eurovision
4. EuroFestival installations
5. Third party dressing plans – Liverpool One etc.
6. The ‘city welcome’ brand

The city welcome brand was crucially important – an official identity using the Eurovision brand, which we placed tight brand guidelines around and provided to any local business and partners who wanted to use it. This allowed organisations to feel part of the event, whilst also increasing brand visibility and the ‘city takeover’ feel, in a cost effective way.

By viewing these six strands of dressing within one plan, we were able to ensure widespread coverage of the city whilst avoiding clashes. We also made sure that the navigation of the city was as easy as possible, alongside the sense of brand immersion and ‘stepping into Eurovision’.



PARTNERSHIPS

The BBC was responsible for securing deals with national partners in the UK, to complement existing international partner deals arranged by the EBU and Highlight Events, and appointed BBC Studios to lead this process. Working with Highlight Events, Culture Liverpool and drawing on existing knowledge, the following were identified as key assets that would form part of the proposed national partner package:

1. Use of ESC logo by national partner
2. Designation as a “National Partner of the Eurovision Song Contest 2023”
3. Ticket packages – numbers and category to be dependent on the value of the deal
4. Hospitality packages
5. Promotional rights at venue and Eurovision Village
6. Eurovision branding at venue, village and the city – with the right for the partner logo to appear on this branding alongside other national partners
7. Digital rights – ability to create social media campaigns

BBC Studios started approaching potential partners in November 2022 – this was extremely late compared with typical timelines, and a result of delays stemming from the decision to host Eurovision in the UK. This tight timetable made it much harder to secure deals as:

- (i) by the time many potential partners were approached they had already fully allocated their annual marketing budgets, and
- (ii) there was very little time to finalise possible deals before print deadlines for the Eurovision city and venue branding materials.

The following commercial partnership arrangements were entered into:

1. EasyJet UK – agreement signed in May 2023
2. Google – agreement signed in March 2023

In addition, the following partnerships were entered into:

1. National Lottery – after the National Lottery approached the BBC about producing the Eurovision Welcome Event, it was agreed that the National Lottery would also enter into a partnership agreement with the BBC. The National Lottery received similar partnership rights to those granted to the commercial national partners. Agreement signed in March 2023.
2. ‘Great’ Campaign – the BBC was approached by the ‘Great’ Campaign, which wished to promote the hosting of Eurovision by the UK in its worldwide marketing campaigns. Because the rights granted to Great were a hybrid of local and national partner rights, it was agreed that the agreement would be entered into between Great and the EBU, with the BBC then receiving an agreed proportion of the Great partnership fee. Agreement signed in April 2023.



CITY BID PROCESS

CITY BID PROCESS

27 JULY – 9 AUGUST 2022

Request for information process opens

9 AUGUST 2022

Longlist to seven cities

15 AUGUST 2022

Request for proposal process opens

17 AUGUST 2022

Online briefing

EARLY SEPTEMBER 2022

Site visits

8 SEPTEMBER 2022

Request for proposal process closes

MID SEPTEMBER 2022

Pitch meetings

EARLY OCTOBER 2022

Award

END SEPTEMBER 2022

Shortlist to two cities

In July 2022, shortly after the UK was asked to host the Eurovision Song Contest 2023 on behalf of Ukraine, host broadcaster the BBC started the process to select the host city, working alongside the EBU.

Through the initial request for information stage, in the summer of 2022, we invited cities from across the UK to express an interest in becoming host city. Cities needed to prove they had the capability, capacity and relevant experience to host the event by meeting a number of minimum standards/ answering a number of assessment questions. There was great interest, with over 20 cities responding to the request of information. At the end of this phase, the BBC and EBU longlisted seven cities that best met our criteria: Newcastle, Manchester, Leeds, Liverpool, Glasgow, Sheffield and Birmingham.

In the second phase of the process, the seven cities were invited to submit proposals that showed how well they met detailed requirements and published objective criteria to become host city. (See table on the following page...) Following a rigorous procurement

process which involved several dialogues, briefings, site visits, additional information and answering clarification questions, the BBC and EBU evaluated proposals from the seven cities. This evaluation, culminated, in early autumn 2022, with a shortlist of two cities: Liverpool and Glasgow.

In early October 2022, following a 'best and final offer' process, the BBC and EBU selected Liverpool to the host the Eurovision Song Contest in May 2023. Together with a very suitable and available venue, Liverpool's highly attractive bid scored best against each of our criteria. Liverpool's proposal demonstrated: a high level of commitment; a cultural offer that best showcased the song contest and Ukrainian cultural richness; and the ability to meet our strategic priorities, including stimulating the creative economy across the UK, sustainability, and diversity. The announcement was made live on the *The One Show* (the BBC's daily magazine show) on BBC One and the BBC's News Channel and was beamed across London via the BT Tower.

CITY BID PROCESS

EVALUATION CRITERIA SUMMARY

VENUE AND INFRASTRUCTURE

- Venue availability, capacity, accessibility, stage spaces, commercial requirements
- Technical, safety and security requirements
- Provision of venue associated facilities, e.g. offices, delegation bubbles, press centre
- Transportation logistics and volunteers
- Accommodation

COMMITMENT

- Financial contribution
- Project and risk management (including key contract terms)
- Side events and host city cultural programme

CULTURAL OFFER

- Showcasing the ESC
- UK musical celebration including local and regional connections
- Ukrainian cultural richness
- ESC cultural and economic legacy

HOST BROADCASTER STRATEGIC PRIORITIES

- Sustainability
- Across the UK
- Diversity and inclusion

WHY LIVERPOOL?

Despite not having held the song contest in the UK for 25 years, we all understood how crucial the selection of a host city would be to the success of this year's Eurovision Song Contest – for the delegations, visiting fans and the millions watching on television around the world. As such, it was a privilege to lead the team appointing the 2023 host city.

Hosting the Eurovision Song Contest is a brilliant opportunity to showcase a city to the world. Thankfully, the UK is not short of suitable infrastructure and venues to accommodate the technical and logistical requirements of an event of this size.

Following initial interest from 20 cities in all four nations of the UK, we shortlisted seven cities to go through a detailed selection assessment, following which we were able to narrow the list to two cities: Glasgow and Liverpool. Both cities were outstanding candidates, with brilliant facilities, but ultimately Liverpool came out on top.

Right from the start, I was so impressed by the professionalism of the Liverpool team – their enthusiasm for the song contest; their strong history

of music and culture; and their innovative approach to representing Ukraine shone through in everything they did.

It was also a city that had a collective ambition to show what it was made of – and to entice visitors back to Merseyside after a difficult period through the pandemic. Liverpool demonstrated that public services, private business and local authorities can all work together incredibly effectively, along with the BBC and the EBU, to deliver one of the largest events in the world.

Alongside the song contest itself, the city's cultural festival embraced Ukrainian culture and music in a way that surpassed expectations; the city was truly United by Music.

Liverpool delivered an exceptional event that surpassed all expectations and left an indelible mark on the Eurovision Song Contest. The city's flawless execution, warm hospitality, and unwavering passion for music will be remembered for years to come. I can't tell you how proud I am to have worked alongside such a brilliant, professional, passionate and dedicated team; Liverpool you are outstanding.

Phil Harrold
Chair of City Selection



THE HOST CITY

LIVERPOOL AS HOST CITY

Famed for its welcome, Liverpool did not disappoint as host city for Eurovision 2023. Wherever you looked there was the blue and yellow of Ukraine or a riot of glitter, and the city was alive with music, dancing and joy.



**EXTRA VISITORS
TO THE CITY**



**PEOPLE THROUGH THE
EUROVISION VILLAGE**



**ECONOMIC
IMPACT**



VOLUNTEERS

PHOTO: JAMES STACK



**COMMISSIONED
ARTISTS**

PHOTO: GARETH JONES



**UKRAINIAN ARTISTS
AND PERFORMERS**

PHOTO: GARETH JONES



**HOURS OF LIVE
PERFORMANCE IN THE
VILLAGE**



**ACTIVE PARTICIPANTS
IN CULTURAL EVENTS**

EUROVILLAGE

The Eurovision Village was the centrepiece of the fan experience in Liverpool. Taking place on the Pier Head – and with the most iconic buildings in the city as the backdrop – the 15,000 capacity site was open from 5 – 13 May.

The first eight days were all free and non-ticketed, with the Grand Final screening event a sell-out ticketed event. Across the full period, 250,000 people came through the village.

On each of the nine days the village was open for at least ten hours, with a full main stage programme that had a different theme, targeted at a different audience each day.

Over the course of the village, 80 acts performed live – including the English National Opera, Sophie Ellis Bextor, Jake Shears, Jamala, Charlotte Church and Fleur East. Alongside this, 18 Eurovision 2023 entries performed, as well as large number of emerging local artists.

Alongside the main stage was ‘Discover Ukraine’, a zone which welcomed a range of Ukrainian artisans and traders as well as food and a bespoke VR cultural experience.

Activations from key sponsors, as well as food and drink traders, completed this family friendly zone.

For the Grand Final, the Village turned into the biggest party in the city, with iconic Eurovision acts as well as Vengaboys and a huge Eurovision karaoke session before the Grand Final was streamed live.



EUROCLUB

The EuroClub is the epicentre for Eurovision mega fans in the city. In Liverpool, EuroClub took over Camp and Furnace in the city's Baltic Triangle – one of the best areas for nightlife in the UK and only a five-minute walk from the main arena.

Produced by OGAE, in partnership with the venue and Liverpool City Council, the club was a complete sell out across its eight-day run.

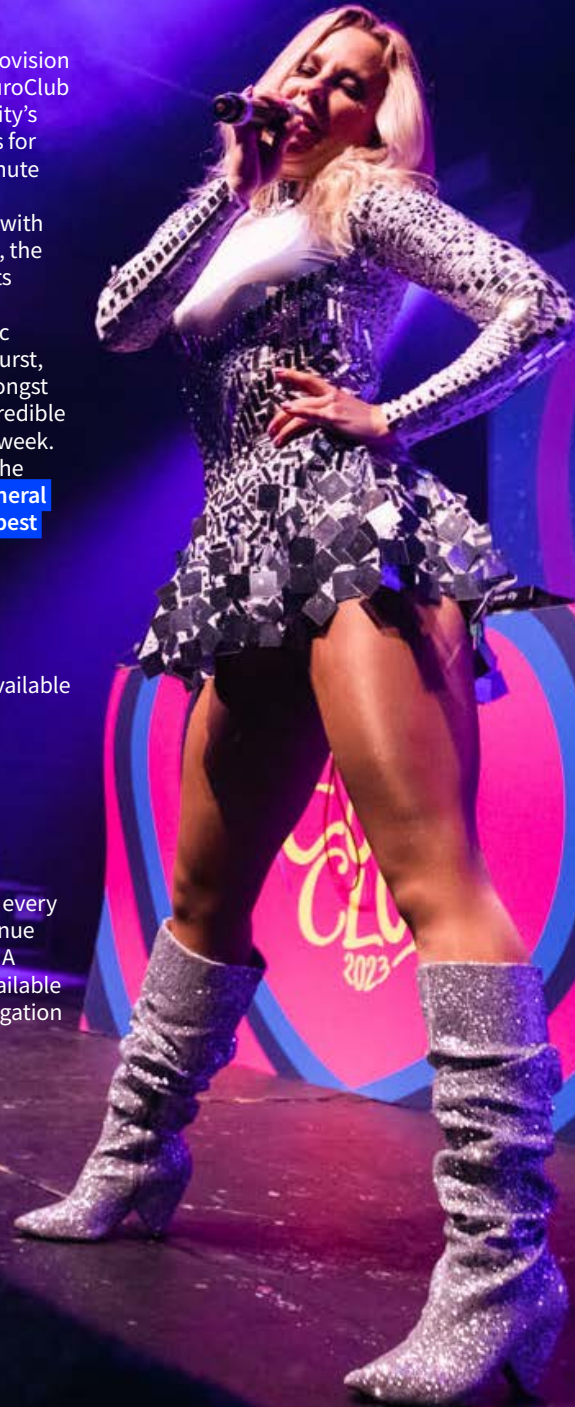
Welcoming some of the most iconic names from Eurovision – Conchita Wurst, Jedward and Kalush Orchestra – amongst many others, the club created an incredible atmosphere for fans throughout the week.

OGAE's post-event report heralds the event: **"absolutely epic – and the general opinion seems to be that it was the best ever in almost every respect."**

Its success is attributed to:

- The venue's location
- The venue's capacity
- The different spaces and facilities available
- Easy access to and from the club
- Smooth entry procedures
- Good food and drink offerings
- The programme of guests and DJs
- The show screenings
- Flexible ticket options

More than 2,000 tickets were sold for every night in the second week, and the venue was sold out from Tuesday onwards. A maximum of 700 day passes were available for each night, alongside 50 free delegation tickets.



CULTURAL PROGRAMME



Euro Festival was a two-week event commissioned by Culture Liverpool, which turned the city centre into an outdoor art gallery. 24 brand new commissions from over 250 artists celebrated the best of Ukraine, Eurovision and Liverpool.

Of the 24 commissions, 19 were collaborations between UK and Ukrainian artists and aimed to offer a way to create the best of modern Ukraine while also being embedded into Liverpool. The 24 commissions covered visual and performing arts and included artists and organisations such as Jamala, English National Opera (ENO) and Tate.

The festival ran from 1 – 14 May and highlights included:

ENO DOES EUROVISION



ENO does Eurovision – the world of opera meets Eurovision in a one off show with the full English National Opera Orchestra and Chorus.

SOLOVEIKO SONGBIRD



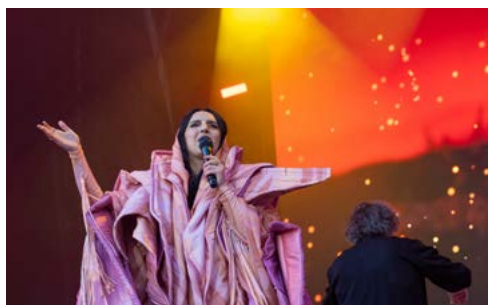
Soloveiko Songbird – 12 large scale installations of nightingales – each with a unique design and ‘song’, which related to the different areas of Ukraine from which they had travelled.

EURO CAMP



EuroCamp – a three-day outdoor family friendly festival celebrating the best of LGBTQI+ arts and performances.

QIRIM



QIRIM – a world premiere by Ukrainian Eurovision winner Jamala, alongside the BBC Philharmonic Orchestra, of her new album of traditional Crimean Tatar songs.

PROTECT THE BEATS



Protect the Beats – to reflect the protection of monuments in Odesa and Kyiv before the bombing, an iconic statue in Liverpool was covered in sandbags. Set within it were screens playing a short documentary, exploring how music has continued to be performed in Ukraine during the war.

RAVE UKRAINE



Rave Ukraine – a simultaneous rave between Liverpool and Kyiv in which the two gigs were live-streamed into each venue for a shared rave experience.

CULTURAL PROGRAMME

Making sure that the whole of Liverpool and the wider region could get involved in Eurovision was very important to us, prompting us to announce our education and community programmes, EuroLearn and EuroStreets.

Liverpool was the first host city to offer an engagement programme of this scale, and it played an integral part in why Liverpool was chosen to host the Contest on behalf of Ukraine.

EuroStreets

EuroStreets aimed to ensure that communities across the city region got the chance to learn more about Ukraine and its fellow Eurovision nations, by supporting projects which brought people together to share cultures, cuisine and music.

Supported by The National Lottery Heritage Fund, Department for Culture, Media and Sport, Spirit of 2012 and the UK Shared Prosperity Fund, events focused on:

- Food and crafts, with demonstrations and activities
- A Festival of Europe, celebrating cultures of all Eurovision nationalities
- Song for Europe, with live performances touring care settings
- Chess – a huge pastime in Ukraine – celebrated with in-person and online games

EuroLearn

EuroLearn was supported by the same funders, creating an opportunity for schools – and non-school educational settings – to celebrate Eurovision by taking part and delivering their own events.

Aimed at early years, primary, secondary and special education settings, EuroLearn's varied programme meant schools could engage, including with holiday activities and after-school clubs.

Our theme, 'United by Music', was interwoven throughout EuroLearn. Ideas around 'welcome', home, sanctuary, belonging, loneliness, togetherness, hope, mental health and wellbeing and the voice of the child were designed to inspire the next generation.

Music, visual arts, creative writing and reading and storytelling all formed part of EuroLearn. Find out more at cultureliverpool.co.uk/eurolearn



PHOTO: JAMIN HUANG

CULTURAL PROGRAMME

28 individual artists delivered across the EuroLearn and EuroStreet programmes, which saw 419 participants draw 7,515 people as active audience members, alongside 2,061,700 passive audience members – people who see the event without planning to do so. This is particularly high in cases of public art pieces and street performances, where passive audience members stop to watch, making them particularly accessible forms of cultural activity.

EuroLearn

EuroLearn was the bespoke schools programme which was developed to give all young people – early years, primary, secondary and special education settings – the chance to get involved in Eurovision in the classroom.

A varied programme of educational resources was developed under the banner of ‘United by Music’, with focus on the ideas of welcome, home, sanctuary, belonging, loneliness, togetherness, hope, mental health and wellbeing.

‘EuroLearn’ was categorised into five strands – music, visual arts, creative writing and reading and storytelling, early years and careers.

26 grants were made as part of the EuroLearn strand,

involving 257 schools across the city region. 17,746 school students were actively engaged with 7,277 people viewing the work.

Outputs included five diverse resource packs accessible to all online, alongside a music programme led by Resonate, Liverpool’s Music Education Hub. This included 100 Voices United – 100 pupils representing secondary schools across the city, were joined by the Ukrainian Children’s Choir at pop up venues across the city; an iSing programme for KS1, KS2 and KS3 and Unity Through Song.

Mersey Youth Brass curated a programme of music with a selection of Eurovision and Ukrainian music themed around hope, anticipation and expectation for a brighter future, for EuroBrass.

There was also a programme of creative writing, storytelling and reading, co-ordinated through the Liverpool Learning Partnership. This focused on themes of belonging, welcome, hope, loneliness, celebration and the voice of a child in traditional folk tales and fairy tales. A Pysanka Egg Exhibition, featuring seven large-scale egg sculptures designed by six artists and 10 schools – also formed part of the programme.

Example projects included:

Home and Dream, Land and Sky – 450 pupils from across Liverpool City Region and 450 pupils from four locations across Ukraine, joined forces to create personalised kites which had on them designs around the idea of what ‘home’ means to each individual.

These kites were then used as part of a simultaneous mass fly moment across the two nations.



CULTURAL PROGRAMME

EuroStreets

A series of small grant programmes that allowed communities across the city region to get involved in Eurovision and mark it in their own way.

63 grants were issued to a wide range of communities, who used the funding to bring together people from different backgrounds and communities to be United by Music. EuroLearn and EuroStreets were commissioned by Liverpool City Council to increase participation and access to Eurovision.

Five artistic community commissions featured 5,957 active participants and an audience of 8,000. Examples include:

Liverpool East and South East Asian Network: Dumplingvision – 48 participants

A music and food workshop exploring the connection between Scouse, South East Asian and Ukrainian cooking.

Powered by Hip Hop CIC (UC Crew): Breakvision, a Eurovision inspired hip hop event – 300 participants
Hip Hop workshops, events and heritage researched inspired by Eurovision based in St Helens.

The Avenues Neighbourhood Network (TANN): Sunflower Planting for Ukraine

TANN distributed 1,200 EuroStreet printed sunflower seed packets and leaflet to over 700 households in the L17 area.

Back To Life Liverpool CIC: Eurovision Physical Exercises & Sharing of Food and Stories – 45 participants

This dementia group delivered exercise sessions to the music of the last decade of Eurovision Song Contest winners. It also created and exchanged cultural life stories from a Ukraine family and shared cultural food together incorporating foods which span the globe – from Caribbean and African countries to Ukraine.

Polish Migrants Organise for Change (POMOC) and Eat Me & Preach: Migrant Cabaret – 120 participants

A workshop series, showcase and multimedia project using Eurovision as a collaborative framework for platforming Merseyside's local migrant voices and performers (including Ukrainians, European citizens, refugees and asylum seekers).



PHOTO: DAVID MUNN



PHOTO: CAITLIN SULLIVAN



PHOTO: CAITLIN SULLIVAN



PHOTO: CULTURE LIVERPOOL



PHOTO: GARETH JONES



PHOTO: DAVID MUNN



PHOTO: CAITLIN SULLIVAN



PHOTO: CAITLIN SULLIVAN

THE SHOWS

PHOTO: JAMES STACK

EVENTS TIMELINE

14 - 16 NOVEMBER

First reference group meeting in host city



PHOTO: JAMES STACK

31 JANUARY

Semi final allocation draw and second reference group meeting in host city



PHOTO: JAMES STACK / BBC

13 MARCH

Heads of delegation meeting in host city



PHOTO: JAMES STACK

7 MAY

Opening ceremony and carpet event



PHOTO: JAMES STACK

13 MAY

Grand Final afternoon preview show - 1 pm



PHOTO: JAMES STACK

12 MAY

Grand Final evening preview show - 8 pm

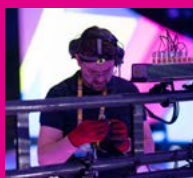


PHOTO: JAMES STACK

11 MAY

Second Semi-Final live TV show - 8 pm



PHOTO: CORINNE CUMMING

9 MAY

First Semi-Final afternoon preview show - 1:30 pm



PHOTO: JAMES STACK

8 MAY

First Semi-Final evening preview show - 8 pm



PHOTO: JAMES STACK

13 MAY

Grand Final live TV show - 8 pm



PHOTO: JAMES STACK



PHOTO: JAMES STACK

11 MAY

Second Semi-Final afternoon preview show - 1:30 pm



PHOTO: CHLOE HASHEMI

9 MAY

First Semi-Final live TV show - 8 pm



PHOTO: JAMES STACK

10 MAY

Second Semi-Final evening preview show - 8 pm



PHOTO: JAMES STACK

ALLOCATION DRAW

The Semi-Final Allocation Draw and Host City Insignia Exchange took place on 31 January at St George's Hall, in the 500-capacity Concert Room. The event was broadcast live on BBC Two in the UK and streamed on Eurovision.TV and was also broadcast in Ukraine. The event was hosted by Rylan, one of the BBC commentators, and AJ Odudu, who had given the UK Jury scores in 2022.

A number of local children, including young people who had links to the Ukrainian community or were resettled Ukrainians, took part in the broadcast, which also launched the slogan United by Music.

Prior to the broadcast there was a reception attended by MPs, local dignitaries and representatives from Ukraine including the Ambassador. The reception included a number of speeches from mayoral representatives.

The entire show, produced by Modest TV, a UK production company can be watched here.



TURQUOISE CARPET AND OPENING CEREMONY

The broadcast

The Turquoise Carpet event was streamed to the Eurovision YouTube Channel. The BBC held a competitive tender process for this coverage and the contract was awarded to independent production company Entertainment One.

The event was held outside St George's Hall in the heart of Liverpool. Before walking the carpet, delegates were able to prepare in the Walker Art Gallery, before descending the steps for their interview. The live stream started at 3pm (BST) with delegates arriving at the gallery approximately 45 minutes before they were due on the carpet. The stream lasted just over three hours and was hosted by Timur Miroshnychenko and Sam Quek.

The delegates walked the carpet in roughly the same order as the two semi-finals, with the 'Big Five' and Ukraine peppered between them.

Delegates had three minutes of interview with the hosts before moving on to their remaining media commitments. In between interviews, a 'Voice of God' announcer / commentator was used, so that viewers to the stream would know who was coming down the carpet next and to add background detail.

Entertainment One also used the footage from the carpet, with different presenters, to produce a show for BBC One to transmit the night after the event. This featured edited highlights from the event and other behind-the-scenes interviews to kick off the week of Eurovision on BBC One. This was commissioned as a way to introduce the Eurovision to new audiences who might be coming to the contest for the first time, given it had not been in the UK for 25 years. **You can watch the Turquoise Carpet here..**

The press event

Once the delegations left the interview with Timur and Sam, they were straight into the Turquoise Carpet press event, designed for the delegations to introduce themselves to the world media.

The first stop was photography, where over 30 accredited snappers took images of each delegation against a branded backdrop. Instead of dividing press by country, as has been done in previous years, the BBC decided to split them into outlet types, to ensure the higher-reach media were served first.

After photography was the delegation's embedded media, followed by UK broadcast media including BBC News and ITV. EBU members broadcast followed, then online and print, and finally fan media.

Over 400 outlets were on the carpet to talk to all of the delegations and we gave each delegation 90 minutes to speak to all press.

The media ops and comms teams ensured a smooth operation throughout, from initial accreditation to departing the site. Feedback was that this was the best run and most organised Turquoise Carpet Eurovision had ever seen.

The Event in St George's Hall

Liverpool always wanted to stage a big opening moment to all those nations, to the people of the city and to the world.

The National Lottery's Big Eurovision Welcome was exactly that. Staged in front of 25,000 people as a 90-minute live show, the opening ceremony was an incredible fusion of live music performance, drone shows, projection mapping and mass choreography.

Featuring iconic Liverpool acts like Frankie Goes to Hollywood and Jamie Webster – alongside global stars like Zara Larsson performing with Liverpool dance label Cream – the opening ceremony was a celebration of the best of the city, its history and its welcome.

The event on the steps of St George's Hall was funded by the National Lottery and delivered for Liverpool City Council by production company TBI. Approximately 30 minutes of highlights of this were combined with content from the Turquoise carpet as part of the BBC One Show Entertainment one delivered.

Inside St George's Hall's iconic Great Hall, delegates were entertained by DJ sets from home town heroes Sonic Yootha and ate food prepared by leading local chef Paul Askew. They joined the 20,000 people outside the hall to watch the finale of the stunning National Lottery Big Eurovision Welcome and then partied into the evening.



PHOTO: JAMES STACK

LIVE SHOWS

It has been 25 years since the United Kingdom last hosted the Eurovision Song Contest, and expectations from the media and public were high.

Of course, this was to be no ordinary Eurovision. The United Kingdom was hosting on behalf of 2022 winner Ukraine and with that came a huge responsibility.

The three live shows were produced by BBC Studios, working collaboratively with colleagues at UA:PBC (Ukraine). The team was able to draw on the expertise of both the UK and Ukraine's exceptional creative industries, in a genuinely unique production partnership.

Editorially, the BBC Studios Eurovision team was led by Andrew Cartmell (Executive Producer) and Lee Smithurst (Head of Show), both of whom are not just huge fans of Eurovision, but have also been actively involved in the UK delegation for several years. They were supported by a hugely experienced production team under the leadership of James O'Brien (Executive in Charge of Production).

In addition to ensuring Ukraine, its culture and Eurovision history was a centrepiece of the three live shows, Andrew and Lee were determined to ensure that the UK's enthusiasm and renewed love for Eurovision was reflected in the editorial content, and that both casual viewer, Eurovision newcomer and passionate fanbase would be well served.



LIVE SHOWS

Following the city bidding process, Eurovision 2023 was gifted the host city of Liverpool, the birthplace of modern pop music. Naturally, such a musical heritage had to be reflected in the live shows too. Humour, heart and Eurovision history were integral to plans for the live shows, along with innovation and cutting edge production values.

A team of world-leading professionals was employed, including set designer Julio Himeed (Credits: The Grammys, MTV Video Music Awards and MTV EMAs), lighting designer Tim Routledge (Credits: Stormzy at Glastonbury, Spice Girls Spice World Tour, and Beyoncé World Tour) and three hugely experienced directors (Credits include: BAFTA Film and TV Awards, The Royal Variety Performance and Glastonbury).

The brand 'United by Music' served as an umbrella over the entire Eurovision project. But, early in the production process, each of the three live shows was given a clear mission statement, sitting underneath an overarching mission – 'To deliver the storytelling of Saturday night entertainment television with the grandeur and spectacle of ceremonies'. For the Grand Final the ambition was to deliver 'The big night, where stars are made. A celebratory night of jaw-dropping drama'.

But of course, delivering on behalf of Ukraine was pivotal and provided us with the most compelling narrative of all. We wanted to showcase a vibrant Ukraine, full of hope and confidence; a Ukraine that is standing strong. We also wanted to show a welcoming United Kingdom, a friend that can always be relied upon.

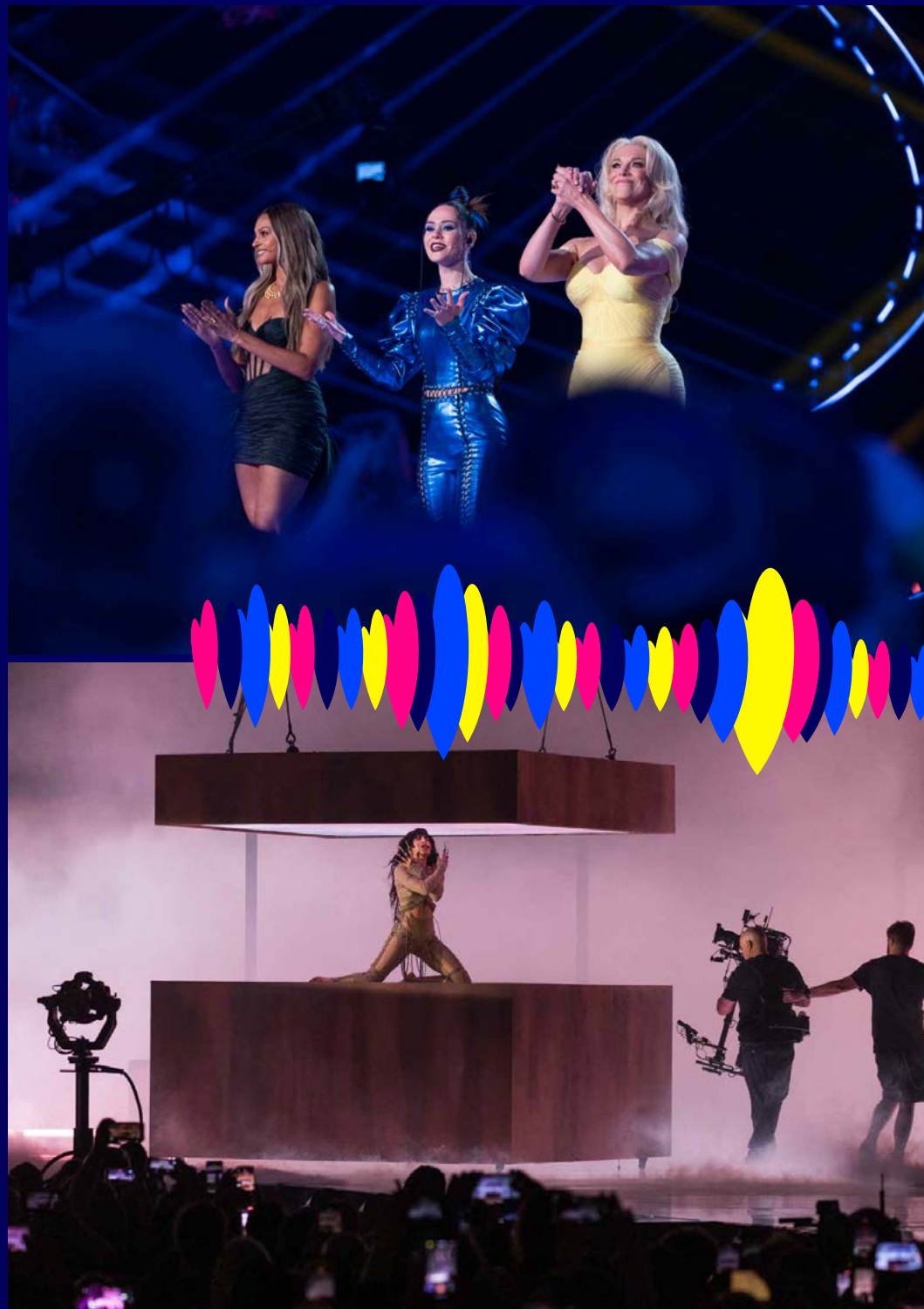


PHOTO: JAMES STACK

PHOTO: CORINNE CUMMING / EBU

STAGE DESIGN

This year's set design demonstrated how music transcends borders and brings people together. The soaring creation reflected a wide hug, enfolding Liverpool Arena from above and below, opening its arms to Ukraine. It was designed to connect the stage with performers, the audience and the green room as one structure, creating multiple performance locations for contestants.

Created by New York-based Yellow Studio, it reflected director Julio Himede's passion for storytelling. His work is characterised by a playful yet poetic approach and a dedication to communicating a clear narrative, including work on projects as diverse as the 2000 Summer Olympics in Sydney, theatre design, art installations and live television productions.

"It's a wonderful honour to be collaborating with the BBC and the production team to design this year's Eurovision Song Contest set," said Himede. "This year's contest unites Ukraine and the UK to celebrate the unique cultures of both. This immersive approach demonstrates how music can transcend borders and bring people together as one."



PHOTO: NICK ROBINSON/BBC



Julio Himede
Stage Designer

THE HOSTS

Taking United by Music as a key influence, the three hosts of this year's live Semi-Finals were three women, each with a background in music and performance.

These hosts were purposely chosen to reflect this brand and, as a British and Ukrainian trio, the presenting line-up further embodied this year's UK/Ukrainian partnership.

For Julia Sanina, lead singer of award-winning Ukrainian rock band The Hardkiss, Eurovision 2023 was her first major presenting role. Julia has formerly been a judge on Ukraine's version of *The X Factor*, but had never hosted a major, live TV show. Not only did Julia host Eurovision, she opened the First Semi-Final with a performance, and presented links seamlessly in English and Ukrainian across all three shows.

Alesha Dixon is a hugely experienced live television presenter in the UK, and her effortless and energetic presenting style during the live shows won many plaudits. A former pop singer and rapper, Alesha fronted all the green room items and chats, including performing a highly memorable rap celebrating the last 25 years of Eurovision.

Star of stage and screen Hannah Waddingham completed the trio and made a huge impact on Eurovision viewers. Hannah, who has recently had award-winning success in the Apple TV series *Ted Lasso*, also has a West End musical theatre background. This experience in live theatre certainly stood her in good stead as she undertook both the dramatic voting sequences and lighter moments.

For the Grand Final, the three women were joined on stage by Eurovision legend Graham Norton. Graham, the BBC Eurovision Grand Final commentator since 2009, brought his unique wit and charm to Liverpool 2023. Indeed, not only was he one of the four hosts of the Grand Final, Graham also kept fit running between stage and the commentary boxes, as he also provided commentary of the Grand Final for the BBC viewers in UK. Quite an achievement.



INTERVAL AND OPENING ACTS

For Eurovision 2023 a dedicated team was assembled under Creative Director Dan Shipton and Head of Show Lee Smithurst, creating a number of distinctive and memorable interval acts and openers.

Throughout the three live shows these ambitious, large-scale productions delivered emotion, humour, spectacle and innovation – many created in partnership with UA:PBC's Creative Director for Eurovision, German Nenov.

The First Semi-Final opened with *United by Music*, an uplifting opening performance which saw the young Liverpool boy from the opening film perform a beautifully choreographed dance piece with a young girl of Ukrainian heritage. This gave way to Ukrainian host Julia Sanina who sang the track *Lighthouse* by her band The Hardkiss – a hopeful song that together with the dance performance truly embodied the slogan 'United by Music'.

Semi-Final 1 also included a show-stopping medley of hits from British global superstar Rita Ora, and the stunning interval act *Welcome to our House*, created in partnership with Ukrainian multimedia company Freckled Sky. Performed by Liverpool singer Rebecca Ferguson and Ukrainian Eurovision act Alyosha, *Welcome to our House* told the personal story of Alyosha who, like many Ukrainian women, left her country in 2022 to seek refuge elsewhere, leaving loved ones behind. Through the use of immersive mixed media and beautiful choreography, this story of unity, love and hope was one of the genuine highlights of Eurovision 2023.

For the Second Semi-Final, Ukraine and United Kingdom each took the lead on an interval act.

For Ukraine, *Music Unites Generations* was a musical journey exploring the connection between generations of Ukrainian compositions from past to present. It featured iconic Ukrainian imagery and historical figures, and was told through artists Mariya Yaremchuck who had represented Ukraine in Eurovision 2014, rapper Otoy and 2022 Junior Eurovision act Zlata Dziuanka. A north west-based Ukrainian choir also featured in this performance.

For the United Kingdom, *Be Who You Want To Be* was an unashamedly larger than life performance, embracing the principle that Eurovision is a place for everyone. Three extraordinary drag performers dropped into a killer routine with a huge cast of eclectic dancers representing everyone from goth and rockers to geeks and jocks all set to a soundtrack of music that celebrated the concept of being who you want to be.

For the Grand Final, we opened with *Voices of a New Generation*, fronted by Kalush Orchestra. Continuing on seamlessly from the opening film, Kalush performed a super-sized version of *Stefania* with a troupe of drummers, a choir, Ukrainian speakers and a pair of giant



PHOTO: SARAH LOUISE BENNETT / EBU



PHOTO: SARAH LOUISE BENNETT / EBU

PHOTO: GUY LEWIS / BBC

INTERVAL AND OPENING ACTS

open hands, to symbolise Mama Stefania holding the next generation of Ukrainians in the palm of her hands.

This opening performance segued into the now traditional Flag Parade. Inspired by *United by Music*, a soundtrack of iconic British anthems by the likes of Chemical Brothers, Blur and the Eurythmics welcomed this year's 26 finalists to stage. These anthems were mixed with famous Ukrainian Eurovision songs, sung live by the original artists: Go_A, Jamala, Tina Karol and Verka Serduchka.

The Grand Final also featured a spectacular performance of *Mountain* by the UK's Eurovision sensation Sam Ryder which also featured Queen's Roger Taylor on drums.

The final interval act of Eurovision 2023 was *The Liverpool Songbook*. In a spectacular one-off performance medley, six iconic Eurovision acts returned to the stage to perform a beloved anthem associated with the host city Liverpool.

Mahmood (Italy 2019 and 2022) opened with John Lennon's most famous solo song *Imagine* with members of the BBC Philharmonic Orchestra. Netta (Israel 2018) then upped the tempo with '80s dance classic *You Spin Me Round Like a Record* by Dead or Alive, descending from the roof of the arena in a giant Liver Bird – one of the symbols of the city.

Daði Freyr (Iceland 2020 and 2021) followed Netta and put his own unique spin on Atomic Kitten's singalong anthem *Whole Again* with over 40 dancers on stage, all dressed as the man himself.



PHOTO: GUY LEVY/ BBC



PHOTO: JAMES STACK

Cornelia Jakobs (Sweden 2022) performed Spice Girl Mel C's *I Turn To You*, before Liverpool's own Eurovision icon Sonia returned to the Eurovision stage for the first time in 30 years to relive her runner up song, *Better The Devil You Know*.

The Liverpool Songbook reached an emotional climax as Duncan Laurence (Netherlands 2019) brought the house down with his rendition of anthem *You'll Never Walk Alone*, a song which has a long association with Liverpool but took on a new significance in this year as we were *United by Music*. Duncan was joined by Ukraine's first Eurovision winner Ruslana, who performed from Golden Gates in Kyiv, and the entire cast from this year's Grand Final.

The interval acts featured 24 pro dancers who had been cast from across the UK and 45 Dancers from LIPA – the Liverpool Institute of Performing Arts.



PHOTO: GUY LEVY/ BBC

THE OPENING FILMS

The Eurovision Song Contest 2023 opened with a film titled *Welcome to Liverpool*, featuring appearances from several well-known Liverpool faces, and a brief cameo from the newly crowned King and Queen.

This First Semi-Final film had story at its heart, explaining how UK took on the hosting duties. It was very much a celebration of the unique personality of Liverpool's inhabitants – or 'Scousers', as they're known in the UK. Through the eyes of a young, local boy, *Welcome to Liverpool* captured the excitement of the city as it was awarded host city status; it showed the city both preparing for Eurovision and welcoming Ukrainians and their culture to the city. The young boy featured in the final scene of the film before seamlessly appearing in the opening performance in Liverpool Arena.

For the Grand Final, the opening film took the Eurovision 2023 brand 'United by Music' as its motivation.

In the film the winners of last year's contest, Kalush Orchestra, were seen performing an acoustic version of their victorious song *Stefania* in one of Kyiv's iconic metro stations. As they performed, we travelled backwards and forwards between Ukraine and UK, and we saw several British artists and performers join in with Kalush – including Sam Ryder, Lord Andrew Lloyd Webber, Joss Stone, ballet company Ballet Black and even the Princess of Wales, playing an arrangement on piano.

This film, *Ukraine to UK* was created as a partnership between BBC Studios and Ukraine's 1+1 Production who shot all the Ukrainian elements.



POSTCARDS

In our concept for these short films, each postcard featured three international locations – one in Ukraine, another in the UK and the final one in the artists' home nation. All three locations were carefully chosen to reflect a connecting theme – beaches, rivers, castles, rooftops and islands.

We put this opportunity out to the independent production sector in the UK and, after a very competitive process, awarded the contract to Windfall Films. The team proposed a concept which used pioneering drone-mounted 360-degree cameras to 'fly and flip' between the three locations. The technology enabled us to manipulate the geometry of space to seamlessly transition between each iconic setting. The final location we 'landed' in – the artist's home country – provided an eye-catching backdrop in which to meet and get to know each act.

It was a unique concept designed to highlight the similarities and connections between our countries in keeping with the brand of this year's contest, United by Music. It also placed Ukraine at the fore.

It required the team to film in 111 different locations across 37 different countries. At the peak, there were drone teams filming simultaneously in Ukraine and the UK and up to two artist shoots in different European countries every day – sometimes for many days at a time. With so much to do in such a short space of time, logistics was a major factor. The team had a lot of spreadsheets running, and an old-fashioned series of white boards up in the office. The entire team was also office-based every day of the week, with three in-house edits running right next to the production team.

For environmental reasons, Windfall wanted to use local crews wherever possible. To make sure all of the postcards had the same look, they insisted that all DOPS used the same full-frame sensor cameras and lenses.



POSTCARDS

Post production of postcards

With additional graphics embedded in and out of each postcard, Windfall made sure that the process of delivery was as quick and as robust as possible – nothing was left to chance. On top of this, Windfall also needed to complete the finishing post process and deliver the postcards clean, so that they provide versatility for their onward life on YouTube, Eurovision.tv etc.

With that in mind, the plan was to continue to create and deliver the clean postcards according to the original schedule, but also create a side schedule working on collaboration with NorthHouse. NorthHouse was responsible for the opening and closing heart train graphics in and out of each postcard for use in the live shows.

Below is a timeline/workflow of the post-production process leading to all 37 postcards being delivered ahead of TX.

Process from sign off to delivery:

VIEW ALL OF THE POSTCARDS ONLINE

<https://www.youtube.com/watch?v=1w5ynXMCnVA>

Once the commissioner running the project was happy with the offline cuts, she would send them to Rachel Ashdown and Andrew Cartmell for second eyes

Any notes were addressed and then sent across to EBU for feedback

The commissioner then viewed online and dubbed versions



Windfall ensured that every postcard was fully quality controlled prior to graphics being inserted – so if anything ended up failing, it could review the necessary section

These were also PSE checked and uploaded to NorthHouse via Dropbox in eight batches

NorthHouse would then provide mats and alpha channels to add the transitions to each postcard, and then return the opening and closing 'heart train' into Small World elements back to Envy, which was Windfall's chosen post house.



Using Flame, Envy then carried out the final compositing of these 'heart trains' onto the final postcards and added the "whoosh" sound effect in and out of the postcard transitions to final timing. Envy then created the required split wav stems to match the final master.



A final flattened QT reference was created for final sign off by Windfall/BBC and, once cleared for delivery, Windfall then created the final ProRes 4444' with embedded Alphas which were re-run through QC/PSE to produce the pass report and deliver the postcards with graphic elements to the BBC, ready for the live shows.

Windfall extended the contract of its series producer to oversee the 'heart train' transition and finished delivery ahead of TX.



OTHER VT CONTENT

Across the three live shows several other VTs were created with very specific purposes. Research in the UK prior to the contest suggested that viewers loved seeing backstage at large events such as Eurovision, so the *School of Eurovision* VT was produced to see Eurovision's backstage area through the eyes of local Liverpool school children.

This same research also indicated that viewers loved to see when their votes made a difference and so, during the Grand Final, viewers across Europe were reminded how dramatic the voting sequence can be (*Voting Tease* VT) and how successful Eurovision has been in creating stars and hit records in recent years, in the *Where Stars Are Made* VT.

We also celebrated Eurovision's rich heritage in a pair of VTs which linked the two semi-finals. Called *Qualifier or Non-Qualifier* two of Eurovision's legendary hosts watched iconic performances back and had to guess if they did or didn't qualify for the grand final. While a great opportunity to show amazing archive this VT also helped land the format of the semi-finals for those people new to the contest.

THE GRAPHICS

When it came to selecting the company to produce the branding, we had learnt about a ‘twinning’ scheme run by Red Bee, a London-based company. Since the outbreak of the war, Red Bee had been working with Twid in Ukraine. To keep Ukraine at the heart of the brand design, we asked UA:PBC to recommend a number of Ukrainian branding companies while, in parallel, we identified a number based in the UK (including Red Bee).

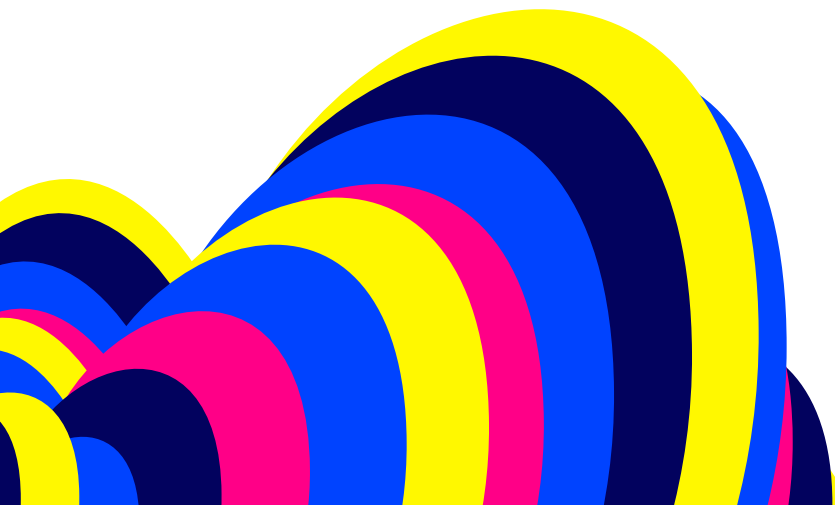
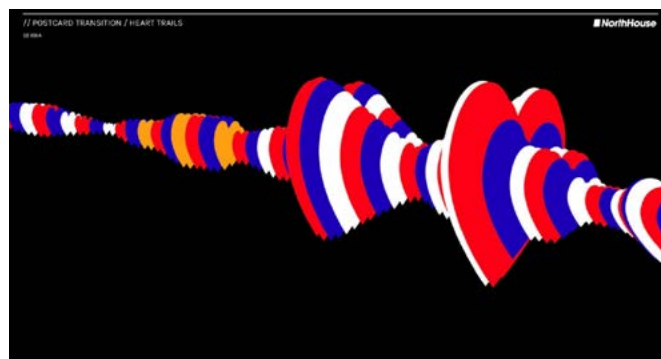
We paired the UK and Ukrainian companies up to work on their pitch together, resulting in the best of UK and Ukrainian design. The winning company was Superunion (now Design Bridge and Partners), from the UK, working with Starlight Creative from Ukraine.

Once we had the brand BBC Studios worked closely with UK-based graphics design company NorthHouse to create the graphics package for the live shows. NorthHouse developed all of the assets, including the transitions from the postcards to the live arena, the scoreboard and all the live show kit of parts.

To the right are the GFX transitions from postcard to performance. The ‘heart train’ was attached to the beginning and end of each postcard VT, working as a wipe. Each was designed in the respective country’s colours.

Out of the postcards, were the song/performer animating GFX. They were bolted on to the front of the timecoded track for the performance. If the stage wasn’t ready, this allowed us to come out after the heart train and after the postcard to a presenter – so we wouldn’t see the song title. The song/performer GFX were on a 12 second pre roll before the start of the track (with a two second cue until the GFX started animating).

For the scoreboard and qualifiers, NorthHouse designed all the GFX and the animations. We then teamed up with the Dutch company NEP (Creative Animal), which ran the scoreboard operating technology and systems. NEP had designed and created the system in 2021 when they hosted in Rotterdam and the team’s experience was invaluable, both in pre-production but also once on site, using a system it had built previously. The NEP team knew exactly how to run the complex voting system and already had a brilliantly comprehensive programme built. It meant NorthHouse could deliver design and animation, and NEP did the rest.



ADDITIONAL PROGRAMMING: TV AND RADIO

As well as the three live shows (two Semi-Finals and Grand Final), BBC content leant into Eurovision across TV and iPlayer and radio.

There was a three-pronged strategy:

1. Work with pre-existing brands to make Eurovision specials
2. Commission new content that meets audience needs, based on research
3. Resurface pre-existing assets where appropriate

To manage this, BBC Commissioning established The Content Group. This included representatives from all TV commissioning genres (daytime/ factual/ children's etc.), as well as radio. The Content Group met monthly and allowed various BBC departments to join up to amplify Eurovision across all the platforms, much as we would for a sport event like the World Cup or Olympics.

Much of this commissioning work was driven as a result of research carried out after the May 2022 Eurovision Song Contest, which identified what people loved about Eurovision and wanted more of, but also what their preconceptions and barriers to entry were. Identifying ways to eliminate these pre-conceptions was a priority.

Television additional content

1. Working with pre-existing brands

Special editions of magazine shows ran across the week of Eurovision (*Morning Live/ Saturday Kitchen*), while a number of special versions of hit quiz shows were delivered to transmit in the run up to Eurovision Grand Final. With Eurovision-themed episodes of both BBC One soap *EastEnders* and Radio 4 soap *The Archers*, wherever our audiences looked in Eurovision week, they could see content relating to the contest. This widespread coverage also fuelled news stories and, with many of these shows pre-recorded, there were materials to show at the launch and use in pre-publicity.

In 2022, our children's department joined Junior Eurovision for the first time and then continued to work with Freya (the UK Junior Eurovision contestant) to educate young audiences about the song contest, via long-running show *Newsround*, which is a news show for young people. Children's also produced a show through its Live Lessons brand. Aimed at primary school children, it was shot at St George's Hall, which had held the allocation draw. The show attracted 57,000 children from across the UK, introducing them to various musical terms.

Finally, throughout the entire Eurovision project, we worked closely with the BBC One daily live magazine show *The One Show*. It announced the host city live in primetime, then simulcast elements of the allocation draw and relocated to Liverpool for Eurovision week. *The One Show* broadcast from an area next door to the arena each day plus, for the first time ever, broadcast on a Saturday in the 30 minutes before the Grand Final.

This enabled the BBC to take domestic audiences closer to the story, which we knew from research was something they wanted. This warm-up show for the Grand Final was inspired by how sport warms up to a live final and allowed us to explain to potential new viewers who all the artists were and what they were about to see.

BBC ONE SCHEDULE: SATURDAY 13 MAY

| | |
|-------|--|
| 14:45 | Eurovision Calling: Jason and Chelcee's Ultimate Guide (R) |
| 15:45 | The Weakest Link Eurovision Song Contest Special (R) |
| 16:30 | Final Score |
| 17:15 | BBC News |
| 17:40 | BBC London News |
| 17:45 | Weather |
| 17:50 | Pointless Celebrities: Eurovision 2023 |
| 18:40 | The Hit List: Eurovision Special |
| 19:30 | Eurovision Countdown with The One Show |
| 20:00 | Eurovision Song Contest 2023 |
| 00:00 | BBC News |



PHOTO: JAMES STACK

ADDITIONAL PROGRAMMING

2. Commissioning new content

The success of Sam Ryder – coupled with the show being in the UK for the first time in 25 years – meant there was the potential to bring new audiences to the show. We wanted to make sure any shows we commissioned were accessible to those viewers who might be coming to the ESC for the first time in many years, whilst also not ignoring the loyal fan base.

We commissioned shows that specifically addressed non-viewers preconceptions of Eurovision. These included *Eurovision: Everyone's a Winner* – a 60-minute show that showed how the contest had created so many steaming hits and *Eurovision Calling: Jason and Chelcee's Ultimate Guide to Eurovision*, which served as an introduction to the contest, fronted by a presenter who was new to the competition.

We also commissioned a show that took the heart of the Turquoise Carpet (broadcast on ESC YouTube) and blended it with the excitement that having Eurovision in the UK had brought. *Eurovision Welcomes the World* featured highlights of the carpet event, along with interviews with the presenters and behind-the-scenes access, plus highlights of a concert held in Liverpool. The show rated well, with over 2.1 million viewers and it performed particularly well in the north west.

3. Sweating the assets

BBC iPlayer has, for the past two years, curated an area of great Eurovision content from the past and this year was no different. We commissioned a special live 'channel' for iPlayer, which played Eurovision archive 24/7 from 30 April to 14 May.

In addition to the iPlayer content, we resurfaced the 2022 grand final on BBC Three and, on Eurovision Eve, ran a whole night of content on BBC Three. This included the Allocation Draw and a ten-minute short introducing Mae Muller – both of which had been broadcast earlier in the year.



PHOTO: JAMES STACK

ADDITIONAL PROGRAMMING: RADIO

EUROVISIONCAST

BBC Sounds commissioned Eurovisioncast to sit alongside its other news pod services Newscast and Ukrainecast. The aim was to bring Eurovision news to audiences and was hosted by the BBC News Eurovision correspondent, as well as north west-based talent – so it spoke to the audience who were seeing the impact of Eurovision in their region. Former Eurovision winner Mans was also a host.

Eurovisioncast went from a weekly pod to a daily pod in the final week.

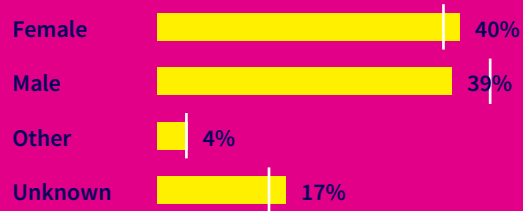
EUROVISIONCAST POD RESULTS

- 162,000 plays on BBC Sounds plus, 100,000 downloads on other podcast providers.
- 12,000 fresh activations to BBC Sounds, which is a strong result.

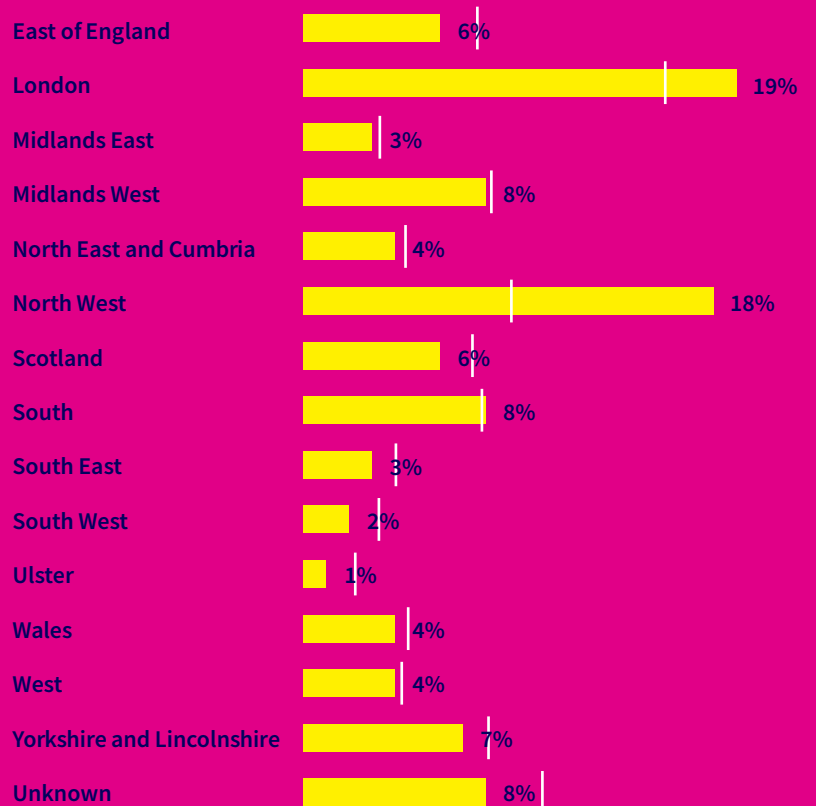
EUROVISIONCAST GENDER AND REGIONAL BREAKDOWN:

Pod listening is usually skewed towards men, so we were really pleased with the percentage of female listeners – well above the usual average. The percentage listening in the north west was also relatively high, which is great for Sounds too.

GENDER



REGION



ADDITIONAL PROGRAMMING: RADIO

Both BBC Wales and BBC Ulster produced Eurovision special content for BBC Sounds, but it was BBC Radio Merseyside which understandably leant in the most to Eurovision. The team organised a talent search to find a new voice who could commentate in ‘Scouse’ on the night of the final, alongside well-known Liverpool-born actress Claire Sweeney.

The team ran an outreach programme, with pop-up events – including a specially-built studio – in shopping centres across Merseyside, enabling people to audition without the need of special equipment. As a result they had nearly 500 auditions. 32-year-old Paul Quinn from the Dingle area of the city was selected as the winner by a panel of experts. He sat alongside Claire Sweeney on the night, with a unique take at the Grand Final performances until the vote opened, at which point BBC Radio 2 took over. It’s the first time in 67 editions of the contest that audiences were able to listen to commentary in a regional accent of the host city.

The ‘alternative commentary in Scouse’ was also broadcast on BBC Red Button, with the commentary matched up with the BBC One pictures.



Leanne and Ben watching in Doncaster South Yorkshire — “loving the Scouse version as I come from Aintree and miss it dearly. Loving Eurovision this year hope everyone is having a great time”



“Over the last few weeks I’ve heard lots of Eurovision followers who go to each host city saying Liverpool has surpassed what they’ve seen before and embraced the mix of music and flamboyant madness that is Eurovision” — Frank



ACCESSIBILITY

Accessibility on TV

For TV viewers, both Semi-Finals and the Grand Final were available with British Sign Language (BSL) on BBC iPlayer. Subtitles were also available for all three shows.

BBC Sounds (our audio app), also commissioned Eurovision Described, to bring Eurovision history to the one in 200 people who are registered blind or partially sighted.

Eurovision Described

Eurovision Described fuses audio description with musical storytelling to deliver accessible content for everyone. Each episode focused on a different iconic Eurovision performance from 1956 to today, bringing to life the visual moment for those who are blind or partially sighted.

Radio 1's first blind presenter Lucy Edwards, a journalist and content creator who loves Eurovision, was joined by comedian Abi Clarke – another huge Eurovision fan – to discuss performances, including the plane-inspired staging for Scooch in 2007 and catchy dance routine from Brotherhood of Man in 1976.

Accessibility in the Arena

For each of the shows at the arena, we offered accessible tickets for sale in the following categories:

- Wheelchair users
- Ambulant disabled
- Visually impaired
- Hearing impaired

All of these tickets sold out. Customers who purchased a ticket from one of these categories were also able to apply for a free personal assistant / companion ticket. Ticketmaster processed these applications via its online verification process, collating proof of eligibility from the customers.

For hearing impaired customers we also offered the services of a BSL interpreter. Post-purchase, customers were contacted to ask if they required this service, we then booked an interpreter for the shows where this was requested, this amounted to five of the nine shows, including the Grand Final live show. There was also a permanent hearing loop system in place within the arena.

There were two entry points to the venue – each one had a separate lane for accessible customers. There were also accessibility stewards to assist customers with entering the venue.

[See a Eurovision signer in action here.](#)



PRODUCTION

PRODUCTION INTRODUCTION

Stepping out onto the floor of Liverpool Arena on the evening of Saturday 13 May 2023 was a moment that will live with me forever. It was nothing short of electric.

The thousands of fans in the arena were ready; our four hosts were ready; the 26 acts who had made it to the final were ready and the millions watching around the world were poised in anticipation. The months of planning, preparing and hard work were finally coming to fruition, for all to see.

It's hard to put into words just what a privilege it was – and how proud I am to have led the BBC Studios production team – that brought this year's contest to screens. To see the limitless creativity that the team worked so hard on, alongside their colleagues at UA:PBC, finally come to life was jaw-dropping. From the hosts, the VTs, the intervals acts and the incredible work of those backstage turning around each show – everything was simply perfect. To see that creativity received so positively by audiences across the world was wonderful and the best 'pat on the back' for everyone that had poured their hearts and souls into this year's contest.

But the hard work and creativity didn't stop on stage: the city of Liverpool brought the event to life in a way that surpassed all of our expectations. There was a buzz in the city that you couldn't help but be touched by. The city truly embraced the contest and the thousands of visitors that descended. Everywhere you looked there were smiles.

Eurovision 2023 was a step change for the contest. Without a hint of bias I will say it was the best contest ever – born from the most challenging and difficult circumstances, it became an event that gave hope, inspiration, and unbridled joy at a time when the world needed it most.

For that one week in May, the world came together to celebrate our individualities – as well as what unites us and I look forward to seeing that continue long into the future. So from all of us at BBC and UA:PBC – Sweden 2024 – you're good to go!

Suzu Lamb
Managing director, Entertainment and Music



PRODUCTION TIMELINE

**27 - 28
MARCH**

2 mark out days



PHOTO: JAMES STACK

**29 MARCH -
20 APRIL**

23 load-in and build up



PHOTO: JAMES STACK

**21 - 23
APRIL**

3 technical
rehearsals

PHOTO: JAMES STACK



**14 - 20
MAY**

7 load-out days

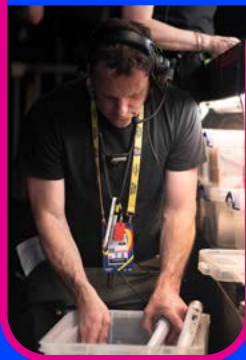


PHOTO: JAMES STACK

**8 - 13
MAY**

9 dress rehearsals
and 3 live TX shows

PHOTO: JAMES STACK



**24 APRIL -
7 MAY**

Rehearsals (stand-in/
intervals/ delegations)

PHOTO: JAMES STACK



UNITED IN PRODUCTION

During the planning stage of Eurovision the core team and the production partners (BBC Studios) had two clear objectives – to integrate as many Ukrainians and local people into the production as possible and provide training opportunities for young talent.

This ethos became a reality as the project was put together and both areas were represented by incredible individuals and suppliers.

From Ukraine there were a number of key suppliers – Opertec, who provided specialist grip equipment; Freckled Sky, who staged one of the interval performances and Starlight, who created screen graphics for many of the delegation performances. On the crew there were Ukrainian nationals in many of the key areas including floor management, lighting and production. The music both for the show and *postcards* was composed by Ukrainian talents who worked from home studios.

Many of the UK-based crew were from Manchester and the north west, but it was critical that young people from the area were given the chance to work on the shows – and earn a proper wage whilst doing so.

Below are just a few examples of how this was achieved.

Sound

In the BBC's Eurovision sound department, we used social media to encourage Ukrainian student applicants from recognised degree courses, or those already in the early stages of their careers in broadcasting. In association with our contacts at the Liverpool Institute of Performing Arts (LIPA), we identified students from the BA sound technology course who would benefit from this unique learning experience on their doorstep. It provided a rich learning environment.

Six students were finally selected from the many applicants, and were embedded in the audio team for the final two weeks of production including the live shows. They were given meaningful roles, using and developing the skills for which they only had theoretical knowledge previously.



As an example, they interacted closely with our technology and, under supervision, were responsible for the deployment of large numbers of in-ear-monitoring packs for the cast of several hundred performers, ensuring that they worked, and were fitted correctly. They also spent time in the many areas where sound broadcast technology was deployed, talking and learning from the best in the business. The students themselves were very positive in their appreciation of the placements, and all were delighted that the BBC recognised that a new generation should be encouraged to work in some of the most rewarding, but maybe less glamorous parts of broadcasting.

Lighting

Taking on the project, Tim Routledge, the lighting designer, felt the lighting department had to represent what Eurovision is all about – unity, diversity and sharing. His team spent two days training students in Liverpool on modern remote control followspots and gave a lecture on how lighting for television differs from their course on theatrical lighting. The team took on five students to followspot the show on paid internships and two students to become lighting

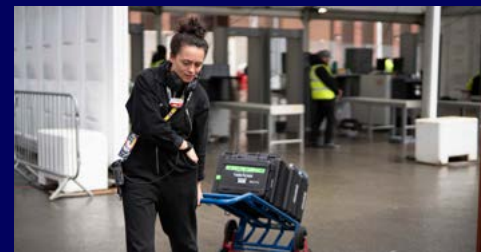


PHOTO: JAMES STACK



PHOTO: JAMES STACK

UNITED IN PRODUCTION

technicians. They were treated as full members of the professional team and the result was outstanding, with many of them going on to get employment as a result.

Tim also reached out to Zhenya Kostrya, a Ukrainian lighting director, via Instagram. He was extremely experienced in broadcast lighting in Ukraine, but had fled the country with his family to Germany. He joined Tim's team and made his Eurovision dream come true.

The light department also aimed to be as diverse as possible across the entire team, aiming for and achieving 50% female staff, to show what a modern technical team can look like.

Local suppliers

Suppliers from the north included Stage One Creative Services which built the set and stage and EC Creative, which built many of the props used by the delegations in their performances. All of the crew for both suppliers were also from the north of England. As well as these two creative partners, there were innumerable local suppliers providing site services and local produce for catering.

And it wasn't just in technical roles that local young people gained invaluable experience. 15 students from the Cheshire College of Performing Arts acted as stand-ins for the first rehearsals, which required them to learn the exact choreography that each act would use so that camera rehearsals could be sent to each delegation before they arrived. And then many of them took part in the interval performances alongside dancers from LIPA and our professionals

Case study: Robe Lighting

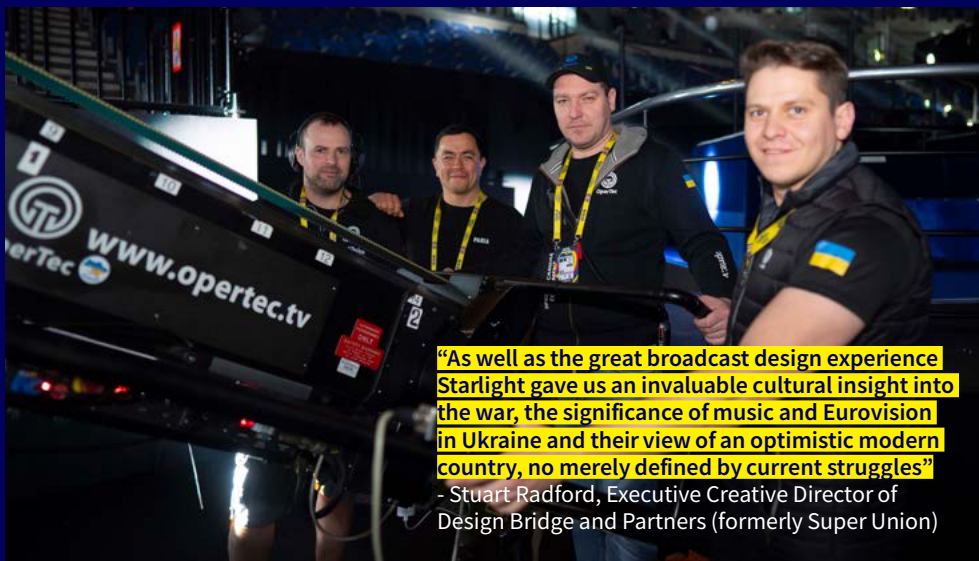
Value-In-Kind supplier Robe supplied incredible kinetic lighting effects for the stage. As a part of its contract, Robe was entitled to tickets to the show. However instead of tickets, the team asked if it would be possible to organise a tour for 40 local students prior to one of the dress rehearsals. The BBC was delighted to agree to this request and asked the lighting designer, Tim Routledge,

to give them a short talk on the project during their tour.

All of the young people involved in the contest through these initiatives came to us and said that the experience had been invaluable – not only because of the work that they had carried out, but because of the contacts and friends that they had made.

"It was great to see Eurovision being used in a way that inspired a new generation of workers in the industry and the BBC would encourage future host broadcasters to continue the programme!"

- James O'Brien, Executive in Charge of Production



"As well as the great broadcast design experience Starlight gave us an invaluable cultural insight into the war, the significance of music and Eurovision in Ukraine and their view of an optimistic modern country, no merely defined by current struggles"

- Stuart Radford, Executive Creative Director of Design Bridge and Partners (formerly Super Union)

PRODUCTION STATISTICS

AUDIO

- 12 MIXING CONSOLES
- 400 AUDIO SOURCES
- 372 IN-EAR MONITORS
- 70 WIRELESS MICS
- 40 AUDIO CREW
- 766 KILOWATSS OF SPEAKER AMPLIFICATION
- 46 SUB BASS SPEAKERS
- 444 CHANNELS OF AMPLIFICATION

BROADCAST

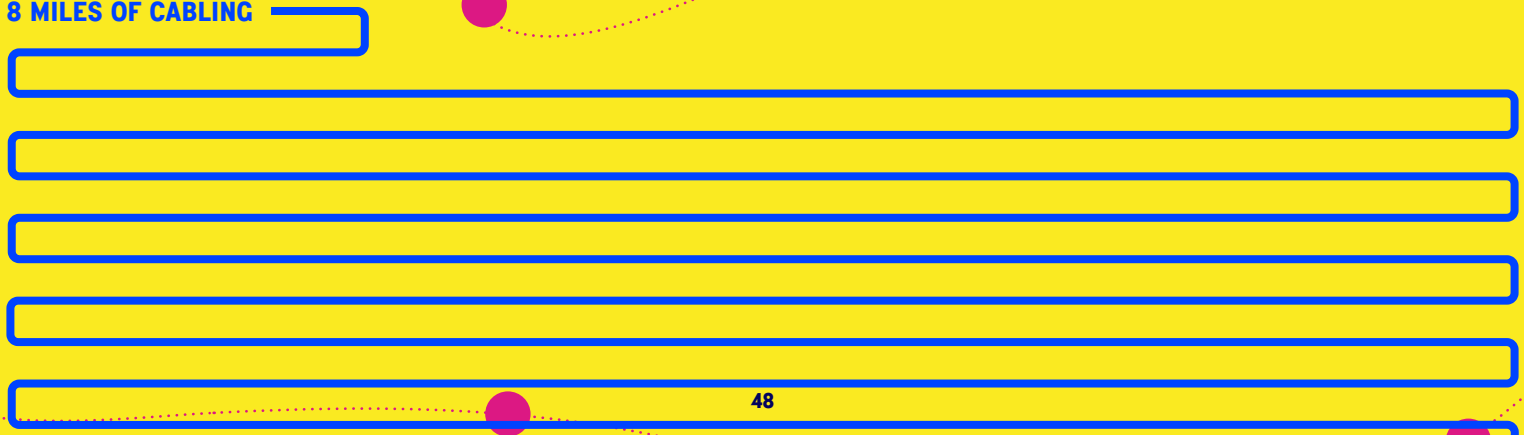
- UHD OB TRUCKS (MAIN AND BACK-UP)
- OB TRUCK FOR PRESS CONFERENCE
- EBU SWITCH
- MEP MUSICONE TRUCK FOR DOLBY ATMOS
- 26 CAMERAS FOR SHOW
- 50 CUEPILOT IPADS

LIGHT

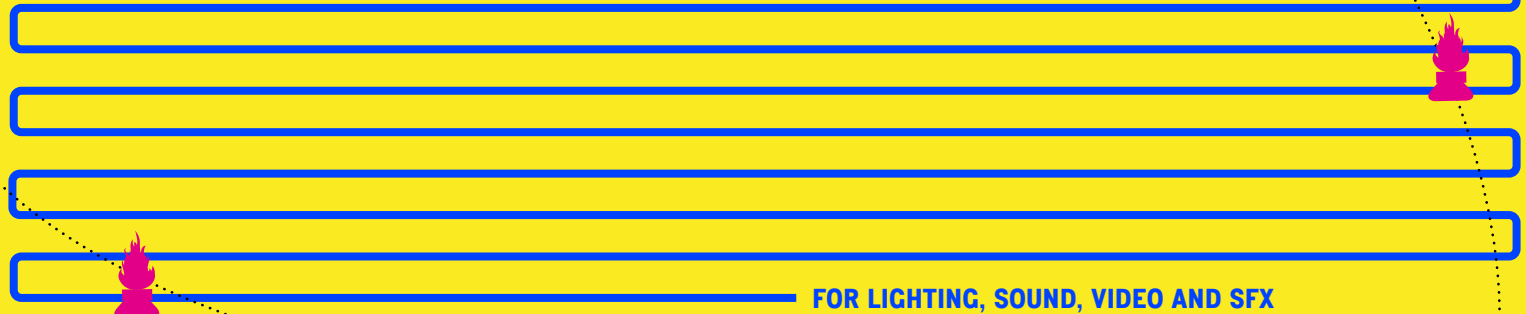
- 165,000 CHANNELS OF LIGHTING
- 9 LIGHTING CONSOLES RUNNING OVER 46,000 LIGHTING CUES
- 15 FOLLOWSPOTS
- 23,700 INDIVIDUAL LIGHT SOURCES
- 2,500 AUTOMATED COLOUR CHANGING ROBOTIC LIGHTS

CABLES

8 MILES OF CABLING



PRODUCTION STATISTICS



COMMUNICATION

- 250 ANALOGUE RADIOS (TOTAL OF 30 CHANNELS)
- 220 TETRA RADIOS (NEARLY 30 GROUPS)
- 180 BOLEROS (WIRELESS INTERCOM)
- 35 ANTENNAS INSTALLED
- 100 INTERCOM PANELS
- OVER 200 AUDIO SIGNAL CONNECTIONS
- OVER 400 VIDEO SIGNAL CONNECTIONS

RIGGING

600 RIGGING POINTS

PYRO

- 22 LOW SMOKE MACHINES
- 22 SPARK UNITS
- 24 FLAME UNITS
- 800 LITRES OF FLAME FUEL
- 8 WIND MACHINES
- 120 PYRO MODULES
- 4200 PIECES OF PYROTECHNICS



VIDEO

OVER 1 BILLION PIXELS - 50 TIMES EACH SECOND
ON OVER 1000 SQUARE METRES OF SCREEN

LIVERPOOL ARENA

The Liverpool Arena campus proved to be the perfect location for Eurovision. The heart of the action took place in the arena, together with the inter-connected convention and exhibition centre located on Liverpool's iconic waterfront.

The flexibility of the campus enabled it to be transformed into a spectacular setting fitting for an event of this scale. The ACC Liverpool Group team worked with the BBC and EBU production teams to give the entire site the wow factor.

Every part of the campus was used for different aspects of the event – *The One Show* took over the lounge in the exhibition centre; the lower ground floor of the Convention Centre became hair and make-up for artists while the auditorium was used for press conferences; hall two was filled with artists creating props; meeting rooms became TV studios; thousands of the world's media descended on hall C in the exhibition centre.

Externally the campus was also transformed – temporary metal structures were built to house additional cabling. Eight miles of cabling was used for lighting, sound, video and SFX while 60 miles of cabling was used for power. The campus became a secure site with 2,000 metres of fencing installed around the perimeter.

The production was a huge endeavour and the ACC Liverpool Group's team of in-house experts supported the Eurovision teams throughout every stage. Just some of the stats speak for themselves – 600 rigging points, 140 tons of steel ground support structure and 1km of additional steel truss work.

Effective teamwork was essential to the success of Eurovision and it was an incredible operational task across the ACC Liverpool Group, with all departments working effectively together both internally and with all organisations involved. To put this into perspective, 1,800 staff from the ACC Liverpool Group worked on each live show, together with around 300 people from the BBC, nearly 120 camera crew and sound crew and 75 people working on lights. And that's not taking into account the seven months of planning by all departments.

This year, the ACC Liverpool Group celebrates its 15th anniversary and Eurovision symbolised its journey so far in delivering large-scale, complex, global events – both as a venue and as a wider city. Eurovision illustrated how important live events are and the ACC Liverpool Group is committed to leaving a positive legacy on communities, environment and the events industry.



CUE PILOT

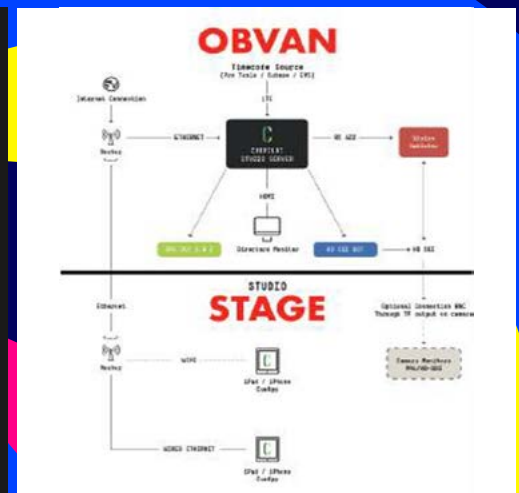
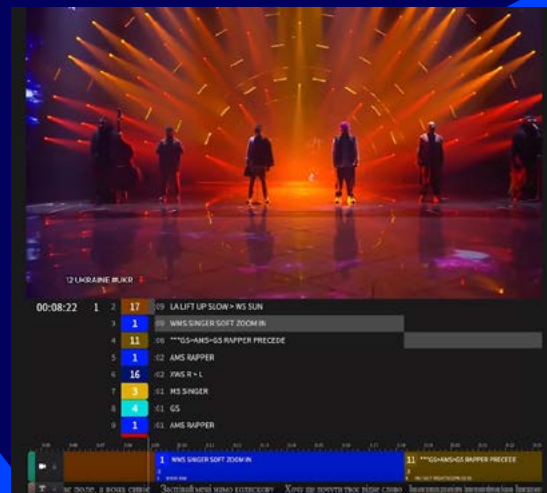
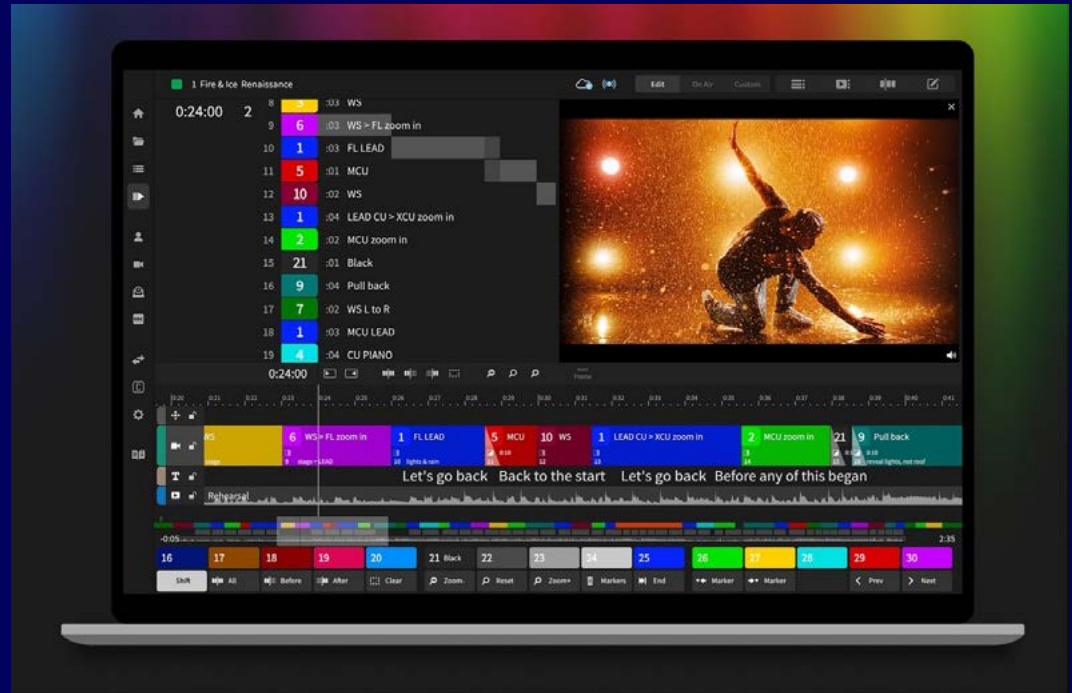
As in previous years, the BBC used CuePilot to cut the show based on pre-programmed, timecode controlled cuts.

Cameras received their show running orders and shot lists via an iPad – rather than a traditional paper running order – allowing all key production personnel to follow the show by logging in from wherever they are. Both OB trucks ran the same show through their CuePilot systems, meaning that both vehicles were exactly in sync.

The CuePilot controlled all functionality of the vision mixer control surface, as well as connected kit such as EVS and graphics, but it was possible for a human vision mixer to take over if required to by the director.

CuePilot is cloud-based, so production teams can set up the show from anywhere in the world – but is also fully redundant to protect the show when live.

You can see how CuePilot worked when the Kalush Orchestra won for Ukraine here, along with some other examples.



LIGHTING PRE-PROGRAMMING

Pre-visualisation

Pre-visualisation is a crucial part of the Eurovision process in order to be ready for the stand-in rehearsals. For the 2023 edition, we used Depence3 by Synchronorm for the first time on the show.

Timing and planning is crucial to make sure you have enough time to get through the quantity of programming within the time, from speed dates to delivery on site.

Timing

Based on the schedule for this year's edition and budgetary constraints, we formulated the following timetable for pre-vis:

Speed dates: 13–14 March

Look and feel meetings: 16–17 March

Previz setup and focus: 20–22 March

Delegation pre-vis programming (off site): 23 March–7 April

Show pre-vis programming (openers and intervals, etc) – on site at Liverpool

Arena: 10–16 April

Pre-vis ends and move to real world programming: 17 April

Specification

3 x Depence3 systems, based on:

Intel Core i9 13900KF

GeForce RTX 4090 24GB GPU

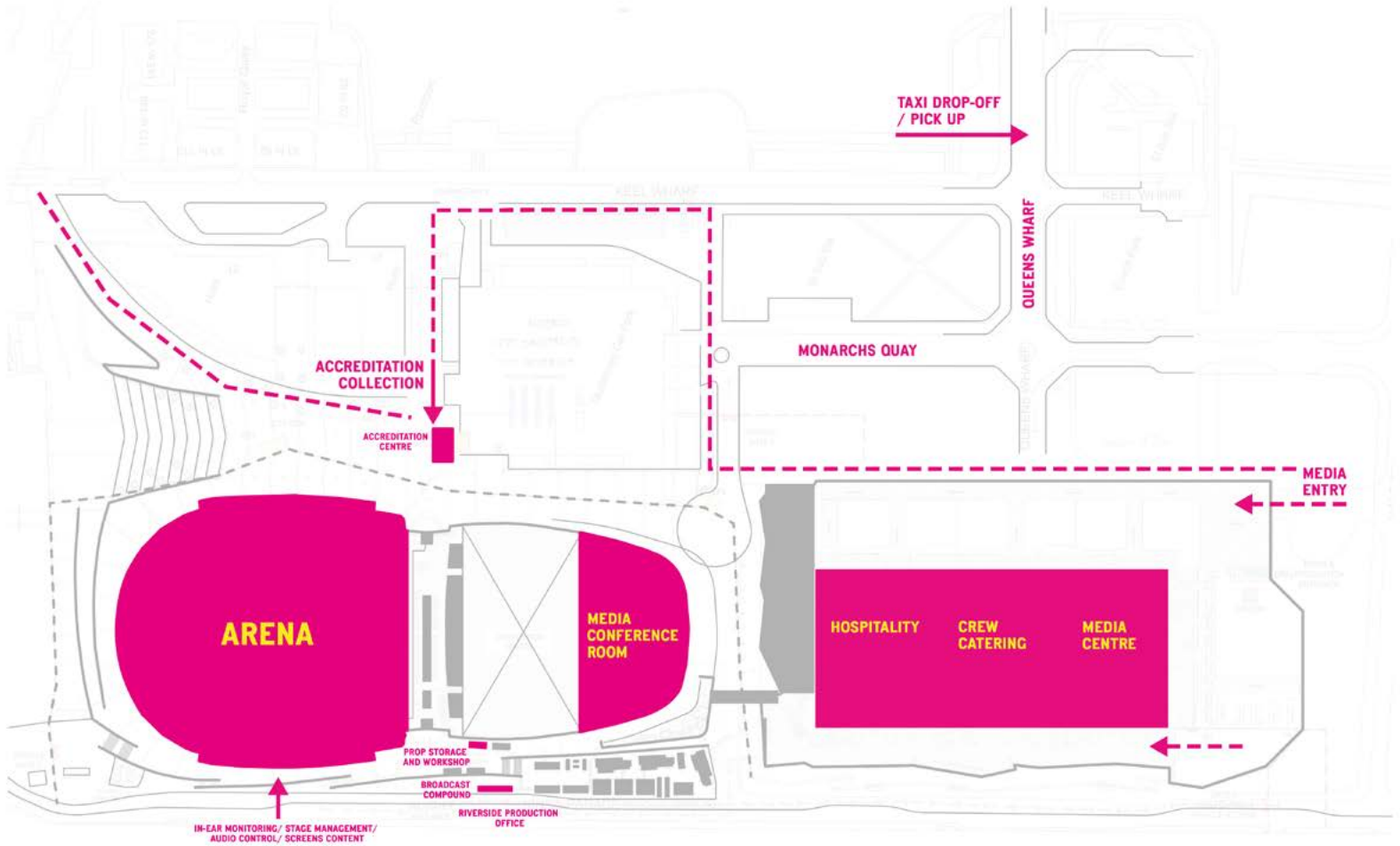
128GB DDR5 RAM

55" 4k low latency monitors

MA3 VizKey



VENUE MAP



MEDIA CENTRE

The media centre in ACC Liverpool's Convention Centre hosted over 1,000 members of the press and fan media during Eurovision 2023, representing 63 different countries. Facilities included a formal workspace, viewing area, interview pods and rooms and a media conference room.

Media client group

Media accredited in total – 1738
 Media accredited for onsite access – 1197 (includes delegation embedded media)
 Media accredited for online access – 541
 Nations represented – 63

On-site media facilities

Media Centre

Formal workspace for 720 with Wi-Fi, 50 shared internet cables, 2106 power outlets, 16 TV screens, 4 large projection screens and sound system
 Viewing area for 80 with one large projection screen and sound system

Interview Areas

Three informal interview pods
 Four formal interview rooms (66 bookings)
 One media conference room for 800 with top table for 20 (hosted six conferences)

Photo positions

Three photo positions in the Arena
 One photo position outside the media conference room
 Days open: 6
 Hours open: 78

Online Media Centre

Access for 2000 accredited users
 Live streaming of nine dress rehearsals, three live shows and six official media conferences

Turquoise Carpet

429 media invited
 139 press / radio / online media
 96 embedded media (with delegations)
 70 fan media
 50 TV crews (84 people)
 40 photographers
 Plus digital crews representing Moroccan Oil, EBU and BBC
 105 metres of interview space on carpet
 Four hours and 15mins from first announcement to last act leaving the carpet



PHOTO: JAMES STACK



PHOTO: JAMES STACK



PHOTO: JAMES STACK



PHOTO: JAMES STACK

HOSPITALITY

The Host Broadcast Agreement stated that there was a requirement to provide hospitality for various stakeholders for the three live shows. The stakeholders for whom hospitality was provided included the following:

1. EBU
2. BBC
3. Liverpool City Council
4. Liverpool City Region Combined Authority
5. International sponsors
6. National sponsors

The above totalled approximately 700 for each of the Semi-Finals and 1,000 for the Grand Final. Following discussions with Moroccan Oil, it was agreed that its 300 guests would be entertained in a separate hospitality area, meaning that the total number of stakeholder guests in the main hospitality lounge was approximately 400 for each of the Semi-Finals and 700 for the Grand Final. The Hospitality Lounge was in Hall A of the Exhibition Centre. BBC Public Service engaged an event management company called Far and Beyond to deliver the design, production and management of the hospitality space. Its remit included furniture hire, lighting, screens, print design, DJs for the evening shows, acoustic acts for the afternoon shows, a front of house management team and a sponsor liaison team. In addition, Far and Beyond assisted with the event management of the Moroccan Oil lounge.

Catering

Sodexo (the Arena's in-house caterer) was engaged to provide all catering services in both the main hospitality lounge and the Moroccan Oil hospitality lounge. This included the provision of substantial bowl food, buffet stations and desert bars, with the menus selected to ensure both UK and Ukrainian dishes. In addition, the range of food was designed to include dietary options including vegetarian and vegan dishes.

Non-Live Shows

It was decided that the main Hospitality Lounge would also be opened to paying guests for the six non-live shows, with this decision made because of the costs already incurred in setting up the lounge, with additional income generated by opening the lounge in this way. There were approximately 1,000 paying guest for each of the six non-live shows and, in addition, there were approximately 300 paying guests for each of the two live Semi-Final shows and 150 paying guests for the Grand Final live show.

Timings

For all shows, the hospitality lounge opened two hours ahead of the show start time and, for the live shows, it opened from the start of the voting sequence until 11pm for the Semi-Finals and until 12.30 for the Grand Final.



TOURS

It's estimated that approximately 1,000 people were given tours by the BBC team. Backstage tours of the venue were organised by BBC Public Service and were available to the following key stakeholders:

- International sponsors
- National sponsors
- EBU
- BBC
- Liverpool City Council
- Liverpool City Region Combined Authority

The tours took place over a two-week period, prior to the Grand Final Live day (with only the EBU and Moroccan Oil being entitled to tours on the Grand Final Live day). They lasted between 45 and 60 minutes and ran throughout the day, unless there were closed set rehearsals taking place.

The tours were all hosted by eight BBC staff who participated in the programme as part of the Hot Shoes placement scheme within the BBC. All hosts were trained by the Eurovision team prior to the tours commencing (to make sure that attendees learnt not just about what they were seeing, but also about the way Eurovision is structured and organised) and up to 20 people took part in each tour.

There was less demand for tours in the first week that they were available and so, in this week, they were offered to wider groups within the BBC and in Liverpool. All those on a tour needed accreditation and the time to obtain this (up to three days) had to be factored in when arranging the tours. It's estimated that approximately 1,000 people were given tours by the BBC team.

The route of each tour included the media centre, broadcast compound, delegation bubble, prop store, production corridor, sound check room, IEM room, screens control, follow spot room and costume workshop, before heading into the main arena and the green room. Photography was allowed in most of these areas, provided that images did not include anything intended to remain confidential/ secret.



DELEGATION BUBBLE

The wellbeing of the delegations was extremely important to us. The Bubble was a thoughtfully designed area, designated especially for the delegations, to enable proper preparations, rest and relaxation.

In the Delegation Bubble you could find:

- **Dressing rooms** - each delegation had a fully-equipped and lockable room. Each dressing room came with a 220V power connection, G plug (UK 3 pin), a clothes rail, full length mirror, sofa and armchair, dressing table. Keys for the dressing rooms were collected and returned to the Delegation Service Desk by the Head of the Delegation
- **Galleria/ central lounge** - food trucks and a coffee van was located outside, with hot food and snacks available to purchase. Vegan and vegetarian food was available to purchase from Café 120 inside the Galleria.
- **The Delegation Lounge** - in the Upper Galleria was an area to chill and relax and follow up on rehearsal and broadcast
- **The Gaming Zone** - featured a variety of games to ease and relieve stress
- **Drinks** - complimentary coffee and tea were provided. Watercoolers were available on each level, where delegations can fill up their reusable water bottles
- **Medical services** - a first aid team and paramedics
- **Quiet Room** - relax in a silent area (for D3 artists only)
- **The Contest Desk** - contest team information desk
- **City of Liverpool Desk** - assistance to book activities from the social programme
- **The Delegation Service Desk** - information and pick up point for dressing room keys, stickers and last minute information
- **Transport** - information regarding delegation buses and all transport services
- **Accommodation Desk** - information on hotels and help with last minute queries
- **Accreditation Desk** - for all enquiries on accreditation
- **Head of Delegation Lounge** - was a lounge and workspace area (for D1 delegation only)
- **Wifi** - strong and fast Wifi was available
- **Hair and make-up** - a team of skilled make-up artists and Moroccan Oil hair stylists stood by to take care of artists' needs. A make-up mirror was available for delegations bringing their own stylists
- **Dry cleaning and laundry services** - professional tailors and seamstresses were available to assist with small alterations for artists' costumes; ironing and steaming services are also available. Delegations could use the laundry service available for costumes and clothing. Dry cleaning (off site) was also available at a cost.

PHOTO: JAMES STACK



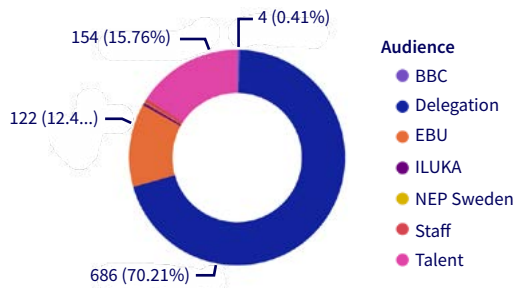
PHOTO: JAMES STACK



TRANSPORT

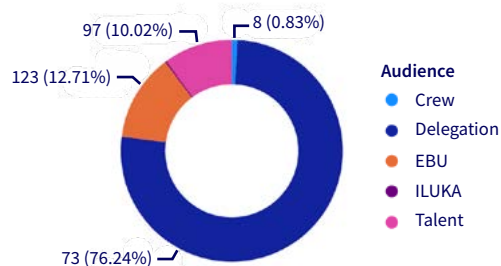
Transport involved more than 30 days of operation, moving a total of 12,681 passengers across 1,575 total transport movements.

The BBC team's accommodation was as close to Liverpool Arena as possible, to reduce the number of short distance journeys around the city, and this is reflected in the low number of ground transfers – just 0.12% of the total.



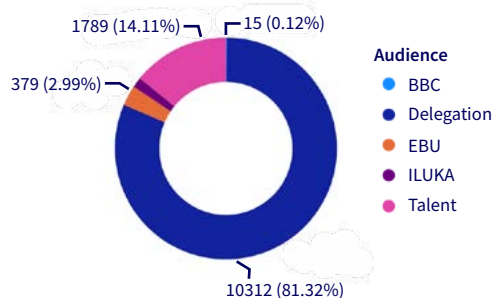
Arrivals overview

Coach = 35
 Flight = 797
 Private transfer = 2
 Train = 131
 Taxi = 12



Departures overview

Coach = 35
 Flight = 905
 Private transfer = 1
 Train = 27



Ground transfers overview

A total of 12,681 passengers were moved by ground transfer, with 57,380km driven.

Coach shifts = 298
 Mini coach shifts = 64
 MPV shifts = 324
 Taxi shifts = 49
 (Taxis were electric)



ACCOMMODATION

Early in the process, the BBC appointed Access Bookings Limited (Access), as the agency to manage the accommodation for all official Eurovision groups.

Following Ukraine's victory in 2022, the process for organising accommodation for the 2023 Song Contest began much later than normal. Access initially secured accommodation across the seven shortlisted cities; when reduced to two cities – Glasgow and Liverpool – Access was able to further negotiate and refine the hotel rates, inclusions and terms, ensuring that both cities had sufficient accommodation procured.

Immediately following Liverpool's award of host city, Access began working with Marketing Liverpool and the Liverpool Hospitality Association to promote stakeholder engagement, which kicked off with a city-wide accommodation briefing in late October 2022.

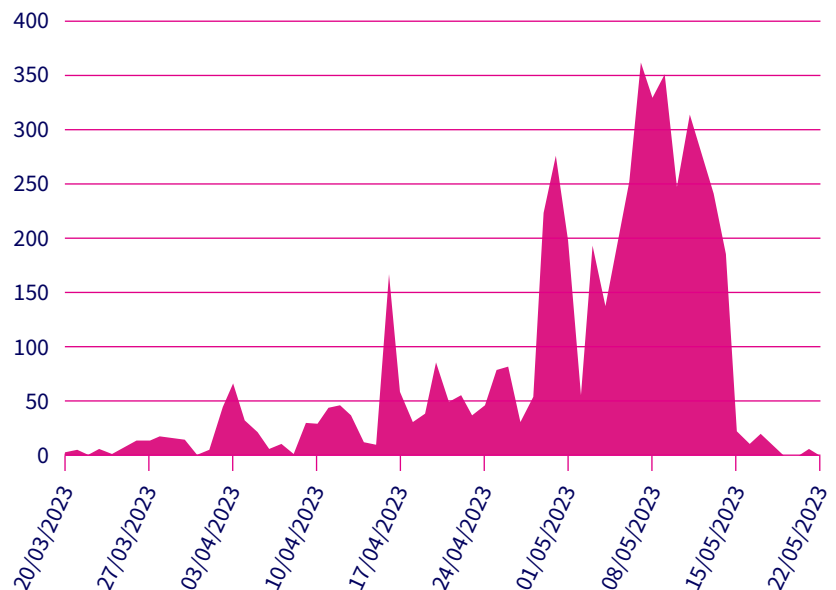
In total, 4,000 rooms were initially sourced to satisfy the requirements of the specification document. All rates included taxes and, where possible, breakfast and wi-fi. Many serviced apartments were used, which were well-received by guests staying for longer durations.

All core groups (crew, sponsors, countries and the EBU) were accommodated within the centre of Liverpool, with a maximum drive of 15 minutes to the Arena.

Post-event reconciliation shows that 5,280 individual rooms were confirmed, with room nights totalling 36,406. This was split across 56 hotels across the Liverpool City Region – but includes all bookings, not just the core groups.

Due to the strong partnership that was maintained with the hotels, Access also managed accommodation for guests outside the specification including music labels, Liverpool City Council, Merseyside Police, National Lottery, news outlets, radio stations and many more.

NUMBER OF ARRIVALS PER DAY



ON BEHALF OF UKRAINE: DELIVERING IN PARTNERSHIP

833

TEMPORARY
LIMITED ACCESS

541

ONLINE MEDIA
ACCREDITATIONS

664

GUIDE TOURS
PARTICIPANTS

932

ONSITE MEDIA
ACCREDITATIONS
(179 FAN COMMUNITY
MEDIA)

10,473

APPLICATIONS
SUBMITTED

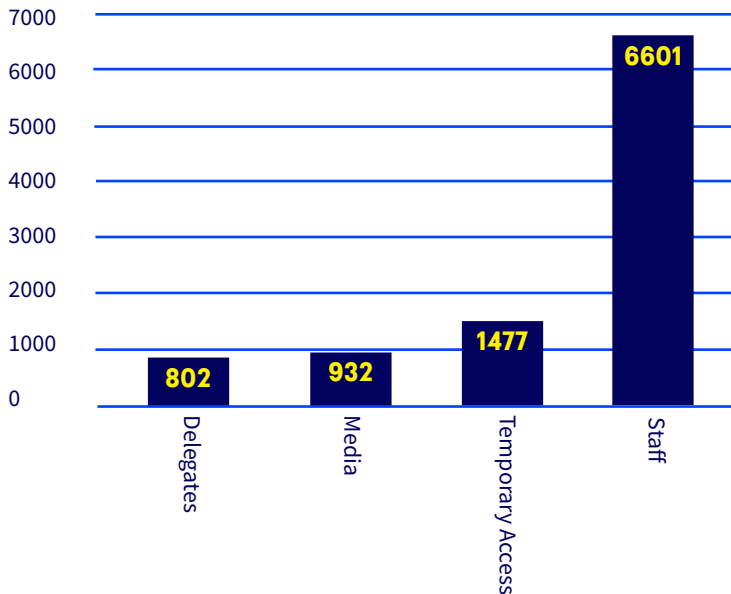
9,812

APPLICATIONS
APPROVED

802

DELEGATES FROM
37 COUNTRIES

Spread



ACROSS THE UK

ACROSS THE UK

The Eurovision Song Contest 2023 did an outstanding job of shining a spotlight on the wonderful city of Liverpool, but we also wanted to focus on making sure its presence was felt across the UK, with everyone benefiting. It chimed perfectly with our United by Music mission. Not only did we want Europe – and beyond – United by... but the United Kingdom itself. And we achieved this through big outdoor screens and cinemas playing the competition, and waving the licence fee, so communities up and down the country could show the content and have their own party.

BBC Local News and Radio were also hugely supportive, making sure we brought the party to as many as possible. And by working closely with Department for Digital, Culture, Media and Sport, we made sure that as many Ukrainians as possible across the UK could see one of the spectacular shows for themselves.

Kate Phillips
 Director of Unscripted



ACROSS THE UK

14 cities were approached, across all four nations

11 city fan zones were delivered on the day of the grand final (and four also covered semi finals)

More than 60,000 people took part, engaging with and celebrating Eurovision

All cities reported high attendance from their Ukranian communities

List of participating cities:

- Belfast
- Brighton
- Birmingham
- Darlington
- Cardiff
- Leeds
- London: (Battersea Park)
- Manchester
- Newcastle
- Nottingham
- Sheffield

PHOTO: STEFAN JAKUBOWSKI



“Manchester has had an AMAZING time and we are truly honoured to be part of this spectacular happening. Well done to all cities and the BBC.”

Ken Wilson, Event Manager, Manchester



PHOTO: DENISE MAXWELL LENS



PHOTO: SCOTT AKOZ



“Just shows we can all work together, with support from the BBC. Let’s see what’s next. Thank you BBC.”

Claire Starmer, Cultural Development Officer, Birmingham City Council

PHOTO: DENISE MAXWELL LENS

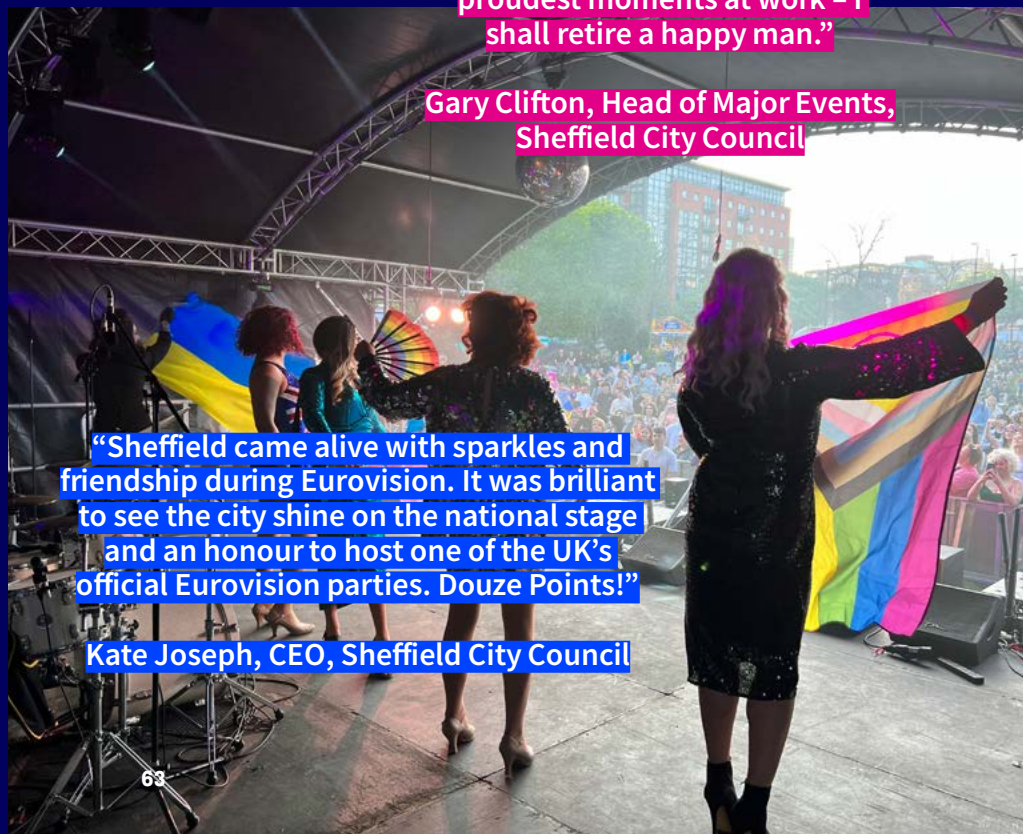


“I have been in this game a long time – Saturday was one of my proudest moments at work – I shall retire a happy man.”

Gary Clifton, Head of Major Events, Sheffield City Council



PHOTO: AF



“Sheffield came alive with sparkles and friendship during Eurovision. It was brilliant to see the city shine on the national stage and an honour to host one of the UK’s official Eurovision parties. Douze Points!”

Kate Joseph, CEO, Sheffield City Council

CINEMALIVE

The BBC was approached by CinemaLive (a leading producer and distributor of event cinema) in late 2022, as it was keen to screen the Eurovision Grand Final at cinemas across the country. Following initial discussions with CinemaLive, it was invited – alongside two other potential distributors – to submit financial proposals for possible distribution arrangements. Following receipt of these proposals, it was agreed that the proposal from CinemaLive was most financially advantageous to the BBC and that a distribution agreement be entered into between the BBC and CinemaLive.

Following negotiation and signing of the distribution agreement, CinemaLive started its own marketing campaign for Eurovision (with a licence from the BBC to use Eurovision branding) and a total of 466 screens showed the Eurovision Grand Final, with these screens being a mix of large chains (including Vue, Empire, Cineworld, Odeon, Everyman, Curzon and Picturehouse) and smaller independent cinemas.

Data received from CinemaLive shows that there were 16,000 admissions, which was less than the distributor had hoped for, but meant it was the seventh most-watched screening in UK cinemas on Grand Final Day. It's thought that admissions were lower than hoped for because of the large numbers of people who were able to watch Eurovision at the Across The UK Live Sites, and other community venues across the UK, which were able to screen Eurovision without charge.

Cruise liners

For the first time since the Eurovision Song Contest began in 1956, BBC Studios broadcast the BBC's coverage of The Eurovision Song Contest Grand Final live on global cruise liners. On Saturday 13 May, 37 cruise lines including Carnival, Celebrity, Cunard, P&O UK, Royal Caribbean, Seabourn and Viking broadcast the Grand Final through the BBC's maritime channel, BBC HD, for almost a quarter of a million cruise guests on board.

EUROVISION
GRAND FINAL: LIVE

EXPERIENCE IT ON THE BIG SCREEN

AT VUE
SATURDAY 13 MAY

UNITED
BY MUSIC **BBC** CinemaLive

BIG SCREEN
MUSIC

vue

PLANET & SUSTAINABILITY

PLANET

We created an Environmental Sustainability Charter to help us deliver the most sustainable Eurovision possible, by measuring our impact and reducing emissions and waste.

It focused on seven key areas:

1. Energy – gas, electricity, fuel
2. Materials for set design and props
3. Water – both in washrooms and event water use
4. Catering for staff, competitors and our visitors
5. Travel for staff and visitors
6. Accommodation for staff, competitors and visitors
7. Waste, including repurposing, recycling and waste management

Our approach

We worked to minimise our travel and energy emissions and reduce our waste, collaborating with everyone involved in Eurovision 2023 to join up our approach.

Committing to measure and monitor the data on what we did means we can better understand our impact and develop a sustainability baseline for future events to use as a benchmark. To do this, we gathered data on direct emissions (known as Scope 1 and 2) and indirect emissions (Scope 3). We will share the findings from Eurovision 2023 with the organisers of large scale events in Liverpool, and future Eurovision hosts when this data has been analysed. That way, examples of best practice and sustainable innovation can be replicated and expanded.

CATERING

We included a number of sustainability commitments in the catering options:

- Vegetarian options were labelled first amongst the food options
- Meat-free Mondays encouraged vegetarian choices
- Food was as seasonal and as locally-sourced as possible

Materials are valued commodities and we have a role to limit our impact on these resources. We sought to employ reusable materials than could be re-purposed once we no longer need them.

In order to make Eurovision 2023 as sustainable as possible, these are just some of the activities and initiatives that the BBC, ACC Liverpool and Liverpool City Council collaborated on to deliver:

- 100% renewable energy at the Arena and Convention Centre Liverpool
- Using biofuels (certified HVO) and deploying low emission vehicles
- Prioritising public transport for the workforce and audience
- Minimising single use plastics
- E-ticketing
- Sending food waste for anaerobic digestion
- Ethical and sustainable sourcing of materials where possible
- Providing sustainable food choices

We were also aware visitors and participants have an impact too, and so encouraged:

- Energy efficiency: Switching off lights and equipment when not in use
- Sustainable travel: Using public transport and selecting hotels near to the venue
- Eco-alternatives: Providing plant-based and lower carbon food choices
- Circularity: Repurposing and reusing materials for clothing, costumes, sets and props

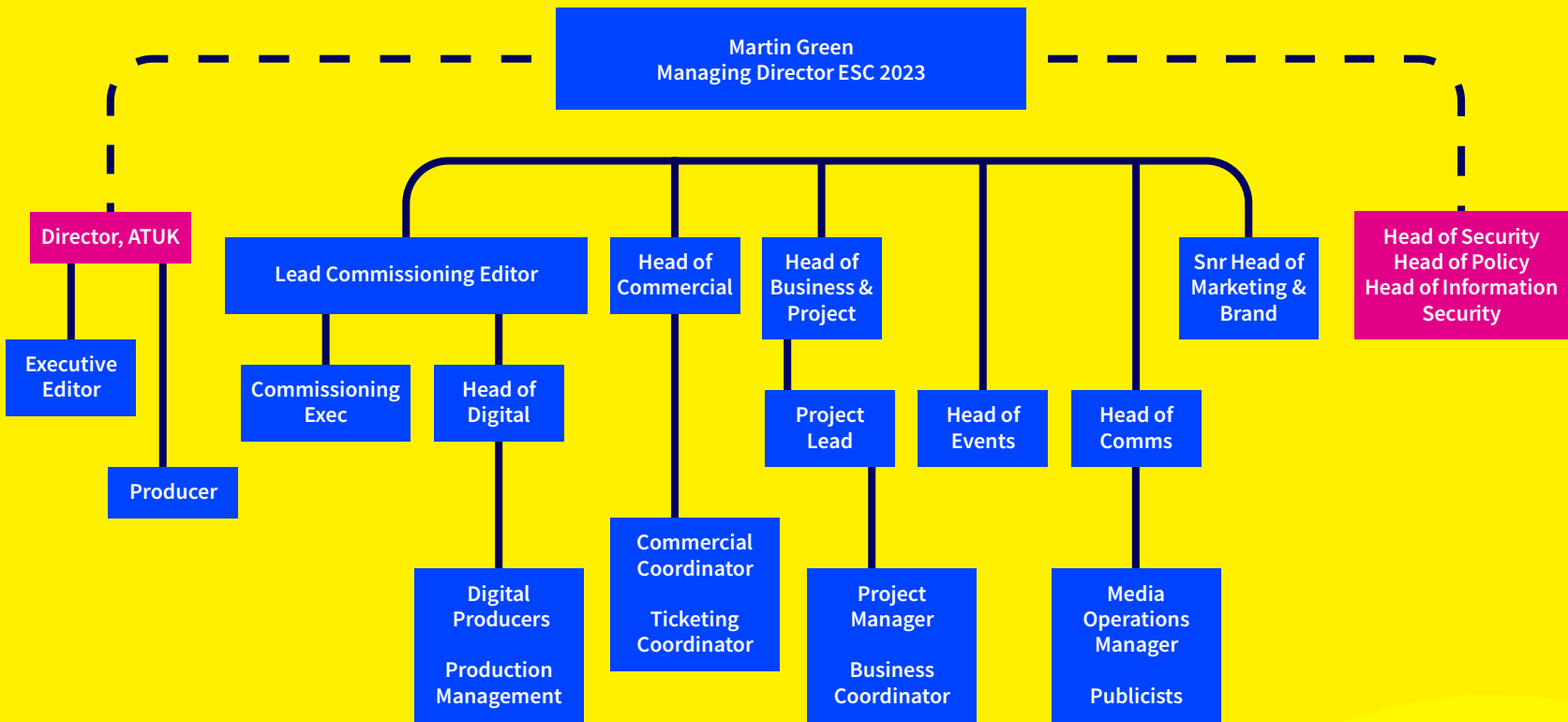
- Tap water was used where possible to avoid single-use plastic and high carbon emission transport
- Single-use cutlery was avoided; we predominantly used washable and reusable cutlery
- Crew could refill bottles at water coolers
- Any single-use cups/ cutlery were compostable vegware

STAFFING



PEOPLE, ORGANISATIONAL STRUCTURE & KEY FIGURES

BBC PUBLIC SERVICE CORE TEAM



WIDER SUPPORT TEAM

Staging Eurovision required a substantial amount of support. The BBC took the decision that this would be delivered as follows:

- Liverpool City would provide the support team for in and around the city (airports, village, town etc) – these were known as EuroVols. There was a major campaign across Liverpool to recruit a support team, with well over 2,000 applicants.
- The BBC provided all roles within the arena and supporting delegations – these were known as Hot Shoes, which is an existing BBC development programme. Over 300 people applied internally to be part of the team. Some of this team started as early as 14 April, and went through to 14 May; the majority of placements were two weeks.

Hot Shoes



Around 75% of our BBC team came from outside London, with over half from the north of England.

There has been huge benefit to both the BBC and our people – our staff applied to participate in the organisation of Eurovision for career development, as well as being huge Eurovision fans and recognition of the opportunity to work on such an iconic event. Our staff were ambassadors for our organisation and **we are immensely proud of the role they played** and the value this opportunity has given everyone.



“The people were absolutely lovely to work with. I’ve met so many great people from around the BBC that I never would have met otherwise. Even though everyone was so busy, they were always happy to help when they could.”

Through the BBC’s internal development programme, we recruited a team of staff to support the delegations and production of the show. Over 300 BBC staff applied to participate in the programme and we recruited over 180 from across the UK, bringing a wealth of professional media and production experience, knowledge and language skills. Our biggest team was our delegation hosts and we were delighted to also work in collaboration with local universities, Liverpool Institute of Performing Arts and Wirral Met College, recruiting 22 students to the delegation teams. Our teams included delegation hosts, accreditation support, commentator hosts, delegation hosts, media operations, production support, talent hosts and VIP tours teams.

“I have watched Eurovision since the ’90s, but this was my first time at one, and given what I now know is happening backstage, I’ll never watch it in the same way again.”

LIVERPOOL VOLUNTEERING

EuroVols

What a show Liverpool put on.

We have shown the world what Liverpool is made of: a sense of community, togetherness, a legendary warm hospitality in this place where everyone is welcome with wide open arms just as they are.

There was no better place than Liverpool to host an event like Eurovision, a symbol of music, fun, inclusion and liveliness. And there were no better people than EuroVols to sustain this electric, yet safe, atmosphere in the city.

EuroVols flooded the streets of Liverpool and demonstrated that the people of Liverpool really do *come together* around common goals. Visitors will forever remember the bubbly and cheerful EuroVols in yellow, making their Liverpool visit extra special.

Lasting memories were created from this amazing experience, alongside beautiful friendships that everyone will treasure. There were Ukrainian and UK volunteers, united by music, volunteering in pairs to promote the same event and Ukrainians who have been living in Liverpool, but had never met before, have now become friends.

We saw unexpected friendships between younger volunteers and retired people, and had a volunteer who had not worked for seven years due to his mental health, who built the confidence to go back into work after volunteering.

“I’ve been reluctant to write anything. I’m old nearly 70 but I had one of the best times of my life. Young people were great. I’ve made new friends.” - David



“I would like to thank the entire Eurovision team. I can’t describe the first day with words of gratitude and how cool it is to be with you for how much it feels like the home of Ukraine! Thank you for such support! You are incredible! Thank you all for such positivity and kind hearts! Still very exciting and simply unexpected, a surprise for me.” - Mariia

All volunteers received training and we hope this will be a legacy beyond the event:

- We partnered with Inclusive Employers, who provided training on disability and neurodiversity, intercultural communication, LGBTQ+ inclusion
- Volunteers were offered online first aid training
- Job Centre support was available in the hubs, if volunteers wanted to ask questions about further training
- Volunteers also attended security training from Merseyside Police.

FIVE
main roles - festival, workforce support, artist liaison, Village welcome, accessibility, host city welcome



The accessibility role was a new one. It shows how much LCC put inclusivity and accessibility at the heart of the planning for this event. Accessibility volunteers were located at transport hubs and tourist information centres across the city, as well as in the Village, to welcome all spectators with accessibility needs and answer their questions.

AUDIENCE IMPACT & REACH

THIRTY DAY AUDIENCE FIGURES

10.7 M

**AVERAGE AUDIENCE
FOR THE EUROVISION
SONG CONTEST GRAND
FINAL 2023**

Average audience, as viewed

29.8 M

**PAN BBC REACH FOR
EUROVISION CONTENT**

3min+ Compass Reach

#1

**BIGGEST UK AUDIENCE
TO EUROVISION SINCE
CURRENT RECORDS
BEGAN (2002)**

Average audience

2.2 M

**MENTIONS FOR
EUROVISION ON
SOCIAL MEDIA OVER
THE FINALE WEEKEND
ALONE**

Audiences social listening, 2023

167 K

**FOR EUROVISIONCAST
PODCAST TO DATE
ACROSS 34 EPISODES**



PHOTO: JAMES STACK

GLOBAL AUDIENCE FIGURES

Figures from the EBU show that Eurovision 2023 reached 162 million viewers, with record breaking online engagement.

Viewers

The 2023 Eurovision Song Contest reached 162 million people over its three live TV shows, across 38 public service media markets. The viewing share of the Grand Final on Saturday 13 May was 40.9% – more than double the broadcast channels’ average (17.4%).

The UK delivered its largest Eurovision Song Contest audience on record, with an average of 9.9 million viewers watching the Grand Final; a 63% share of viewers. Last year’s winning country, Ukraine, delivered a viewing share of 19.7%.

Germany and France also increased audiences, year-on-year. Germany delivered the second largest audience of any market with an average of 7.4 million viewers watching the Grand Final – up 14% on 2022 – while France’s audience was up 10% on 2022, gathering an average of 3.5 million viewers.

Sweden, who made history with a seventh win, delivered an average audience of 2.3 million viewers – 82.3% of all TV viewers in the country. Finland, which came second, delivered its best audience since 2007, with 1.7 million viewers, up 71% on 2022.

In a third of markets (13 out of 39), the contest claimed over 50% of the viewing share. Iceland led the way with 98.7%, followed closely by other Nordic markets (Norway 87.8%, Finland 85.6%, and Sweden 82.3%). Other markets that saw a share of audience higher than 50% were Armenia, Belgium Flanders, Cyprus, Croatia, Estonia, Israel, Lithuania, Slovenia and the UK.

Austria delivered its best audience since 2016 and Slovenia enjoyed its highest ratings since 2015, doubling and tripling viewers in both countries, respectively.

ESC Executive Supervisor Martin Österdahl said: “The Eurovision Song Contest has proved, once again, that public service media has the power to unite the world through music with a global reach we are hugely proud of. We’re thrilled to see that every year more and more people around the world discover this special event and that it is providing a huge launchpad for new music.”

7.6 million people watched the Grand Final live on YouTube, with over 3.2 million live views of the Semi-Finals.

On TikTok, the Eurovision Song Contest’s Official Entertainment Partner, the three live shows were viewed 4.8 million times.

The contest again proved popular, with younger audiences watching public service television. Among 15–24-year-olds, the viewing share of the Grand Final was 53.5%, four times higher than the broadcast channels’ average (13.8%).

Online engagement

Online, the Eurovision Song Contest’s digital platforms saw record engagement, reaching 105 million unique accounts on TikTok during the two weeks of the event. TikTok also saw 315 million video views on the official Eurovision account – up 40% year-on-year. There were a further 53 million views of content in the days following the Grand Final.

25 million engagements (such as liking, commenting etc) took place on TikTok in the weeks of the contest and the Eurovision account gained 644,000 new followers. Videos on the platform using the hashtag #Eurovision2023 have been watched 4.8 billion times.

45 million unique viewers across 232 countries and territories watched content on the official YouTube channel during the week of the live shows – up 2.7m on 2022 numbers. 63% of those watching on YouTube were aged 16-34 years old.

32 million unique accounts were reached on Instagram – three times as many as in 2022. Videos on the platform were seen 181 million times, while content on the Eurovision Song Contest Facebook page was seen by 29 million people during the two event weeks – five million more than in 2022.

Four million tweets using the word ‘Eurovision’ were sent on Twitter between the First Semi-Final and the Grand Final, and tweets from the official account had over 113 million impressions between 30 April and 15 May.

In total, videos on the four social channels were watched nearly 540 million times during the weeks of the event – nearly double the amount seen in 2022.

SOCIAL PAGES

We published over 300 unique social assets to promote Eurovision 2023, an unprecedented volume for a BBC social media campaign.

Our campaign generated 245 million global video views – an exceptionally strong performance and potentially our biggest BBC social media campaign EVER.

- 60% TikTok**
- 25% Instagram**
- 8% Facebook**
- 6% Twitter**
- 2% YouTube**

Our most viewed video across the whole campaign was Mel Giedroyc Churning Butter, with a combined **12.1 million** global video views across all social platforms.

And then for each specific social platform, the best-performing video was:

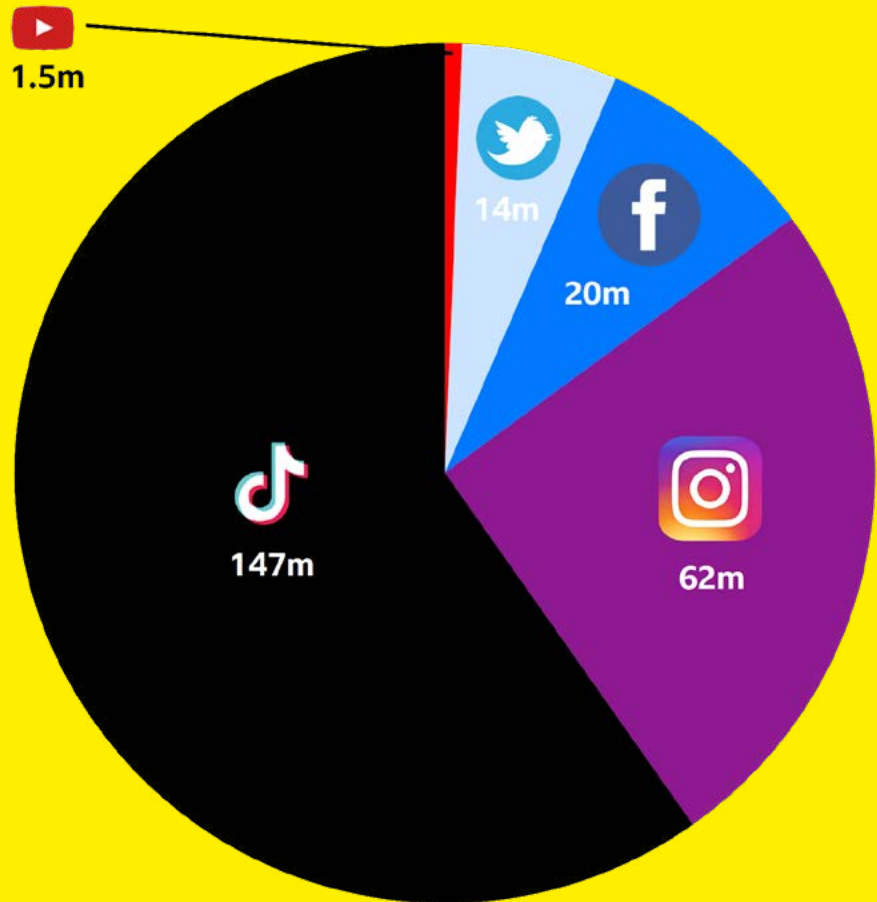
Facebook: Mel Giedroyc Churning Butter with **1.3m** global video views

Instagram: Princess of Wales plays piano at Grand Final with **11m** global video views

TikTok: Qualifiers Announced for Semi Final 1 with **10.3m** global video views

YouTube: Welcome to Liverpool (Opening VT) with **200k** global video views

Twitter: Mel Giedroyc Churning Butter with **1.1m** global video views



BBC SOCIAL ACCOUNTS

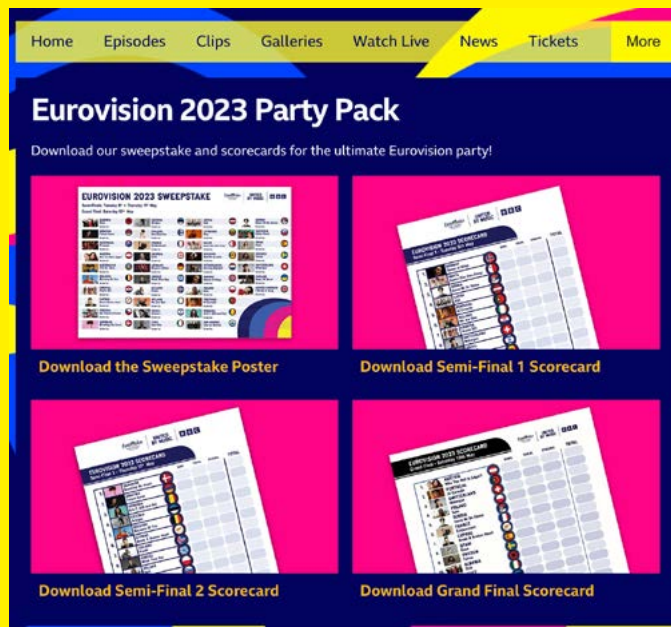
Page views more than doubled year-on-year, and the number of visitors tripled.

In 2023 [bbc.co.uk/eurovision](#) has had **513k** page views, **430k** visits and **398k** visitors.

For comparison, in 2022 it had **215k** page views, **153k** visits and **132k** visitors.

The page with the downloadable party assets saw page views more than double, year on-year.

This year so far, the party pack page has had **201k** page views, **128k** visits and **102k** unique visitors. Last year the party pack page had **92k** page views, **54k** visits and **41k** unique visitors.



Sign in



Home

News

Sport

Weather

iPlayer

Sounds

Bitesize



Search BBC

one

EUROVISION SONG CONTEST UNITED KINGDOM LIVERPOOL 2023

Home Episodes Clips Galleries Watch Live News Tickets Host City Party Pack Social Voting Privacy Notice



What's happening at Eurovision 2023

All of the exciting things that are happening at Eurovision 2023

On iPlayer



Signed - Final 2023

All available episodes (13 total)

Find us at [f](#) [t](#) [i](#)

On TV

No upcoming broadcasts

All previous episodes



COMMS



MEDIA COVERAGE

Over 1,100 journalists from over 50 countries were accredited to cover the event in Liverpool – of those around 180 were from fan community media. Around 550 journalists were accredited to cover the event online, including around 230 from fan community media.

Coverage of the event grew 20% year-on-year with over 150,000 articles written about the Eurovision Song Contest in May alone.

While the full economic and social impact of hosting the event in Liverpool is still being evaluated, early data and figures from Merseyside Police suggest that an additional 500,000 visitors came to the city in the two weeks running up to the contest.

COMMS TIMELINE

The team coordinated proactive press activity – including at least 38 press releases from the BBC, a huge 20-page press pack, dozens of media alerts, dozens of third-party releases, and regular strategic comms messaging alongside partners.



PHOTO: RAY BURMISTON BBC



PHOTO: JAMES STACK

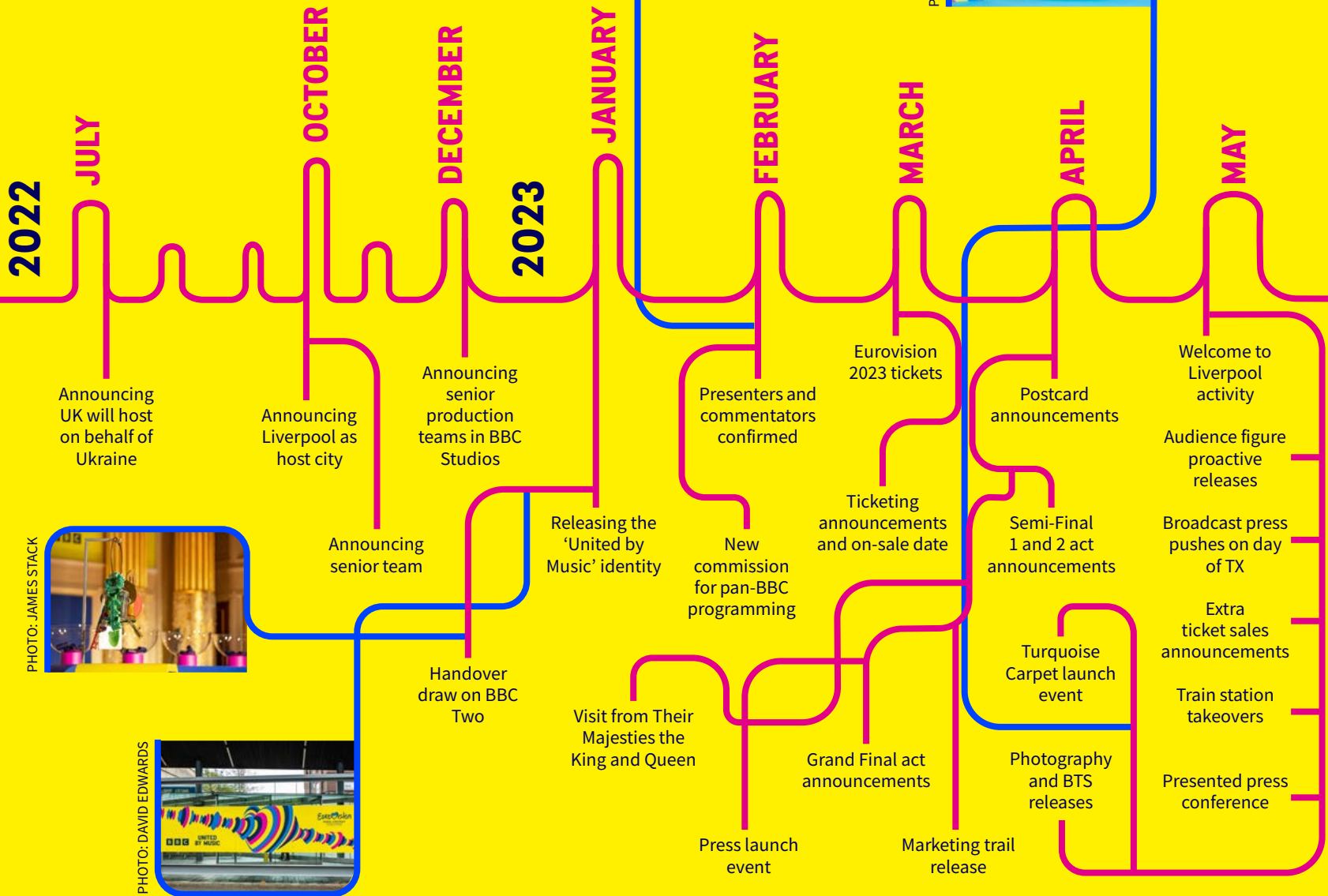


PHOTO: JAMES STACK



PHOTO: DAVID EDWARDS





COMMS CAMPAIGN NUMBERS

13.1 BN

ESTIMATED REACH
ACROSS ALL TRACKED
ARTICLES

80%

OF TRACKED PIECES
INCLUDE A QUOTE
FROM PRESENTING
TALENT

4,691

MENTIONS IN UK AND
IRELAND MAINSTREAM
MEDIA

78%

ONLINE

12 MAY

COVERAGE
PEAKED WITH

4,445

PIECES TRACKED
(ALL SOURCES)



THE SHOW WEEK NUMBERS

DURING THE SHOW WEEK (7-14 MAY) THE COMMS TEAM WERE RESPONSIBLE FOR:

40+

BROADCAST TV PACKAGES

(including seven packages on The One Show, BBC Breakfast, Morning Live, ITV News, This Morning, Good Morning Britain, Lorraine, Channel 4 News & Channel 5 News)

821

PRINT AND MAGAZINE PIECES

276

NATIONAL PRINT PIECES

20+

FRONT PAGE MENTIONS

Morning broadcast round activity was a key driver of press success, with opportunities created for Good Morning Britain, Lorraine, BBC Breakfast, This Morning, Steph's Packed Lunch and more each show day.

BROADCAST HIGHLIGHTS

Pickup across BBC and external outlets included broadcast packages on BBC News, ITV News, Channel 4 News, The One Show, BBC Radio 2, Channel 5 News, BBC Local Radio and more.



Our team focused on creating as many broadcast press opportunities as we could when we had access to talent - including the press launch, hanover draw, host press conference and 'morning of' press.



09:48 FTSE 7755.54 talk as "presumptuous," adding La

EUROVISION: FIRST SEMI-FINAL TONIGHT #Lorraine

HEADLINE HIGHLIGHTS

Press releases, media alerts and partners were supplied with multimedia assets (pictures, videos, audio) to help secure online coverage.

Key moments for digital press included:

- The press launch event in April
- Activity in the on-site Media Centre
- Releasing pics piecemeal from films with good narrative hooks
- Videos with familiar faces and star appeal

Activity on the BBC Eurovision digital channels was coordinated with press activity, announcements, etc to amplify impact and reach.

Mail Online

A royal cameo! King Charles and Queen Camilla make a surprise appearance at the Eurovision Song Contest 2023 Semi-Final

- Their Majesties, who were officially crowned on Saturday, appeared on BBC One
- READ MORE: 'No real points!' King Charles reveals he is a Eurovision fan as he tells the UK entry Mae Muller he will be 'egging her on' from home this year

Evening Standard.

Eurovision Song Contest final attracts biggest TV audience in competition's history, says BBC

The live BBC broadcast saw an average of almost 10 million people tune in on Saturday night



Celebrity

Eurovision fans think Mel Giedroyc seductively churning butter was highlight of the show



Celebrity

Hannah Waddingham speaking fluent French at Eurovision leaves viewers seriously impressed

VOGUE

The Princess Of Wales Just Made A Surprise Eurovision Cameo

HUFFPOST

ENTERTAINMENT UKTV UKMUSIC WE LOVE TV

This Year's Eurovision Just Set A Huge Record For The BBC

"It was unforgettable, unmissable event television on a scale never seen before," the BBC said.



Behind the scenes footage shows just how crazy set changes are at Eurovision

LEGACY

LEGACY

A series of evaluation studies are taking place to determine the social impact of Eurovision 2023

Four separate studies will look at the impact the contest has on the Liverpool City Region and across the whole of the UK, including on residents. This will help researchers to understand the scale and extent of these impacts, which in turn helps in the bidding for, planning of, and delivery of future large-scale events and cultural activity.

Economic impact

This looks at both the immediate and short-term legacy – one year on – on the local economy.

Exploring the cultural relations and soft power

This will explore Eurovision's role in developing shared values and mutual relationships during a time of conflict; and the role and impact of Eurovision within city/nation branding and soft power.

Understanding and addressing risk related night-life behaviour

This looks at the health risk of behaviours associated with nightlife during the Eurovision period.

Wellbeing and sense of community

An evaluation programme looking at whether hosting the song contest will impact the wellbeing and sense of community of local residents.

The steering group partners are:

Liverpool City Council
 Liverpool City Region Combined Authority
 Arts and Humanities Research Council
 BBC
 British Council
 DCMS
 Liverpool John Moores University
 Spirit of 2012
 University of Liverpool
 UK Music



APPENDIX

Appendix A

CYBER SECURITY

1. Cyber security risks and specific Eurovision challenges

- Being aware of, and sensitive to, current geopolitical events and considering consequences and impact that these may have.
- The size and scale of the event meant that there was an extraordinarily large number of third parties and stakeholders involved. The cyber security team took this into consideration to ensure that there was the time and people available to conduct reviews and risk assessments and to provide appropriate recommendations and advice.
- Again, due to the size and scale of the event: concerted effort and collaboration between teams was required to piece together everything in the production workflow, as well as the technology domain, to identify any security gaps so that they could be effectively managed.
- The host broadcaster needed to liaise and work with the EBU's contracted suppliers as well as its own. Collaboration, communication, trust and a good working environment are key here especially for communications during the live shows.

2. Key mitigations and recommendations

- Risk assess all relevant cyber-related aspects of the production and broadcast, systems, suppliers and stakeholders individually. From the individual reviews, the overarching cyber risk assessment was drafted, taking into account the host broadcaster, as well as all the external critical elements and stakeholders of the event. The cyber risk assessment highlighted areas for attention and was key in planning the incident response plans and focusing resources.
- Make direct contact with all internal and external teams and stakeholders associated with the event, and the EBU, to explain our objectives and discuss the expected risks.
- Identify timelines early to plan activities around upcoming pre-show events or plan for on-site testing and engaging independent pen testers.
- Cyber-related risk needs to be taken into account from the initial design and planning phases, so that cyber security is built in and the risk of malicious compromise in the installation phase is minimised.
- Throughout the planning stages of the event, communicate frequently with the UK's National Cyber Security Centre (NCSC).
- Liaise with police in the host city and the National Crime Agency (where issues of Europol might be needed, the NCA were good to have on board), the relevant government department (DCMS) and the local authority, in this case Liverpool City Council.

Appendix B

EUROVISION SONG CONTEST 2023 PLAYBOOK

[View the Eurovision Song
Contest 2023 Playbook here.](#)

Appendix C

HANDBOOKS, THE OFFICIAL PROGRAMME AND APP

We based our handbook specifications on previous years' experience, creating full guides for media, delegations and the technical teams, alongside an official programme, information app and post-show report.

For the BBC work on the three handbooks and official programme started on January 25 2023. In spite of the truncated organisation period for the BBC, this was not significantly later than other years, although the process was more fluid, reflecting the shorter planning period for the BBC and all contributing partners. The three handbooks were compiled alongside the official programme, and the information app, which went live on 27/28 April.

December '22: information app procured from Shine Digital Sweden

January 25: works starts on suite of handbooks and development of the information app

April 18: official programme print deadline

April 21: sign off of technical, media and delegate handbooks and the information app

April 27/28: The Pool information app goes live

April 28: delivery of the official programme to Liverpool Arena, ready for sale from May 1

September 2023: deadline for final report

All five publications were produced in a 230x230mm square, which allowed efficient transfer of information between different handbooks, whether provided in a landscape or portrait format. It also followed an effective format for printing, reducing any waste involved in the process. Care was taken with the digital version of each handbook to downsize images and reduce file sizes, for ease of use. Contents pages in the PDFs were also linked throughout the handbooks, to allow readers to skip easily between sections.

The BBC team guided the direction of the technical handbook, at times removing previously-available material on the grounds of security. Media and delegation handbooks were informed by previous best practice, building up a wealth of information that supported both visiting the city of Liverpool, and Eurovision Song Contest specifics.

This information also flowed into The Pool, 2023's information app, created originally for the 2016 event by Swedish agency Shine Digital. The information app was used to update information for delegations and production teams, who each received a unique code to access the information app. The information app includes maps, schedules, event schedules, arrival information and Liverpool background, alongside news, contacts and useful information. Push notifications alerted delegates to updates and key information and the decision was made not to host press information within the information app, to make sure it remained confidential.

We printed 22,000 copies of the official programme, for sale in Liverpool and to gift to varied sponsors and suppliers. The Swiss-based team at Highlight Events in Lucerne printed a further run of programmes to supply the online shop, given the short turnaround time and complication of exporting goods from the UK to Europe.



We worked in partnership with a Liverpool-based publisher, Wordscape, who produced the official programme, the handbooks and managed the uploading of content into the Pool app, alongside BBC staff who managed the dynamic data changes. It was beneficial to work with a local agency, embedded in the host city, which was able to draw on established working relationships. This allowed them to liaise closely with the team in Liverpool, expediting the sharing of information in the short, fast-paced planning period. Copies of the programme, which featured an eye-catching pink foil and glossy spot UV cover, were sold for £20 each, determined by the BBC's commercial team.

Publications for the Eurovision Song Contest 2023:

[Delegation Handbook \(PDF\)](#)

[Technical Handbook \(PDF\)](#)

[Media Handbook \(PDF\)](#)

[Official Programme \(printed\)](#)

[Final Report \(PDF\)](#)

Appendix D

BBC NETWORK RADIO/SOUNDS

BBC network radio/ sounds

This year, our audio offering was structured to give coverage of Eurovision for longer and with greater depth of listening than ever before. This decision was based on our year-on-year growth of Eurovision coverage across our digital platforms, the listener growth we saw after the '22 contest and, of course, because the UK was hosting on behalf of Ukraine.

Our strategy was a more cohesive and quality (over quantity) offering than ever before across BBC Sounds, BBC radio networks and BBC News.

We had four key release points:

1. 100 days out, BBC News launched Eurovisioncast.
2. A month out we launched our lean back 'Eurovision Party' collection offering on BBC Sounds
3. Two weeks out we launched our lean forward 'Celebrating Eurovision' collection
4. LIVE LIVE LIVE. The week of Eurovision was all about Radio 2 and Radio 1 live from Liverpool, including Semi-Final commentary for the first time on Radio 2 and Red Button.

Each of these four points had a window across the BBC, from promotion on social and the front page of BBC Sounds to social prioritisation and working with external influencers to bring Eurovision audiences that don't engage with the BBC to our content for the first time. BBC Sounds also featured local content from BBC Merseyside, Radio 2 simulcast and both the Semi-Finals. BBC Radio Merseyside produced, with BBC News the Steve Rosenberg's Eurovision Piano Party, which also sat on BBC iPlayer.

Super Saturday – Eurovision Grand Final

Like BBC One, Radio 2 scheduled its entire live Saturday around Eurovision content. The afternoon was aimed at the audience getting ready for their Eurovision party, including at partner events across the UK.

| RADIO 2 SCHEDULE: SATURDAY 13 MAY | |
|-----------------------------------|---|
| 1 pm | Your Ultimate UK Eurovision Song |
| 3 pm | Sophie Ellis Bextor's Eurovision Kitchen Disco |
| 6 pm | All Request Eurovision Party (live build-up with throws to event across the UK) |
| 8 pm | Eurovision Grand Final with Scott and Rylan, live from Liverpool |
| 000 (ish) - 0200 | OJ Eurovision After Party Simulcast with BBC Radio Merseyside |



Appendix E

BBC AUDIO, EUROVISION: CELEBRATING EUROVISION

The top content on Sounds was the Eurovision coverage Celebrating Eurovision, which saw 0.5M requests across its coverage – making it one of the top brands on Sounds in the week of Eurovision.



0.5M

**TOTAL REQUESTS
FOR CELEBRATING
EUROVISION TO DATE
– MAKING IT THE TOP
EUROVISION CONTENT
ON SOUNDS**



91K

**REQUESTS FOR
YOUR ULTIMATE
EUROVISION**



64K

**REQUESTS FOR
THE GRAND FINAL**



42K

**REQUESTS FOR
ALL REQUEST
EUROVISION PARTY**

SOURCE: AVA Analytics, 01/07/22 – 01/07/23 Requests

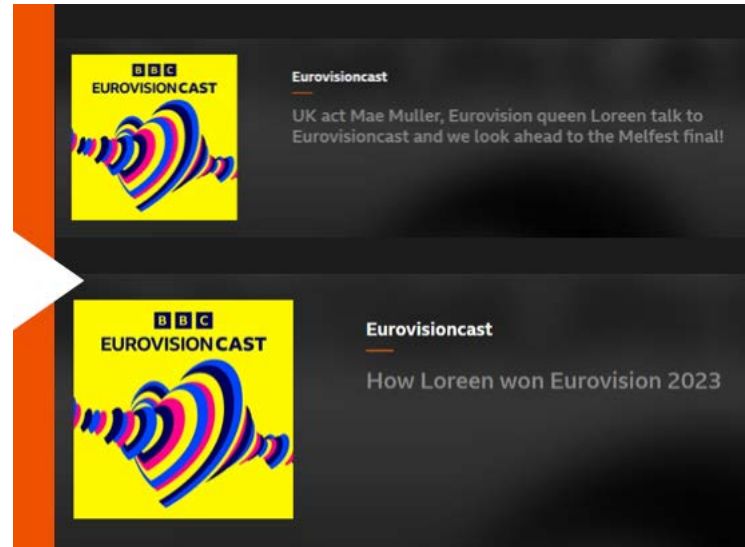
Appendix F

BBC AUDIO, EUROVISION: EUROVISIONCAST, PODCAST

14K

TOTAL REQUESTS

**TOP EPISODE WITH MAE MULLER
AND LOREEN AT THE MELFEST**



167K

**TOTAL REQUESTS
FOR EUROVISIONCAST
PODCAST TO DATE –
ACROSS 34 EPISODES**

13K

**TOTAL REQUESTS
FINAL EPISODE WAS #2 MOST
POPULAR, REFLECTING ON
LOREEN**

SOURCE: AVA Analytics, 01/07/22 – 01/07/23 Requests

AUDIO TITLES AND RELEASE DATES

The titles below show a mix of specials of pre-existing brands and new commissions, following the model for TV

| TITLE | DATE | FOCUS | ATTRIBUTION |
|--|-----------------|------------|---------------------------------|
| Eurovisioncast | 31st January | OD | 5Live x BBC News |
| One Hit Wonders | 13th April | Live -> OD | Radio 2 |
| Hits For Days | 13th April | Live -> OD | Sounds |
| Eurovision Dance Party with Sam Feldt | 13th April | OD Listen | Sounds |
| Eurovision Dance Party with Zoe London | 13th April | OD Listen | Sounds |
| Eurovision Dance Party with 220 Kid | 13th April | OD Listen | Sounds |
| Party Like It's Eurovision with Mae Muller | 13th April | OD Listen | Sounds |
| Party Like It's Eurovision with Jedward | 13th April | OD Listen | Sounds |
| Sophie Ellis-Bextor's Eurovision Kitchen Disco 1 | 13th April | Live -> OD | Radio 2 |
| Sophie Ellis-Bextor's Eurovision Kitchen Disco 2 | 13th April | Live -> OD | Radio 2 |
| Sophie Ellis-Bextor's Eurovision Kitchen Disco 3 | 13th April | Live -> OD | Radio 2 |
| When Ireland Ruled Europe with Dermot O'Leary | 17th April | OD Listen | Radio 2 |
| Scott vs Rylan Eurovision Battle 1 | 17th April | OD Listen | Radio 2 |
| Scott vs Rylan Eurovision Battle 2 | 17th April | OD Listen | Radio 2 |
| My Life In A Mixtape with Sam Ryder | 17th April | OD Listen | Radio 2 |
| Mel C's Guide To Liverpool 1 | 17th April | OD Listen | Radio 2 |
| Eurovision Described | 17th April | OD Listen | Sounds |
| Good Evening Europe | 17th April | OD Listen | Sounds |
| Danny Beard's Beginner's Guide To Eurovision 1 | 17th April | OD Listen | Radio 1 |
| Danny Beard's Beginner's Guide To Eurovision 2 | 17th April | OD Listen | Radio 1 |
| Danny Beard's Beginner's Guide To Eurovision 3 | 17th April | OD Listen | Radio 1 |
| Your Ultimate UK Eurovision Song | 24th April | OD -> Live | Radio 2 |
| Eurovision Semi Final 1 | 9th May | Live | Radio 2 |
| Steve Rosenberg's Eurovision Piano Party | 10th May | Live | BBC News x BBC Sounds x iPlayer |
| Eurovision Semi Final 2 | 11th May | Live | Radio 2 |
| Eurovision Grand Final | 13th May | Live | Radio 2 |
| Richie Anderson's All Request Eurovision | 13th May | Live | Radio 2 |
| OJ Borg's Eurovision After Party | 14th May | Live | Radio 2 |
| Scott Mills / Richie Anderson from Liverpool | 9th to 12 May | Live | Radio 2 |
| Dean & Vicky from Liverpool | 9th to 12th May | Live | Radio 1 |
| Zoe Ball Breakfast Show | 12th May | Live | Radio 2 |
| Jeremy Vine | 12th May | Live | Radio 2 |
| Michelle Visage Eurovision Special | 12th May | Live | Radio 2 |
| Michelle Visage Eurovision Handbag Hits | 12th May | Live | Radio 2 |
| Music Life Special with Sam Ryder and guests | 13th May | Live | World Service |

TICKET SALES BY COUNTRY

| COUNTRY | TICKET QUANTITY |
|---------------|-----------------|
| Albania | 5 |
| Armenia | 18 |
| Argentina | 2 |
| Austria | 73 |
| Australia | 963 |
| Aland Islands | 2 |
| Belgium | 164 |
| Bulgaria | 6 |
| Bermuda | 4 |
| Brazil | 11 |
| Belarus | 3 |
| Canada | 59 |
| Switzerland | 181 |
| Cote D'Ivoire | 5 |
| Chile | 3 |
| Colombia | 2 |
| Costa Rica | 2 |
| Cyprus | 38 |
| Czechia | 62 |
| Germany | 544 |
| Denmark | 41 |
| Estonia | 54 |
| Spain | 406 |
| Finland | 249 |
| Faroe islands | 6 |
| France | 178 |
| UK | 47007 |
| Georgia | 10 |
| Gibraltar | 2 |
| Greece | 38 |
| Hong Kong | 7 |
| Croatia | 29 |

| COUNTRY | TICKET QUANTITY |
|-------------|-----------------|
| Hungary | 10 |
| Ireland | 581 |
| Israel | 202 |
| Iceland | 114 |
| Italy | 90 |
| South Korea | 4 |
| Kazakhstan | 1 |
| Lithuania | 58 |
| Luxembourg | 17 |
| Latvia | 17 |
| Malta | 75 |
| Mexico | 17 |
| Niger | 4 |
| Netherlands | 420 |
| Norway | 130 |
| New Zealand | 50 |
| Panama | 3 |
| Poland | 69 |
| Puerto Rico | 12 |
| Portugal | 52 |
| Qatar | 4 |
| Reunion | 1 |
| Romania | 18 |
| Serbia | 25 |
| Sweden | 154 |
| Singapore | 4 |
| Slovenia | 39 |
| Slovakia | 37 |
| Turkey | 12 |
| Ukraine | 57 |
| US | 2 |

GRAND TOTAL
54627

PROCUREMENT AND KEY SUPPLIERS

| CATEGORY | COMPANY | TYPE OF PROCUREMENT |
|--------------------------------------|---------------------|----------------------------|
| Ticketing | Ticketmaster | BBC PS tender process |
| Stage construction | ESG | BBC Studios tender process |
| Commentary booths / Camera platforms | ESG | BBC Studios tender process |
| Audio | Brit Row | BBC Studios tender process |
| Light | Neg Earth | BBC Studios tender process |
| | | VIK Contract |
| | Clay Paky | VIK Contract |
| | Robe | VIK Contract |
| OB and multicam | NEP | BBC Studios tender process |
| Rigging | Unusual Rigging | BBC Studios tender process |
| Power | Aggreko | BBC Studios tender process |
| Special cams | OperTec | BBC Studios tender process |
| | | VIK Contract |
| LED and video controls | Creative Technology | BBC Studios tender process |
| | | VIK Contract |
| Communications infra | Riedel | EBU Contract |
| Branding and broadcast graphics | Disguise | BBC Studios tender process |
| Content | NorthHouse | BBC Studios tender process |
| | Starlight | BBC Studios tender process |
| | NEP Creative | BBC Studios tender process |
| Postcards | Windfall Films | BBC PS tender process |
| Special Effects | ER Productions | BBC Studios tender process |
| Automation | Wi Creations | BBC Studios tender process |

Appendix J

MEDIA COVERAGE SUMMARY

34,691
MENTION IN
MAINSTREAM MEDIA

13.1BN
ESTIMATED
REACH

2,343
INDIVIDUAL
SOURCES

6%
OF COVERAGE
APPEARED IN UK
NATIONALS OR KEY
REGIONALS

80%
OF REPORTING
INCLUDED A MENTION
OF BBC PRESENTING
TALENT

4,445
ITEMS APPEARED
ACROSS ALL MONITORED
SOURCES ON 12 MAY -
THE DAY BEFORE THE
GRAND FINAL

Eurovision generated over **34,000** mentions across the reporting period the majority of these were online, with internet sources accounting for 80% of all content. Excluding news aggregators, the leading source by volume and by reach was Mail Online UK, with 325 total items appearing to a projected readership of 32 billion.

**“A RAUCOUS PARTY
SHOWING THE BEST OF
EUROPE LOVING BRITAIN”**

Headline:
The Independent Daily Edition, 15 May

**“WHY EUROVISION
HITS RIGHT NOTE FOR
UKRAINE SUPPORT”**

Headline:
Daily Mail, 9 May

Appendix K

AUDIENCE DEMOGRAPHICS

A YouGov poll run on 11 May asked, 'If there were a referendum on if the UK should remain in The Eurovision Song Contest, how would respondents vote?'

This poll found that **34%** of respondents would choose to remain in the competition, while just **15%** would choose to leave.

Readers of this year's earned media were **5%** more likely to think that a video message from Ukrainian President Volodymyr Zelenskyy should have been allowed than not.



74%
of people who are interested in music



67%
of people who are Liverpool residents



77%
of people who care 'a great deal' about Eurovision



73%
of people watched the Eurovision Semi-Finals

67%

OF UK ADULTS REACHED

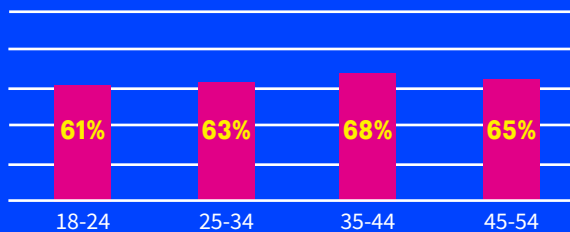
55+

AGE GROUP MOST REACHED

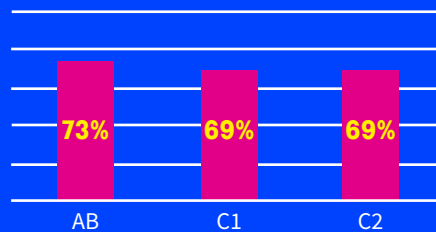
61%

OF 18-24 AGE GROUP REACHED

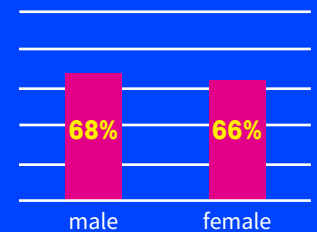
DEMOGRAPHIC REACH BY AGE:



DEMOGRAPHIC REACH SOCIAL GRADE:



DEMOGRAPHIC REACH BY GENDER:



Appendix L

MARKETING RESULTS: TV

Results

- The TV campaign reached **60%** adults (over 30 million), with **40%** (over 20 million) exposed at least three times.
- Brand film was awarded ‘campaign ad of the day’ and was featured in the top 10% of UK ads researched by **Kantar** for portraying a ‘Modern and Progressive View of Society’.
- Received a positive response across platforms with audiences expressing excitement to watch and enjoying the BBC production quality and British humour.

What went well?

- Marketing, BBC Creative, Production were able to come together and put together the film with a very tight turnaround.
- Extra level of care went into ensuring the casting was representative and inclusive e.g. featuring the real-life Ukrainian family.
- Featured brilliant talent including Nigella Lawson, Mae Muller, Rylan, The Vivienne, a personalised approach was taken when contacting them.
- Keeping internal comms across our plans e.g. first exclusive look was shared in Kate Philipp’s Eurovision event.
- Smoothly delivered bumpers with Scott and Rylan out of the EastEnders Eurovision special to push to the second semi-final.

What we could do differently?

- The music sign-off was quite a long process and there were ongoing discussions on the edit which caused delays.
- We planned to do a special mention out of *The One Show* junction that was unable to take place due to last minute Scotland scheduling. Having earlier conversations with regional media planning/scheduling can avoid any potential issues.
- Countdowns were only planned for the final, though we were able to fit these in for the second semi-final. It would have been good to have these for the first semi-final. Crucial for Media Planning to understand the importance of pushing to the semi-finals.



Appendix M

MARKETING RESULTS: SOCIAL

Results

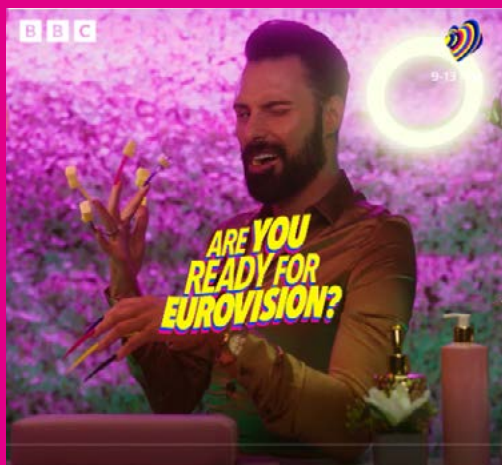
- The paid social campaign delivered over **90 million** impressions, all targeted to a younger, C2DE audience.
- The brand film performed particularly well with organic social audiences, with overwhelmingly positive sentiment on platforms such as YouTube and Twitter.
- Whilst the paid social ads had a high reach, there wasn't as much buzz around these compared to the brand film. Twitter and Facebook ad comments for The Eurovision Effect were mixed. Compared to other content on BBC iPlayer social accounts, it had low content likes.

What went well?

- Using Layton Williams for The Eurovision Effect was great. His energy and charisma were perfect for the role. Whilst we originally aimed to use an influencer outside the BBC, this showed the value of tapping into existing BBC talent where fits.
- Having a separate creative team to manage the Eurovision Effect meant that each team could focus more effectively on key assets.
- The 60 second brand film offered many great moments that could be repurposed into shorter social assets, helping to improve recall and keep the campaign consistent across platforms.

What we could do differently?

- Not relying on a hashtag or audiences to engage with this for assets e.g. #TheEurovisionEffect hashtag did not have much organic traction.
- The process towards approaching influencers as BBCC are not always the best contacts for this e.g. Layton came through a request from the comedy commissioning team. The organic social team advised they are best for contacting influencers due to more experience of working with them.
- Having earlier chats with wider BBC teams e.g. radio, editorial on how we can extend our ideas. Despite efforts we were not able to get the Eurovision Effect extended into editorial due to time restraints.
- Having a clear strategy around talent posting the brand film, perhaps to be included in negotiation phase.
- We'd like to work with internal comms more closely going forward. E.g. they could have utilised more of our language if they'd had earlier sight of the creative (unavoidable due to timings).



Appendix N

MARKETING RESULTS: OOH

Results

- Estimated to reach 30% of adults across the UK.
- Unfortunately due to unforeseen issues with Havas' Liverpool One site, we were unable to deliver our bespoke Liverpool OOH in the original location. This was moved to a site that was not very visible to audiences.

What went well?

- Using an image of the family from the brand film was great for consistency and helping the BBC gain attribution and ownership through this.
- Although we were not able to dress any BBC buildings due to policy (NBH in particular) we were able to gain spots in audience facing BBC buildings in Glasgow and Cardiff which helped raise awareness.



What we could do differently?

- Perhaps having a separate creative team lead on this as it often felt like the brand film took priority over this and the team were very tight for time on delivering this.
- There were many ongoing discussions around how the Superunion branding could work with BBCC ideas which delayed the process. Having earlier chats about this may have helped.



OFFICIAL SUPPLIERS

ONLINE MEDIA CENTRE

BlueJeans
by Verizon

VIDEO SYSTEMS



CREATIVE
TECHNOLOGY
NEP Live Events

VIDEO SERVER SYSTEMS



OFFICIAL TROPHY SUPPLIER

KostaBoda

LIGHTING



CLAYPAKY
AN ARRI COMPANY

LIGHTING



LIGHTING

ROBE[®]

SET DESIGN

YellowStudio

SPECIALIST CAMERA EQUIPMENT



OperTec

ORGANISED BY



HOST BROADCASTER



HOST CITY



SUPPORTED BY



EUROVISION

SONG CONTEST
UNITED KINGDOM
LIVERPOOL 2023

PRESENTED BY



OFFICIAL TRAVEL PARTNER



OFFICIAL ENTERTAINMENT PARTNER



OFFICIAL PARTNER



OFFICIAL PARTNER



NATIONAL PARTNERS

