

MEDIA HANDBOOK 2023



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

**UNITED
BY MUSIC**

B B C

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WELCOME

In 2022 Ukraine captured the hearts of Europe and won their third Eurovision Song Contest title with Kalush Orchestra's Stefania.

This year we will be celebrating their victory in Liverpool, who will host the 67th Eurovision Song Contest on behalf of Ukraine.

We are delighted to welcome artists, delegations and fans to the City of Pop which will truly live up to its title as hundreds of millions watching around the world are United by Music.

We are truly grateful for the exceptional work of the Host Broadcaster team from the BBC who have worked collaboratively with UA:PBC in Ukraine on creating three incredible shows that put Ukraine front and centre.

In this exceptional year we are not only celebrating the diversity of a continent, through the multitude of languages and genres seen in the songs from the 37 competing nations, but extending our values of universality and inclusivity to viewers from around the world who can influence the result of the competition for the very first time.

I want to personally thank the BBC for creating a Eurovision Song Contest that will demonstrate that there is more that unites us than divides us; and the City of Liverpool for embracing the Contest with creativity, passion and love that will be felt by all those who visit during the event.

The EBU is proud to welcome you all to Liverpool and is looking forward to your coverage of what will be a truly exciting competition.

We're good to go for an unforgettable Eurovision Song Contest – enjoy!

Welcome to the Eurovision Song Contest 2023!
Ласкаво просимо на пісенний конкурс
Євробачення 2023

Martin Österdahl
Eurovision Song Contest Executive Supervisor
European Broadcasting Union

IN EXTRAORDINARY CIRCUMSTANCES, CREATIVITY AND COLLABORATION CAN THRIVE

It's our absolute honour to lead the Eurovision Song Contest in Liverpool this year. From our first meetings we were committed to bringing the creativity of Ukraine and UK together, both on and off screen. From this point, the shows you will see blossomed into innovative and often moving productions.

We were also excited to ensure that Eurovision was about much more than the live shows themselves. From Liverpool's extraordinary cultural festival to the wide range of additional content across the BBC, to the wonderful Ukrainian pre-selection show staged in the Kyiv Metro station back in December, Eurovision has once again proved that we can be united by music. It shows us that, in extraordinary circumstances, creativity and collaboration can thrive.

We hope everyone here – from the musicians to the visiting audiences, the production team and the media, to the tens of millions watching across the globe – takes this moment to enjoy the Contest with friends and family, wherever they are, and celebrate the Contest as an expression of our support for all our friends in Ukraine.

Welcome to the Eurovision Song Contest 2023!

Ласкаво просимо на пісенний конкурс Євробачення 2023



Martin Green
Managing Director,
Eurovision Song Contest 2023,
BBC



Oksana Skybinska
Deputy Director of
International Co-operation,
UA:PBC



Rachel Ashdown
Lead Commissioning Editor,
BBC



THE SHOWS

It is 25 years since the BBC last hosted the Eurovision Song Contest in the United Kingdom, and this year the team at BBC Studios will take on the great honour of producing the three live shows from Liverpool. In creating the TV shows, we've been able to draw on the expertise of both the UK and Ukraine's exceptional creative industries, in what has been a unique production partnership.

From the moment the BBC became Host Broadcaster for 2023, we have worked collaboratively with Ukraine's Public Broadcaster UA:PBC. This has included LED screen content designers and music sound production by Ukrainian creatives, whilst the lighting, filming and production teams have all benefited from the experience of professionals from Ukraine.

This year's Eurovision Song Contest is truly like no other contest, since the very first edition in 1956. No other country has ever hosted on behalf of another country, and with that comes a huge responsibility – to not only make one country proud, but two.

As last year's winners, it was important from the outset that Ukraine would be represented throughout the three live shows. We wanted to show that both countries can work together to achieve a unique, ambitious Eurovision Song Contest, celebrating two different cultures so rich in musical heritage.

We wanted to showcase a vibrant Ukraine, full of hope and love; a Ukraine that is standing strong. We wanted to show a welcoming United Kingdom, a friend that can always be relied upon. Our opening films will feature the great cities of Liverpool and Kyiv and, throughout the week, our opening performances and interval acts will celebrate the music and performers of both Ukraine and the UK, with a special place held for the city where modern pop music originated, Liverpool.

We also have the great privilege of welcoming 37 delegations to Liverpool Arena. It's our hope that the stage we've designed for Liverpool 2023 will provide a memorable winner to follow in the great footsteps of acts, from Abba and Måneskin to Celine Dion and Kalush Orchestra.

Together the BBC and UA:PBC have created three shows that we're all hugely proud of. And, for one week in May, we hope to bring some much-needed entertainment and escapism to viewers across Europe and beyond.

Welcome to the Eurovision Song Contest 2023!

Ласкаво просимо на пісенний конкурс Євробачення 2023

Andrew Cartmell & Lee Smithurst



Andrew Cartmell
Executive Producer, BBC Studios



Lee Smithurst
Head Of Show, BBC Studios

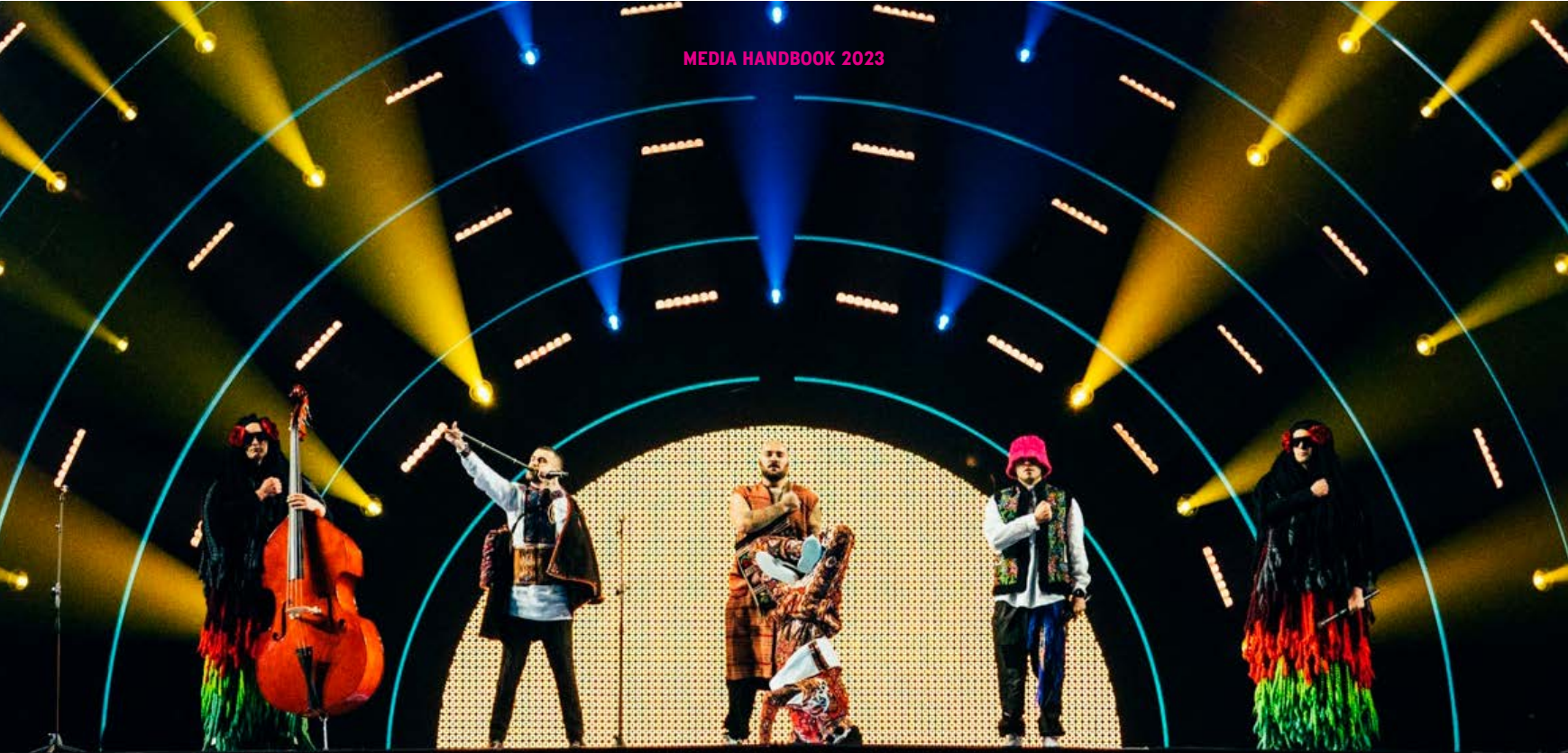


PHOTO: SARAH LOUISE BENNETT

A HYMN TO LOVE AND LONGING

There could be no doubt about the rightful winners of last year's Eurovision Song Contest. Kalush Orchestra's electrifying alchemy of hip-hop, electronica and Ukrainian folk lit up the stage in Turin. A hymn to love and longing and the cherished memories of happier times, Stefania captured the hearts of 160 million of us.

As the votes started pouring in from Reykjavík to Baku, one thing was certain – we were witnessing a Eurovision Song Contest classic in the making. When the elements align, as they did so powerfully last May, it's easy to see why this Song Contest is the greatest show on Earth. For three mesmerising minutes, we were all united by music.

Sadly, after careful consultation with friends and colleagues in Ukraine; the EBU and Ukrainian broadcaster UA:PBC agreed that the contest couldn't safely be staged – as is tradition – in the winning country, due to Russia's illegal invasion.

Instead, after a number of countries expressed an interest in staging the event, the EBU invited the United Kingdom, which finished in second place with Sam Ryder's anthemic Space Man, to host on behalf of our friends in Ukraine.

From an opening field of 20 towns and cities across the UK, Liverpool's bid was chosen as the winner, with Glasgow a highly commended second place.

A UNESCO 'City of Music', Liverpool is the sixth UK city to host the event, following London (1960, 1963, 1968, 1977), Edinburgh (1972), Brighton – which hosted ABBA's famous victory in 1974, Harrogate (1982) and Birmingham (1998).

"Liverpool is such an exciting, warm and vibrant city," said Tim Davie, BBC Director-General. "It's the undisputed capital of pop music and is celebrating the 65th anniversary of its twinning with the Ukrainian city of Odesa. I know the people of Liverpool will welcome Europe – and the rest of the world – with open arms, and in partnership we will create something truly special."

ABOUT THE EBU

The European Broadcasting Union (EBU) is the world's foremost alliance of public service media (PSM). Our mission is to make PSM indispensable.

We represent 112 media organisations in 56 countries in Europe, the Middle East and Africa; and have an additional 30 Associates in Asia, Africa, Australasia and the Americas.

Our members operate nearly 2,000 television and radio channels alongside numerous online platforms.

Together, they reach audiences of more than one billion people around the world, broadcasting in more than 150 languages.

We strive to secure a sustainable future for public service media, provide our members with world-class content from news to sports and music, and build on our founding ethos of solidarity and co-operation to create a centre for learning and sharing.

We have offices in Brussels, Rome, Dubai, Moscow, New York, Washington DC, Singapore, Madrid and Beijing.

Our headquarters are in Geneva.

Discover more about the EBU at www.ebu.ch

PARTICIPATING BROADCASTERS

Albania (RTSH)	Italy (RAI)
Armenia (AMPTV)	Latvia (LTV)
Australia (SBS)	Lithuania (LRT)
Austria (ORF)	Malta (PBS)
Azerbaijan (Ictimai TV)	Moldova (TRM)
Belgium (VRT)	Netherlands (AVROTROS)
Croatia (HRT)	Norway (NRK)
Cyprus (CyBC)	Poland (TVP)
Czechia (CT)	Portugal (RTP)
Denmark (DR)	Romania (TVR)
Estonia (ERR)	San Marino (RTV)
Finland (YLE)	Serbia (RTS)
France (FT)	Slovenia (RTVSLO)
Germany (ARD/NDR)	Spain (TVE)
Georgia (GPB)	Sweden (SVT)
Greece (ERT)	Switzerland (SRG SSR)
Iceland (RUV)	Ukraine (UA:PBC)
Ireland (RTE)	United Kingdom (BBC)
Israel (KAN)	

EUROVISION HISTORY

The story of the Eurovision Song Contest can be traced back to the mid-1950s, and the creative endeavours of the former director general of the European Broadcasting Union (EBU), Marcel Bezençon.

After a successful (and popular) live broadcast of the FIFA World Cup in 1954, the EBU was searching for a fresh entertainment format to test the limits of live television broadcasting technology.

The inspiration for the Eurovision Song Contest came from Italy, which had, in 1955, successfully broadcast for the first time on television the fifth edition of their Festival di Sanremo, another song contest.

In October 1955, at an EBU meeting in Palazzo Corsini alla Lungara, in Rome, the idea of a wider song contest for all of Europe was pitched by Italian broadcaster Rai's director general, Sergio Pugliese. The suggestion was met with great enthusiasm by Bezençon, then head of the EBU's Programme Committee, thus paving the way for an ongoing tradition to begin.

The very first Eurovision Song Contest was held in Switzerland on May 24, 1956, with seven nations participating. Each country contributed two songs each, with the performances backed by a live orchestra, which was tradition in the early years up until the late '90s.

The Contest's appealing variety of songs in different languages and genres were soon playing across the radio airwaves of Europe. The Eurovision Song Contest quickly became a much-anticipated annual tradition throughout Europe, and well beyond.

Traditionally, each Contest is held in the country that won the preceding year's event; though there have been exceptions throughout the years, such as in 2023.

At the beginning of the Contest's history, participants used to sing in their country's national language; through habit or expectation, rather than because of any particular rule on the matter.

It was only in 1965, when the Swedish entry (Absent Friend) was sung in English, that the EBU set strict rules on the language in which songs could be performed; lyrics henceforth had to be written in participants' national languages.

Songwriters across Europe soon started wondering if success might only come if the judges could engage easily with the lyrics in another language. This thinking is considered to have resulted in songs with simpler lyrics that were easy-to-sing-along to being submitted to the Contest such as winners La, La, La and Boom Bang-A-Bang in 1968 and 1969.

In 1973, the rules on use of language were loosened and the following year ABBA won the Contest with Waterloo, which was performed in English.

In 1977, the rule that nations must sing in a national language was reintroduced until it was abolished for good in 1999. All entries though, regardless of which language they are performed in, must be no longer than three minutes in length.

There have never been any rules on the nationality of the artists or songwriters competing for each country, resulting in Greece's Nana Mouskouri singing for Luxembourg in 1963 and Canadian Celine Dion triumphing for Switzerland in 1988.

Voting systems, too, have changed throughout the years. The current

system has been in place since 1975. Voters can give points ranging from 1 to 8, then 10, with the favourite then being given the infamous 'douze' (12) points.

In the past, a jury selected by the participating broadcaster from each country always decided that nation's set of votes. However, in 1997, five countries (Austria, Germany, Sweden, Switzerland and the United Kingdom) were tasked with sampling the televoting method, thus giving the audience in those countries the opportunity to vote for their favourite songs for the very first time.

The experiment proved to be successful and, starting from 1998, all countries were encouraged to use televoting wherever possible. Nowadays, viewers are also allowed to vote by SMS and by downloading the official app.

National juries, who had decided the winners until 1997, were reintroduced in 2009 alongside the public vote. Regardless of the voting method used, however, countries cannot vote for their own song.

In the early '90s, there was a large increase in the number of participants, with many broadcasters from former Eastern Bloc countries joining the EBU and now eligible to compete at the Contest for the first time. This continued throughout the '90s and '00s, with more countries joining in on the fun throughout that period.

To handle the higher number of countries wanting to take part, in 2004, the EBU introduced a Semi-Final for the very first time, with countries competing to qualify to the Grand Final each year.

As interest in the competition grew, in 2008, two Semi-Finals were introduced, and they remain to this day.

Now, all countries except for the 'Big Five' (France, Germany, Italy, Spain and the United Kingdom), and the winner of the previous year's Contest, must compete and finish in the Top 10 of a Semi-Final in order to qualify for the Grand Final.

Throughout the years, a total of 52 countries have participated at least once. A record number of 43 countries competed in a single Contest in 2008, the first year that two Semi-Finals were introduced. This record was matched in 2011, and again in 2018.

In 2015, the Contest celebrated its 60th anniversary. The BBC hosted a celebratory show in London, Eurovision's Greatest Hits, featuring over a dozen former participants.

The EBU marked the anniversary in Vienna the same year by inviting Australia to take part for the first time, following the Australian broadcaster SBS' commitment to broadcasting the event down under since the early '80s. The country has continued to take part ever since.

In 2023, Liverpool hosts the 67th Eurovision Song Contest on behalf of Ukraine, 2022's winner. It will be the ninth time the BBC has hosted the Contest and the fourth time it's hosted on behalf of another broadcaster. It's also the first time since 1980 that the previous year's winner has not hosted the following year's show.

History is always being made at the Eurovision Song Contest and, with the rest of the world also being invited to vote for the very first time, this year's event promises to be one of the most memorable yet.





UK IN EUROVISION

The UK arrived fashionably late to the Eurovision Song Contest, skipping the first year, and joining the party for its second outing, in Frankfurt in 1957. For the first 20 years, the UK's entry finished comfortably inside the top ten, helped by the fact that the songs were performed by the big stars of the day – such as Matt Monro, Kathy Kirby and Cliff Richard (who had two attempts at glory, finishing in second and third place).

It wasn't until 1967 that the UK celebrated its first victory, with Sandie Shaw's legendary barefooted performance of Puppet on a String in Vienna. The UK won again in 1969, but Lulu had to share her Boom Bang a Bang triumph with three other joint winners from Spain, The Netherlands and France. Cue reboot of the voting system for the following year's contest.

In the early '70s, the UK persevered with its formula of sending chart-topping acts, with the likes of Mary Hopkin, The New Seekers, Olivia Newton-John and The Shadows (minus Cliff) racking up top five places. It wasn't until 1976 that we secured our biggest-ever victory. The Brotherhood of Man's Save Your Kisses For Me went on to top the charts in 33 countries, and remains one of the contest's biggest-selling records of all time. And, it has to be said, one of its most iconic dance moves too.

The skirt-ripping antics of Bucks Fizz sent velcro sales flying, and brought home trophy number four, from Dublin, in 1981 with Making Your Mind Up. And, yes, we wanted to see some more – but despite Liverpool's-own Sonia narrowly missing out on victory in 1993, and Gina G's Grammy-nominated Ooh Aah... Just a Little Bit becoming one of the biggest worldwide hits of 1996, we had to wait until 1997 before Katrina and the Waves' anthemic Love Shine a Light set the scoreboard alight, in Dublin again.

Last year's Space Man, performed by Sam Ryder, ended a spell of less than enthusiastically-received 21st century entries – including two 'nul points' outings. The UK's highest-scoring entry of all time, Space Man took the runner's up position, cementing the UK's record as the country with the most second-place finishes: a rather impressive 16 times.

UNITED BY MUSIC

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Music is such a fundamental part of our global commonality. Music unites us, moves us and lifts us up. It connects us. 160 million people across the world watch the Eurovision Song Contest – it is the ultimate celebration of music's power.

The Eurovision Song Contest is a milestone in British broadcasting and one we are united to deliver with Ukraine. And, in Liverpool – a city famed for its spirit and musicality – it's an opportunity to bring the world together.

The United by Music brand is a collaboration between creative agencies Superunion in the UK, and Starlight Creative in Ukraine. Working together, they have developed a visual identity that celebrates this shared moment and represents music as a force for bringing people together. It is 160 million hearts beating as one, reflecting the feelings that the Eurovision Song Contest brings to audiences across the world – joy, excitement and fun.

Liverpool, this year, is an opportunity to bring the world together. The typeface we've used for the brand is called 'Penny Lane', inspired by the 20th century cast-iron signs displaying Liverpool street names and a nod to the city's rich musical heritage. And of course, the colours blue and yellow feature throughout, accompanied by an excitable magenta.

It's going to be everywhere in Liverpool: a vibrant identity with a distinct Eurovision vibe – optimistic, celebratory, connective. It honours and celebrates Ukraine, and communicates what is unique about this year's contest. It's a language we all speak. Music unites us.

ONLINE LINKS

THE OFFICIAL SITE: EUROVISION.TV

THE OFFICIAL WEBSITE OF THE EUROVISION SONG CONTEST, WITH THE LATEST NEWS, PHOTOS, VIDEOS, PARTICIPANT INFO, VOTING RESULTS, THE CONTEST'S RICH HISTORY – AND MUCH MORE.

HEAD TO [BBC.CO.UK/EUROVISION](https://www.bbc.co.uk/eurovision) TO FIND ALL THE LATEST NEWS AND INFORMATION ON THE BBC'S OFFICIAL SITE.

YOUTUBE: YOUTUBE.COM/EUROVISION

THE OFFICIAL EUROVISION SONG CONTEST CHANNEL ON YOUTUBE. IMMERSE YOURSELF IN EUROVISION WITH LIVE PERFORMANCES, MUSIC VIDEOS, NEWS UPDATES, PLAYLISTS AND BACKSTAGE VIDEOS THAT YOU'VE NEVER SEEN BEFORE.

THE BBC'S YOUTUBE CHANNEL SITS AT: [YOUTUBE.COM/@BBC](https://www.youtube.com/@bbc).

FACEBOOK:
[FACEBOOK.COM/EUROVISIONSONGCONTEST](https://www.facebook.com/eurovision.songcontest)
JOIN FANS FROM ACROSS THE WORLD WHO LOVE EUROVISION. OUR FACEBOOK PAGE IS THE PLACE TO FOLLOW ALL THE LATEST NEWS AND ENJOY THE BEST DIGITAL CONTENT THE EUROVISION SONG CONTEST HAS TO OFFER.

YOU CAN GET THE LATEST EUROVISION UPDATES FROM THE BBC ON ITS DEDICATED FACEBOOK PAGE AT [FACEBOOK.COM/BBCEUROVISION](https://www.facebook.com/bbceurovision).

INSTAGRAM:

[INSTAGRAM.COM/EUROVISION](https://www.instagram.com/eurovision)

HOME TO ALL THE BEHIND-THE-SCENES ACTION AT THE EUROVISION SONG CONTEST. INTERACT DIRECTLY WITH THE ARTISTS AND SHARE THE FUN BACKSTAGE. EXPECT AMUSING MEMES, EXCLUSIVE PHOTOS, AND CLIPS OF THE BIGGEST HITS IN EUROVISION HISTORY. GET TO THE HEART OF THE WORLD'S LARGEST LIVE MUSIC EVENT!

[INSTAGRAM.COM/BBCEUROVISION](https://www.instagram.com/bbceurovision) COVERS THE HEART OF THE ACTION FROM OUR HOST BROADCASTER.

TWITTER:

[TWITTER.COM/EUROVISION](https://twitter.com/eurovision)

IF THERE'S ANY NEWS YOU NEED TO KNOW ABOUT THE EUROVISION SONG CONTEST, YOU'LL FIND IT FIRST ON TWITTER. WITH THE LATEST NEWS UPDATES, LINKS TO EXCLUSIVE VIDEO CONTENT FROM OUR YOUTUBE CHANNEL AND EXCITING LIVE COVERAGE OF ALL THREE SHOWS, KEEP UP TO DATE BY FOLLOWING [@EUROVISION](https://twitter.com/eurovision).

BBC WILL BE SHARING ITS EUROVISION LATEST ON A DEDICATED TWITTER HANDLE AT [TWITTER.COM/BBCEUROVISION](https://twitter.com/bbceurovision).

TIKTOK:

[TIKTOK.COM/@EUROVISION](https://www.tiktok.com/@eurovision)

MAKE EVERY SECOND COUNT WITH [@EUROVISION](https://www.tiktok.com/@eurovision) ON TIKTOK! WATCH EXCLUSIVE REHEARSAL FOOTAGE, DUET WITH YOUR FAVOURITE EUROVISION ARTISTS, DANCE ALONG TO THE CONTEST'S MOST ICONIC CHOREOGRAPHY AND BE THE FIRST TO SEE WHAT GOES ON BACKSTAGE.

YOU'LL ALSO FIND THE BBC'S TIKTOK ACCOUNT AT: [TIKTOK.COM/@BBCEUROVISION](https://www.tiktok.com/@bbceurovision).

WELCOME TO LIVERPOOL

There's a reason why Liverpool's magnificent waterfront buildings face out to the choppy waters of the Mersey, and not inland. Liverpool is a city built on welcoming the world. And for most of its 1,000 year history, the world has arrived by water.

By the mid 19th century Liverpool's docks handled ten percent of all the world's trade, and those riches raised the city's grand neo-classical buildings like St George's Hall and the elegant banking offices of Castle Street. It's why the city has more listed buildings than any outside London. It's also why a visit to Liverpool waterfront's International Slavery Museum helps put these riches into context.

The Pier Head, the city's grandest public space, is home to the striking 'Three Graces' of the Liver Building, Cunard House and the Port of Liverpool Building. It's still welcoming new arrivals from distant lands today: it's the home of this year's Eurovision Village.

The historic heart of the city remains as handsome as ever – the gleaming Portland stone facades of Water Street are said to have inspired the 'Chicago School' and America's first skyscrapers. No wonder it's regularly used as a doppelganger for US cities by film crews. Oh, and Gotham city too: Batman was last seen prowling these streets, so you're in good company.

Nowadays these grand banking halls are just as likely to be home to world class restaurants or stylish bars, as the city effortlessly reinvents itself as a major city break destination – Liverpool's the UK's fourth most-visited city.

Don't leave without experiencing the city's legendary nightlife (Liverpool definitely knows how to party), its football, and its excellent shopping. The city's two cathedrals are each, in their own distinct ways, places of awe and beauty. And Liverpool's museums and galleries feature work from the likes of Emin, Hockney, Turner and Banksy.

Quite miraculously, we've got this far without mentioning The Beatles. But the Fab Four's legacy still looms large, welcoming hundreds of thousands of fans every year to the Cavern Club, where the story of modern pop music began.

A city of music, of culture, of good times and warm welcomes – Liverpool's proud to be hosting this year's contest on behalf of our friends in Ukraine. And, wherever your travels take you, you'll be sure of a boss time.

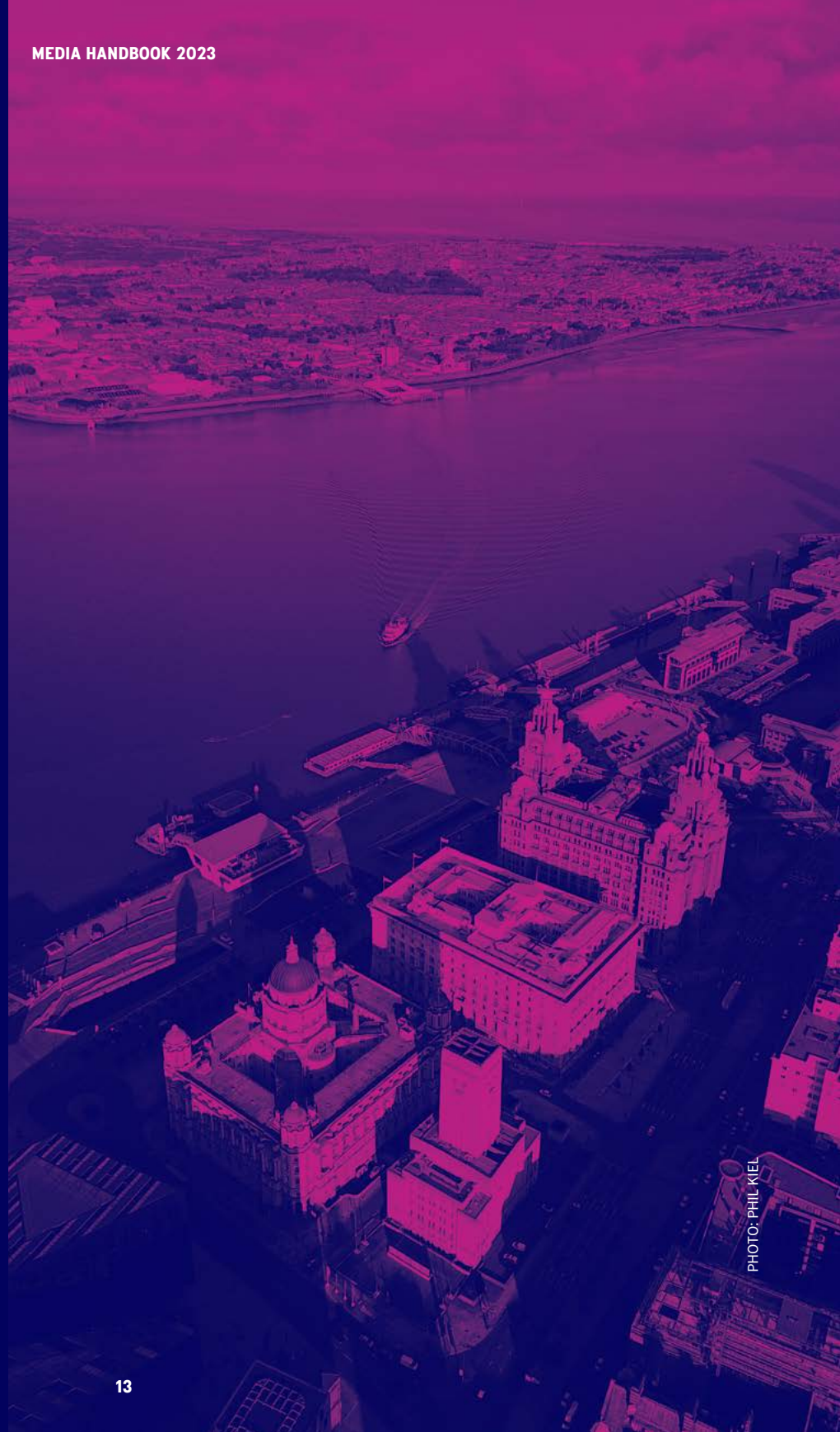


PHOTO: PHIL KIEL

VENUE AND TRAVEL

Address

The Arena and Convention Centre, Liverpool (ACC)
Kings Dock, 16 Monarchs Quay
Liverpool L3 4FP

How to get there

The ACC is a 20-minute (one mile) walk from Liverpool Lime Street train station and an eight-minute walk from the Liverpool ONE bus station. There is also a taxi drop off / pick up point on Queens Wharf Bridge, which is close to the media entry to the venue.

Transfer options between Liverpool Lime Street train station and the venue:

Walk: It is a 20-minute walk between the train station and venue

Taxi: Journey time is approximately 10-15 minutes. There is a taxi rank at the station and a drop off point right by the venue

Please note, there is no reserved media parking on site, however public parking is available on a first come, first served basis in the Kings Dock car park (part of the Exhibition Centre). For details, including hourly rates, please see

www.accliverpool.com/visiting-us/travelling-here/parking/further-information

Arrival and departures

The ACC is conveniently located close to two international airports – John Lennon Airport, Liverpool and Manchester Airport, Manchester.

Transfer options between Liverpool John Lennon Airport and the venue/city centre:

Taxi: Approximately £45-50 single journey (25 minutes)

Bus: There are various bus services between the airport and Liverpool ONE Bus Station (which is less than 10 minutes' walk to the venue). Journey time from the airport to the city centre, using public transport, is approximately 30-45 minutes.

For further information see www.liverpoolairport.com/transport

Transfer options between Manchester Airport and the venue/city centre:

Taxi: Approximately £95 for a single journey (45-60 minutes)

Rail: Between the airport and Liverpool Lime Street train station – advance fares from £9 (80 minutes). The venue is a 20-minute walk or 10-minute taxi ride from the rail station. For times and prices visit www.nationalrail.co.uk

Coach: Between the airport and Liverpool ONE Bus Station – advance fares from £7.50 (60 minutes). The venue is less than 10 minutes' walk from bus station.

For further information see www.manchesterairport.co.uk/getting-to-and-from

For more information on travel to and around Liverpool, please visit

www.merseytravel.gov.uk

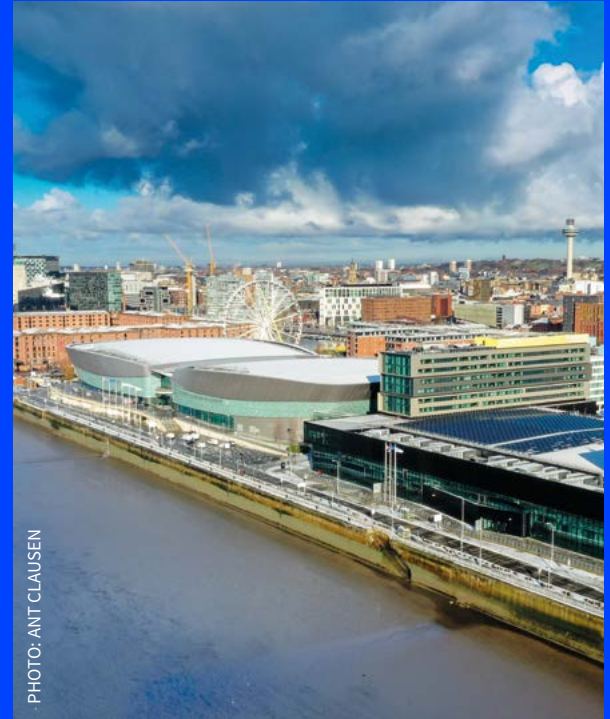


PHOTO: ANT CLAUSEN





PHOTO: MARKETING LIVERPOOL



FILMING IN LIVERPOOL

Media support will be available in Liverpool for Eurovision at various points. You'll find a dedicated city team within both the Media Centre at ACC Liverpool and the media stand inside the British Music Experience, to guide you through broadcasting from Liverpool.

This support includes local intel on the best filming locations and assistance arranging interviews with key local figures.

Visiting media can access the online broadcast guide at visitliverpool.com/eurovision-2023 for further details on filming in the city, including recommended filming areas and permit requirements.

All media planning to film in the city are required to submit a permit request via Liverpool Film Office liverpoolfilmoffice.tv/filming-in-liverpool/. Requests for accredited media will be approved within 24 hours – non-accredited media should expect approval to take up to two weeks.



PHOTO: RAY FARLEY/ MARKETING LIVERPOOL

BE OUR GUESTS...

Liverpool is a vibrant, ever-changing UNESCO City of Music. Architecturally fascinating and culturally-rich, get to know the city while you're here and soak up the best entertainment on offer, for a quintessentially Liverpool experience.

Liverpool lies at the mouth of the River Mersey, between the rolling hills of North Wales and the Cheshire plain. Choose from seascapes to high end shopping; bars, restaurants and galleries to beaches.

We've put together a range of experiences, showing the best of our theatre, entertainment, art and musical heritage. You'll get a new perspective on the city from the towering St John's Beacon, as you look across the Welsh hills to Snowdonia and along the coast to Blackpool. And, of course, no visit to Liverpool is complete without a nod to the birthplace of The Beatles. Get to know the Four Lads that Shook the World with a tour that captures their impact and influence.

Head beyond the city centre for a tour of Knowsley Safari Park, at one of the city's historic stately homes; take to the river on a cruise of the Mersey, or blow the cobwebs away on picturesque Crosby Beach, home to Antony Gormley's iconic Another Place statues.

Soak up the local culture, Liverpool-style, with visits to the rave bingo phenomenon Bongo's Bingo, comedy theatre palace Liverpool's Royal Court or shiver your way around the city on Liverpool's most famous historic ghost walk.

Head to the Media Centre on [eurovision.tv](https://www.eurovision.tv) to book activities, before 8 May.

The Media Centre will open from Monday 8th until Sunday 14th May, in ACC Liverpool.



PHOTO: BRETT JORDAN

THE STAGE

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

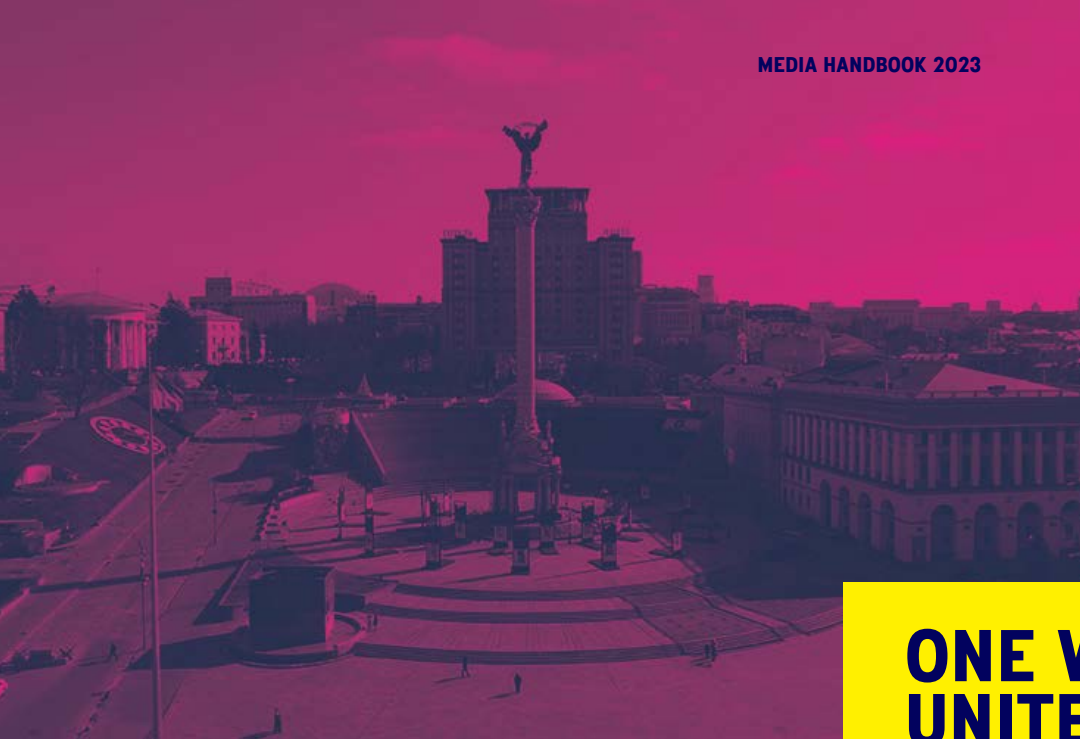
Created by New York-based Yellow Studio, it reflects director Julio Himede's passion for storytelling. His work is characterised by a playful yet poetic approach and a dedication to communicating a clear narrative, including work on projects as diverse as the 2000 Summer Olympics in Sydney, theatre design,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



Julio Himede
Stage Designer





ONE WORLD, UNITED BY MUSIC

This year's postcards use trail-blazing 360-degree drone technology to take viewers on a striking journey across the globe. They showcase the participating countries and their musicians – in a way that's never been seen before.

Each postcard features three countries: Ukraine, the United Kingdom and the artist's home nation. All three locations are carefully chosen to reflect a single connecting theme.

The postcards use an innovative 360-degree camera technique to fly and flip seamlessly between each location. Each short film is book-ended with the pioneering 'small world' technique that transforms a super-wide panoramic view into a tiny planet which the camera can fly into and out of. These techniques offer a brand new way to visualise the connections between people and places.

The opening section of every postcard features locations and scenes shot in Ukraine, the winning country from the 66th edition of the Eurovision Song Contest. The footage reflects a range of locations, from the rugged peaks of the Carpathian Mountains to the urban modernity of Kyiv.

We then transition to this year's host country – the United Kingdom, hosting on behalf of Ukraine. Locations include areas in and around Scotland, England, Wales and Northern Ireland, highlighting the connections between Ukrainians and Brits.

The final – and longest – part of the postcard is anchored in the artist's home nation. This is where we are introduced to the artist themselves, with the artist giving the audience a flavour of their personality.

These postcards reflect this year's Eurovision slogan: United by Music.

2023 HOSTS

GRAHAM NORTON

Across his illustrious career, Graham Norton has won nine BAFTA Awards for best entertainment performance and best entertainment programme, plus a special recognition award at the National Television Awards.

Alongside presenting The Graham Norton Show on BBC 1, Graham also hosts his own show on Virgin Radio every Saturday and Sunday, hosts Queen Of The Universe for Paramount+, and is a regular judge on RuPaul's Drag Race UK on the BBC.

Graham is the author of multiple award winning novels, and he also hosts a podcast on Audible, The Graham Norton Book Club.

Graham has provided the UK's commentary for the Eurovision Song Contest, since taking over from Sir Terry Wogan in 2009.

"It's no secret how much I adore Eurovision," says Graham. "I truly believe it's the greatest show on earth and every year that I'm involved it's a huge honour. This year is even more special and I personally feel a big responsibility to make our Ukrainian colleagues proud. Alongside presenting the Grand Final to the world, I just couldn't resist the opportunity to get back into the commentary box for those watching in the UK!"



ALESHA DIXON

With two double platinum albums and seven consecutive Top 10 singles under her belt, Alesha Dixon is a pop icon. Alesha started her career in Brit Award nominated girl group Mis-Teeq, where she became known for not only her vocals, but her rapping skills. She embarked on a solo career spawning chart topping hits and further platinum success.

Alongside performing, she has hosted some of the UK's biggest shows including Comic Relief, Children In Need, The Greatest Dancer and The MOBO Awards, and has appeared as a judge on The X Factor, RuPaul's Drag Race UK and Britain Get Singing. After winning Strictly Come Dancing in 2007, she joined the judging panel for three years. Alesha has been a judge on Britain's Got Talent for over a decade and joined the global franchise judging on both Australia's Got Talent and America's Got Talent: The Champions.

"I've performed all over the world and there is just something about the buzz and anticipation of a live show that can't be rivalled," says Alesha. "Eurovision delivers that excitement, creativity and talent, but on a vast, global scale. I remember watching the Eurovision Song Contest on the TV when I was small, so to be there bringing the Grand Final and Semi-Finals to people watching across the world is HUGE."



JULIA SANINA

The front woman of the award-winning Ukrainian rock band The Hardkiss, Julia is one of the most recognised artists in Ukraine. The band is one of the most popular acts in the history of the YUNA Awards, Ukraine's biggest music awards, taking home the award of best rock band for four years. They have also been nominated for an MTV Europe Music Award for Best Ukrainian Act.

Julia grew up in a musical family and first performed on the stage at the age of just three. She is also no stranger to the excitement of Eurovision, having participated with The Hardkiss in Ukraine's national selection process in 2016, narrowly missing out to Jamala – who went on to take the Eurovision trophy. Julia has also been part of some of Ukraine's biggest shows: a finalist on Dancing with the Stars (Strictly Come Dancing) and taking part on the judging panel of The X Factor Ukraine.

“I am thrilled to present the Eurovision Song Contest Semi-Finals and Grand Final. I'm so excited to showcase Ukrainian culture and creativity, and to help put on a show to make my country proud,” she says. “I can't wait to get to Liverpool and meet the fans and the rest of the Eurovision family.”

HANNAH WADDINGHAM

Hannah Waddingham is a musical theatre icon. Her stage career spans over 20 years, having performed in both London's West End and on Broadway, in iconic shows such as Spamalot, Kiss Me, Kate, and The Wizard of Oz, garnering her three Olivier award nominations and a further win for Into The Woods.

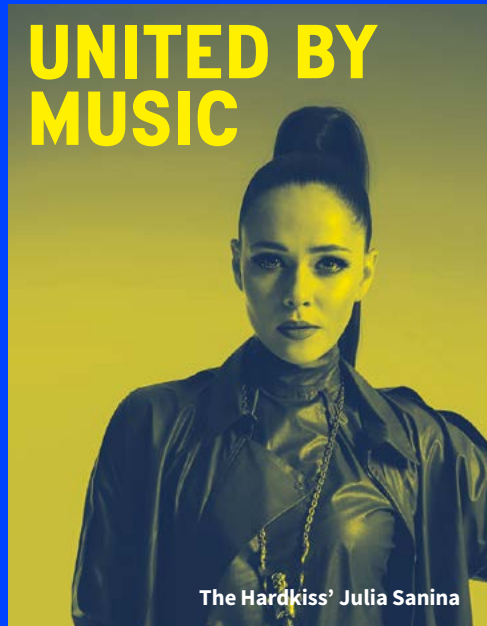
She made the transition to television with roles on HBO's Game of Thrones and Netflix's Sex Education but fans will recognise her mostly as Rebecca Welton on Apple TV+'s Ted Lasso, a character that has so far earned her a Primetime Emmy Award, four Critics Choice Awards two years in a row, and a Golden Globe and Screen Actors Guild award nomination.

She is also, more importantly, the mother of one fabulous little rockstar. Her greatest achievement yet!

"There's something really special about Eurovision, which is why I've been an avid fan for years, from the camaraderie of all the acts backstage, to the epic scale of the show," says Hannah. "It's one of the world's greatest music festivals, but this year, perhaps more than ever, it is such a great honour to be standing shoulder to shoulder with Ukraine, a country which has carried itself with such strength and unity. It is my great privilege to join Eurovision this year of all years."

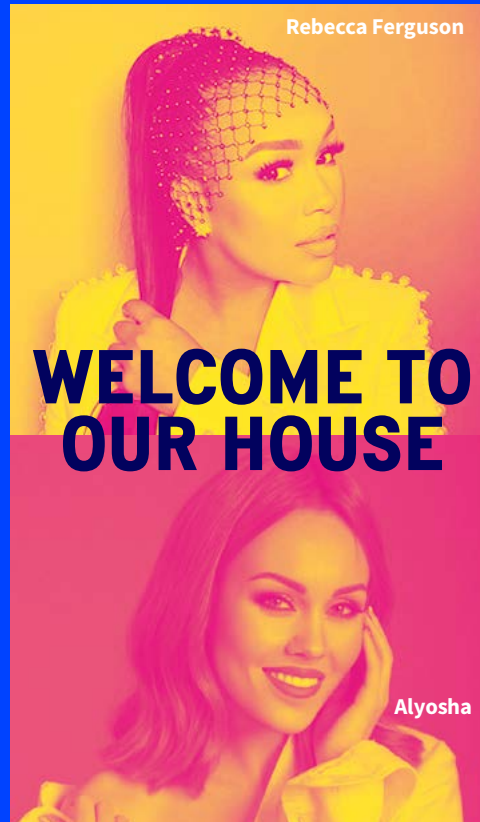


FIRST SEMI-FINAL – 9TH MAY



OPENING ACT

The opening film celebrates Liverpool and the welcome given to Ukraine as the city prepares to host the 67th Eurovision Song Contest on its behalf. We see a young Liverpoolian boy travel across the city telling his family, friends, neighbours (and some special guests!) that the world's greatest music competition is arriving in his hometown. This opening film transitions seamlessly into the opening performance in which the same boy appears. This uplifting opening performance featuring the iconic British song Together In Electric Dreams and Ukrainian song Маяк, by The Hardkiss, will truly embody the slogan of this year's Eurovision – 'United By Music'.



INTERVAL ACT

Through a haunting new arrangement of Ordinary World by British musical heavyweights Duran Duran, we tell the true story of Ukrainian singer Alyosha, and her personal journey. Like many Ukrainian women in 2022, Alyosha had to leave her country to seek refuge elsewhere, leaving many loved ones behind. Developed by Freckled Sky, a Ukrainian multimedia creative company, with vocals by Alyosha herself (Ukraine's Eurovision representative in 2010) and Liverpoolian singer Rebecca Ferguson, they use mixed media to create a beautiful moment of unity, love and hope.



INTERVAL ACT

Rita Ora is a global superstar who holds the record for the most Top 10 singles on the Official Chart by a British female artist. Rita will perform a show-stopping medley of some of her biggest hits, as well as an exclusive first performance of her new single.

SECOND SEMI-FINAL – 11TH MAY

Mariya Yaremchuk



MUSIC UNITES GENERATIONS

INTERVAL ACT

This musical journey explores the connection between generations of Ukrainian compositions from the past to the present, from the present to the future. Mariya Yaremchuk (Ukrainian Eurovision representative, 2014) takes centre stage to perform some of the most well-known and beloved pieces of music from Ukraine. As we travel through time, the piece reaches its climax with rapper OTOY and 14 year old Ukrainian Junior Eurovision representative Zlata Dziunka joining Mariya to show the connection of generations of Ukrainians and that music is the light that always overcomes darkness.

Zlata Dziunka



BE WHO YOU WANT TO BE

INTERVAL ACT

This larger than life performance embraces the principle of Eurovision being a place for everyone – a place where everyone can ‘be who they want to be’. Three extraordinary drag performers drop into a killer routine of high-end pop star performances, with a huge cast of eclectic dancers. They represent the huge spectrum of fans who revel in Eurovision and its values of inclusivity and celebration of diversity. With a medley of fabulous songs coupled with staging by BAFTA-nominated choreographer Jason Gilkison, it’s time to really get the Eurovision party started!

OTOY



GRAND FINAL – 13TH MAY

KALUSH ORCHESTRA – VOICES OF A NEW GENERATION

OPENING ACT

Kalush Orchestra, last year’s winning act for Ukraine, return in spectacular style to open the Grand Final. After a hugely successful year, Kalush Orchestra have performed across the globe from Glastonbury to the MTV EMAs. They return to the Eurovision stage with their winning song Stefania, which received the highest ever televote score, and their new song Changes.



PHOTO: KATRIN OLEVNIK

FLAG PARADE



PHOTO: MICHAEL FEDORAK

PHOTO: ANTON KULAKOWSKIY

This year’s traditional flag parade is inspired by the event slogan – ‘United By Music’. Iconic British anthems are mixed with famous Ukrainian Eurovision songs, sung by the original artists; Go_A (2020/2021), Jamala (2016), Tina Karol (2006) and Verka Serduchka (2007) who appear live on stage in Liverpool as the 26 competing finalists enter the arena.

SAM RYDER



INTERVAL ACT

When Sam Ryder achieved second place at last year’s Eurovision Song Contest in Turin, he became the most successful UK artist at the event since 1998 – the last time the UK hosted! SPACE MAN reached Number 2 in the UK charts, becoming a certified Gold record. Later in 2022, Sam released his debut album There’s Nothing But Space, Man! which rocketed to the top of the UK album charts. He had a notable year – performing at the Platinum Jubilee of Queen Elizabeth II, joining rock band Queen on stage at Wembley stadium, receiving a nomination for Breakthrough Artist at the BRIT Awards and welcoming 11 million UK viewers into the New Year with his widely celebrated New Year’s Eve concert on BBC One. Sam returns to the Eurovision stage with his new song, Mountain.

LIVERPOOL SONGBOOK



PHOTO: LUIGI & IANGO

PHOTO: DENNIS WERNERSSON

INTERVAL ACT

Liverpool is famed as the birthplace of pop music, enthralling the world with its music since the ‘60s. In a spectacular one-off performance medley, six iconic Eurovision acts return to the stage – and perform a beloved anthem from the Liverpool songbook. It’s the interval act in which Eurovision’s greatest perform Liverpool’s greatest hits! Featuring Mahmood (Italy 2019 & 2022), Netta (Israel 2018), Daði Freyr (Iceland 2020 & 2021), Cornelia Jakobs (Sweden 2022), Duncan Laurence (Netherlands 2019) and Liverpool’s very own Eurovision icon, Sonia, celebrating the 30th anniversary of her Eurovision performance (United Kingdom 1993).

ENTRIES: FIRST SEMI-FINAL

PHOTO: MARIUS SØRGJERO



NORWAY



Artist: Alessandra (She/Her)
Song: Queen of Kings
Music: Alessandra Mele, Henning Olerud, Linda Dale, Stanley Fernandez
Lyrics: Alessandra Mele, Henning Olerud, Linda Dale, Stanley Fernandez

Alessandra is a Norwegian-Italian singer-songwriter who is fast becoming a household name thanks to her debut single, Eurovision entry Queen of Kings, racking up over 25 million streams at the time of writing and already making her TikTok royalty.

The song has taken on a life of its own, after Alessandra triumphed at the Norwegian national final Melodi Grand Prix.

Queen of Kings was co-written by Alessandra herself, Norwegian composer Henning Olerud, globe-trotting ghostwriter Linda Dale, and writer-producer Stanley Fernandez, who has released tracks with Eurovision 2021 stars TIX and Flo Rida!

Alessandra says the song carries a message of self-love, and that she wants to inspire listeners of all ages and all genders to embody their inner queen of kings.

PHOTO: DARYL CAUCHI



MALTA



Artist: The Busker – David (He/Him); Jean Paul (He/Him); Sean (He/Him)
Song: Dance (Our Own Party)
Music: David Meilak, Jean Paul Borg, Matthew James Borg, Micheal Joe Cini, Sean Meachen
Lyrics: David Meilak (Dav. Jr)

As the name would suggest, the band began by busking on the streets of Malta.

Jean Paul was one of the band's founders, before Sean soon joined adding a retro saxophone vibe, and then, after a shake-up of various band members, Dav. Jr completed the lineup three years ago. Since then, they've performed at festivals, headlined major events, and toured across several European countries.

This band is a little bit of soul, a little bit of pop, and a little bit of funk. Their signature sound has even won them the honour of Lovin Music Award's 'Best Album of the Year'.

The indie-pop band won Malta's national final with their song Dance (Our Own Party), a song that explores social anxiety and, more specifically, leaving a party to spend time with friends in a more comfortable setting. Amen to that!

PHOTO: VASSO VU



SERBIA



Artist: Luke Black (He/Him)
Song: Samo Mi Se Spava
Music: Luke Black
Lyrics: Luke Black

Luke's unique brand of indie-techno-pop has won him the title of the 'Serbian pop alchemist' in the eyes of his domestic media, and internationally he's proving to be one of his country's most sought-after exports.

In the last 12 months he's performed both a sold-out tour in China and created a techno-opera style show in Berlin's Berghain, the world's most famous nightclub for electronic music.

Creating fresh crossover melodies, Luke uses classic pop influences as his canvas which he then paints over with experimental, electronic and indie sounds. This reflects the broad spectrum of his influences which include Queen, Elton John, Stromae, Lady Gaga, Maria Callas, and Eartha Kitt.

Luke is driven to shape his own destiny – working tirelessly to create his music which is, at its heart, authentic and creative with storytelling wrapped in cinematic sounds.

ENTRIES: FIRST SEMI-FINAL

PHOTO: RITVARIS STANKEVICS



LATVIA

Artist: Sudden Lights – Andrejs (He/Him); Kārlis MZ (He/Him); Kārlis V (He/Him); Mārtiņš (He/Him)
Song: Aijā
Music: Andrejs Reinis Zitmanis, Kārlis Matīss Zitmanis, Kārlis Vārtiņš, Mārtiņš Matīss Zemītis
Lyrics: Andrejs Reinis Zitmanis

After winning the public vote in Latvia's selection contest Supernova, this quartet of friends is heading to Liverpool with their song Aijā.

Andrejs Reinis Zitmanis takes lead vocals and Kārlis Vārtiņš plays the bass, while Kārlis Matīss Zitmanis rocks out on guitar and Mārtiņš Matīss Zemītis plays the drums.

This song has got a deep meaning, and is written in English to give words of comfort to more people. The band says: "Witnessing the dark events in the world and people's lives ruined by evil, we could not remain indifferent."

But the song's title is in their native Latvian, with a word they say is impossible to translate, and which gives the feeling of a Latvian folk song.

Sudden Lights are one of the most-streamed artists in Latvia, and have released three studio albums since forming in 2012 as students at music school.

PHOTO: JORGE SIMÃO



PORTUGAL

Artist: Mimicat (She/Her)
Song: Ai Coração
Music: Luís Pereira, Marisa Mena
Lyrics: Marisa Mena

Described as having a 'sassy-badass' stage presence, Mimicat (otherwise known as Marisa Mena) likes to marry her soulful voice with catchy melodies in the songs she writes.

She's been singing and recording since the age of nine, but burst onto the scene big time in 2014 with the release of her critically acclaimed debut album For You.

This year has a lot in store for the singer-songwriter; as well as heading to Liverpool, she'll be busting out a new album, which will obviously feature Ai Coração – her Eurovision entry which Mimicat wrote and co-produced with Luís Pereira.

For anyone wondering, Mimicat does indeed have a cat. Their name is Brownie.

PHOTO: MOLLIE MCKAY / RTE



IRELAND

Artist: Wild Youth – Callum (He/Him); Conor (He/Him); David (He/Him); Edward (He/Him)
Song: We Are One
Music: Conor O'Donohoe, Edward Porter, Jörgen Elofsson
Lyrics: Conor O'Donohoe, Edward Porter, Jörgen Elofsson

Formed in Dublin in 2018, this band of four friends combine rock with catchy pop harmonies. Their energetic performances have led to a string of hit songs and – the aim of any pop group – number one hits.

If you haven't seen them performing on television, you might have caught them supporting megastars on tour; they've warmed up crowds for the likes of Niall Horan, Lewis Capaldi and Zara Larson.

Frontman Conor O'Donohoe serves up passionate vocals and pens most of the band's songs; David Whelan takes to the keys; Edward Porter riffs on the guitar; and Callum McAdam beats the drums.

Wild Youth won their place to represent Ireland through the Late Late Show, fighting off fierce competition, including an entry from Public Image Ltd.

ENTRIES: FIRST SEMI-FINAL

PHOTO: FRANKO KELAM



CROATIA



Artist: Let 3 – Damir Martinović Mrle (He/Him); Dražen Baljak (He/Him); Ivan Bojčić (He/Him); Matej Zec (He/Him); Zoran Prodanović Prlja (He/Him)
Song: Mama ŠĆ!
Music: Damir Martinović Mrle, Zoran Prodanović
Lyrics: Damir Martinović Mrle

Let 3 come from Rijeka, the birthplace of Croatia's punk scene, where they quickly gained a reputation for merging energetic performances with live art, social commentary, over-the-top theatrics, and outlandish costumes.

Frontman Zoran Prodanović (Prlja) started out in the band Umjetnici Ulice, before joining with bass guitarist Damir Martinović (Mrle) to form Let 2 in 1986 (which eventually evolved into Let 3 when they added a new member).

This established and much-loved group have released ten albums, one of which, Nečuvveno (Unheard), quickly sold out despite the record being completely blank.

In Croatia the band are known for their provocative performances and are no strangers to shocking audiences by performing in the nude... we've no doubt Croatian broadcaster HRT is carefully going through the Eurovision rulebook with the boys right now.

PHOTO: SRF / LUKAS MAEDER



SWITZERLAND



Artist: Remo Forrer (He/Him)
Song: Watergun
Music: Argyle Singh, Ashley Hicklin, Mikolaj Trybulec
Lyrics: Argyle Singh, Ashley Hicklin, Mikolaj Trybulec

This 21-year-old might be fresh-faced, but he comes armed with solid vocal chords. After a childhood of playing traditional folk music on the accordion in his little Swiss village of Hemberg (surrounded by picturesque hills and green meadows), Remo moved on to the piano.

Given time he might have found fame with his accordion skills but it was his singing that landed him victory at The Voice of Switzerland 2020. He also triumphed in the German version of the music game show I Can See Your Voice.

If Eurovision fans think Watergun has a message, they'd be right. Remo says: "We are currently faced with global crises and war. And we must live with the consequences of decisions we didn't make. But I still hope we can change things."

Remo Forrer is an impressive young voice with wise words.

PHOTO: TAL ABUDI



ISRAEL



Artist: Noa Kirel (She/Her)
Song: Unicorn
Music: Doron Medalie, May Sfadia, Noa Kirel & Yinon Yahel
Lyrics: Doron Medalie, May Sfadia, Noa Kirel & Yinon Yahel

The limelight is nothing new for Noa. An established pop star and actress who's had her own TV series, Noa is also a judge on Music School and Israel's Got Talent, where she's been known to treat the audience to spontaneous performances.

Not wanting to waste any time, she released her debut single at the age of 14 and signed with Atlantic Records when she was 18. Since then, she's racked up enough awards and trophies to fill a cabinet twice over. Among them, 'Best Israeli Act' at the MTV Europe Music Awards.

In the summer of 2022, Noa performed in front of 35,000 people in Tel Aviv in her own big park concert – a first for any young Israeli artist.

The Israeli broadcaster was so sure about choosing Noa to represent the country that their Eurovision selection committee announced her participation eight months before the official deadline for entries.

ENTRIES: FIRST SEMI-FINAL

PHOTO: KATRICHES



MOLDOVA



Artist: Pasha Parfeni (He/Him)
Song: Soarele și Luna
Music: Andrei Vulpe, Cătălin Temciuc, Pasha Parfeni
Lyrics: Yuliana Parfeni

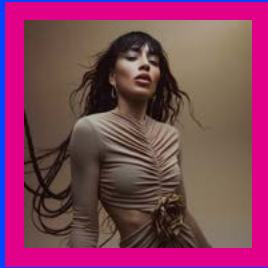
Eurovision runs through Pasha Parfeni's veins, having been involved with multiple national final songs in Moldova, as well as representing the nation at the Eurovision Song Contest back in 2012, where he finished 11th.

The following year, he joined forces with his wife Yuliana to compose Moldova's entry O Mie for Aliona Moon. Aliona had been a backing vocalist for Pasha in 2012, and this time he took to the Eurovision stage to accompany her on the piano.

The lyrics of Pasha's 2023 entry Soarele și Luna were written by his wife and muse, Yuliana Scutaru.

Pasha is also known for his activism, using his music and performances to stand up for freedom.

PHOTO: CHARLI LJUNG



SWEDEN



Artist: Loreen (She/Her)
Song: Tattoo
Music: Jimmy Jansson, Jimmy 'Joker' Thörnfeldt, Loreen, Moa 'Cazzi Opeia' Carlebecker, Peter Boström, Thomas G:son
Lyrics: Jimmy Jansson, Jimmy 'Joker' Thörnfeldt, Loreen, Moa 'Cazzi Opeia' Carlebecker, Peter Boström, Thomas G:son

Since her Eurovision win and the release of her breakthrough album Heal, both in 2012, Loreen has enchanted audiences with her voice, unique artistic expression, and captivating lyrics.

In the decade since the Baku Contest, Loreen has continued to develop artistically, exploring new ways to express her creativity; from releasing Swedish-language music for the first time, to making her acting debut in the film adaptation of Vinterviken.

Last year, the singer came full circle back to electrifying pop, releasing the track Neon Lights – a song about a modern-day Joan of Arc. Loreen wants to continue using music to challenge her audience with messages of inclusion and representation.

What's Loreen's most used app, you might ask? Keynote, she tells us. So if you ever need a killer slide deck in a hurry...

PHOTO: KHALID ZEYNALOV



AZERBAIJAN



Artist: TuralTuranX – Tural (He/Him); Turan (He/Him)
Song: Tell Me More
Music: Nihad Aliyev, Tunar Taghiyev, Tural Baghmanov, Turan Baghmanov
Lyrics: Tural Baghmanov, Turan Baghmanov

It's not often that an artist can say their first big gig was the Eurovision Song Contest, but twins Tural and Turan Baghmanov will soon be saying exactly that.

The boys have always loved music, and influenced from a young age by their father, they decided to start a band – The Red Jungle.

During the height of the COVID-19 pandemic it proved tough to find gigs at first, and so with no opportunity to perform in concert halls, the brothers decided to make the world their stage. They headed to the squares and parks of Baku, performing on the streets and drawing in their own audiences.

Inspired by '60s and '70s music and styles, the boys applied to represent Azerbaijan at Eurovision "simply to try, as fortune favours the brave." It certainly does. The twins were chosen with their song Tell Me More, which they co-wrote with friends Nihad Aliyev and Tunar Taghiyev.

ENTRIES: FIRST SEMI-FINAL

PHOTO: MILAN VOPÁLENSKY



CZECHIA

Artist: Vesna – Bára (She/Her); Markét (She/Her); Olesya (She/Her); Patricie (She/Her); Tanita (She/Her); Tereza (She/Her)
Song: My Sister's Crown
Music: Adam Albrecht, Michal Jiráň, Patricie Kaňok, Šimon Martinek, Tanita Yankova
Lyrics: Kateryna Vatchenko, Patricie Kaňok, Tanita Yankova

Vesna is an all-female band led by acclaimed singer and songwriter Patricie Kaňok.

They launched their debut album, Pátá bohyně (The Fifth Goddess), during a fairytale-inspired concert with the Prague Symphony Orchestra. It was quickly nominated for the Anděl Award for 'Discovery of the Year'.

At the height of the COVID-19 pandemic, Vesna used the lockdown time to record a new album called Anima, which solidified their position on the pop scene while at the same time allowing them to retain their distinctive folk soul and dreaminess. The band scored a radio hit with the song Na Dračích Perutích (On the Wings of a Dragon).

In February 2022, Vesna joined other Czechian artists at a charity concert in Wenceslas Square to show their support for Ukraine.

PHOTO: JASPER SUYK



NETHERLANDS

Artist: Mia Nicolai & Dion Cooper – Mia (She/Her); Dion (He/Him)
Song: Burning Daylight
Music: Dion Cuiper, Duncan de Moor, Jordan Garfield, Loek van der Grinten, Mia Nicolai
Lyrics: Dion Cuiper, Duncan de Moor, Jordan Garfield, Loek van der Grinten, Mia Nicolai

The potential of this Dutch duo was spotted by Arcade singer and Eurovision 2019 winner Duncan Laurence and his partner, songwriter Jordan Garfield, who brought the pair together.

The foursome wrote a song that impressed the Dutch selection committee and they were chosen, unanimously, to represent the Netherlands at the 2023 Contest.

Mia had a creative upbringing packed with violin lessons and ballet, which paved the way for her pop hit Mutual Needs. Dion's early life was musical too, leading to successful hits with impressive streaming figures, and in 2021 he supported Duncan Laurence on tour.

Mia won't feel out of place in the UK, having spent two years living in London. She'd also quite like to marry Harry Styles. Dion, meanwhile, claims that he meditates in front of an infrared panel every morning – naked.

PHOTO: NELLI KENTTÄ / YLE



FINLAND

Artist: Käärijä (He/Him)
Song: Cha Cha Cha
Music: Aleksi Nurmi, Johannes Naukkarinen
Lyrics: Aleksi Nurmi, Jere Pöyhönen, Johannes Naukkarinen

Rapper, singer, and songwriter Käärijä has a reputation for energetic, shirtless performances described by the man himself as: "It's crazy, it's party!"

Hailing from Vantaa in Finland, Käärijä has been making music since 2014 – he released his debut album Fantastista in 2020.

For the experimental rapper, it's all about defying genres. In his Eurovision entry Cha Cha Cha, he fuses rap, electronic music, metal, and schlager, with a performance that incorporates ballroom dancing, a neon green bolero jacket, and lots and lots of wooden pallets.

He wrote the song with two friends: multi-platinum-selling producer and songwriter Johannes 'Kiro' Naukkarinen, and producer Aleksi Nurmi.

ENTRIES: SECOND SEMI-FINAL

PHOTO: REILEY



DENMARK



Artist: Reiley (He/Him)
Song: Breaking My Heart
Music: Bård Bonsaksen, Hilda Stenmalm, Rani Petersen, Sivert Hjeltne Hagtvet
Lyrics: Bård Bonsaksen, Hilda Stenmalm, Rani Petersen, Sivert Hjeltne Hagtvet

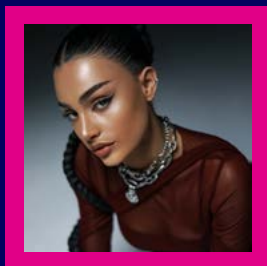
Social media star Reiley released his debut single Let It Ring in 2021; a pop hit that sampled the default iPhone ringtone.

The song was so successful that Reiley found fandom in the South Korean charts, and now, after a string of hit singles, he's heading to Liverpool.

Born and raised on the remote Faroe Islands, Reiley has proved he's able to connect with fans wherever they are, amassing nearly 11 million followers on TikTok – and he'll be urging every one of them to vote for Breaking My Heart.

The singer's favourite artists include Lizzo, Mimi Webb and Beyoncé, so expect a big pop performance come the Contest!

PHOTO: AMPTV/ROBERT KOLOVAN



ARMENIA



Artist: Brunette (She/Her)
Song: Future Lover
Music: Brunette
Lyrics: Brunette

From viral hits to girl group stardom, there's always been a buzz about Brunette.

The Armenian singer-songwriter has been belting out a tune since the age of four, but she's moved on a bit from the nursery rhymes that marked her out as a natural performer. At 15, she penned her first song, and by 18 she had released her debut single, Love The Way You Feel.

The talented young vocalist is enjoying current chart success, with the singles Gisher, Smoke Break and Bac Kapuyt Achqerd, generating massive streaming numbers in 2022.

But Brunette doesn't always go it alone; she's a member of girl group En Aghjknery (ThoseGirlz), known domestically for their smash hit Menq, and she can also be found performing with Project12, a live band based in Yerevan known for smashing out epic covers with slick dance moves (just check out their Instagram!).

PHOTO: TEODORA UNGUREANU



ROMANIA



Artist: Theodor Andrei (He/Him)
Song: D.G.T. (Off and On)
Music: Mikail Jahed, Theodor-Octavian Andrei
Lyrics: Luca De Mezzo, Luca Ștefan Udățeanu, Mikail Jahed, Theodor-Octavian Andrei

Bucharest-born Theodor is heading to Eurovision with his sassy rock song D.G.T. (Off and On), having won the Romanian national selection contest Selecția Națională.

He's a singer, composer, and actor, with an impressively long list of theatre and voice-acting credits, and that's because he started performing at a very young age.

One of Theodor's earliest achievements was reaching the Semi-Finals of Vocea României Junior (The Voice Kids Romania), then a few years later he turned the judges' heads on X Factor Romania. In both instances he demonstrated the distinctive rock vocals that are now his professional trademark.

Theodor also has a mantelpiece full of trophies, including grand prizes from the Teleorman Pop Fest 2022 and the Mihaela Runceanu Festival 2022. Will he have to make room for one more?

ENTRIES: SECOND SEMI-FINAL

PHOTO: SILVER MIKIVER



ESTONIA

Artist: Alika (She/Her)
Song: Bridges
Music: Alika Milova, Wouter Hardy
Lyrics: Alika Milova, Nina Sampermans, Wouter Hardy

Alika loves competing at song contests, having triumphed at Estonian Idol and showcasing her vocal prowess at all the competitions she could fit in her diary, including The Baltic Voice.

Most importantly, she stormed through the Estonian national finals Eesti Laul alongside a haunted piano (or at least one that plays itself), granting her a spot at the Eurovision Song Contest.

Her first three singles, Õnnenumber, Bon Appetit, and C'est La Vie, all reached the top of the radio charts in Estonia, solidifying her popularity in her home country. She's heading to the Contest with Bridges, which she wrote with Wouter Hardy, who co-wrote Duncan Laurence's Eurovision winning song Arcade.

Alika is also a talented breakdancer, rapper, and boxer, although it seems unlikely that she'll get to demonstrate those skills on the stage in Liverpool.

PHOTO: ROEN LOMMELEN



BELGIUM

Artist: Gustaph (He/Him)
Song: Because Of You
Music: Gustaph, Jaouad Alloul
Lyrics: Gustaph, Jaouad Alloul

No stranger to Eurovision, pop prince Gustaph has provided backing vocals for two previous Belgian entries: Hooverphonic in 2021 and Sennek in 2018.

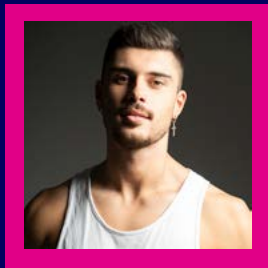
Gustaph has been making music for over 20 years, signing his first record deal at the age of 18. He broke into the charts with his very first single and was awarded Belgian Radio 2's Zomerhit award for best debut of the year.

Pushed in directions he wasn't happy with and encouraged to keep quiet about his sexuality, Gustaph took a break from pop stardom but carried on studying and performing music, jumping on tour with the Pointer Sisters.

Next came a critically acclaimed collaboration with iconic dance music project Hercules & Love Affair, earning Gustaph well-deserved plaudits for his impressive vocals.

As he gets ready to take the lead role for Belgium at the Eurovision Song Contest with Because Of You, the cameras are back on Gustaph once again.

PHOTO: NIKOS ZIKOS



CYPRUS

Artist: Andrew Lambrou (He/Him)
Song: Break a Broken Heart
Music: Jimmy Jansson, Jimmy 'Joker' Thörnfeldt, Marcus Winther-John, Thomas Stengaard
Lyrics: Jimmy Jansson, Jimmy 'Joker' Thörnfeldt, Marcus Winther-John, Thomas Stengaard

Last year, along with fellow Aussie participants Voyager, Lambrou competed in Australia Decides with his song Electrify. This year he'll be representing Cyprus – his parents' homeland – at the Eurovision Song Contest.

With a strong social media presence and an ever-growing fanbase, Andrew's videos have racked up an impressive number of views and followers, and put him in the sights of music industry legends.

At just 17 he was signed by Maree Hamblion at Sony Music Publishing, setting him on a path to making music in Australia and Los Angeles. Now he's signed by City Pop Records and Panik Records and has three hit singles under his belt.

His first competition win might have been with a rendition of Doe a Deer from the Sound of Music at the age of five, but his Eurovision entry Break A Broken Heart hits a slightly sultrier note.

ENTRIES: SECOND SEMI-FINAL

PHOTO: HELGI ÓMARS



ICELAND



Artist: Diljá (She/Her)
Song: Power
Music: Diljá Pétursdóttir, Pálmi Ragnar Ásgeirsson
Lyrics: Diljá Pétursdóttir, Pálmi Ragnar Ásgeirsson

Diljá burst onto the Icelandic music scene at the beginning of 2023 with her Söngvakeppnin (Iceland's national final) entry Power.

Being a new name on a big stage can sometimes be challenging but that didn't faze this young and powerful singer-songwriter, as Diljá quickly became a fan favourite with her message of self-improvement and taking back her own power resonating strongly with the Icelandic people.

The song was written and produced by a big name in Icelandic pop, Pálmi Ragnar Ásgeirsson, who was also behind María Ólafs' Eurovision 2015 entry Unbroken.

Off-stage, Diljá is a physiotherapy student and a committed CrossFit athlete. A self-proclaimed 'Eurovision nerd', it's always been Diljá's dream to represent her nation at the Contest.

PHOTO: NIKOS ZIKOS



GREECE



Artist: Victor Vernicos Jorgensen (He/Him)
Song: What They Say
Music: Victor Vernicos Jorgensen
Lyrics: Victor Vernicos Jorgensen

Victor Vernicos might be young (the youngest artist to represent Greece at the Eurovision Song Contest in fact) but he's got big dreams!

The singer comes from a very musical family, with a Greek mother who plays the piano and a Danish father who plays the trumpet, and Victor himself is proud of both his Greek and Scandinavian heritage.

Though a talented pianist and guitarist, Victor's 'pièce de résistance' are his exceptional cinnamon rolls, a bake he feels he's perfected.

Yummy treats aside, the young musician's style has been influenced by the likes of Ed Sheeran, John Mayer, and Coldplay.

PHOTO: MAGIC MAPS



POLAND



Artist: Blanka (She/Her)
Song: Solo
Music: Maciej Puchalski, Mikołaj Trybulec, Bartłomiej Rzęczycki, Marcin Górecki, Blanka Stajkow
Lyrics: Blanka Stajkow, Maria Broberg, Julia Sundberg

Blanka is a half-Polish, half-Bulgarian artist who has had an international journey to stardom.

After writing her first song at the age of 14 while living in the Polish city of Szczecin, Blanka knew she wanted to be a pop star, and so headed to the USA with her mother, and put down roots Stateside for the next four years.

The songstress polished her performance skills by taking to open mic sessions across Los Angeles and New York with a guitar under her arm and her voice primed. One of those venues was The Bitter End, the club where Lady Gaga launched her career.

Blanka's favourite video game character is... Blanka (from Street Fighter II)!

ENTRIES: SECOND SEMI-FINAL

PHOTO: URSJA PREMİK



SLOVENIA



Artist: Joker Out – Bojan (He/Him); Jan (He/Him); Jure (He/Him); Kris (He/Him); Nace (He/Him)
Song: Carpe Diem
Music: Bojan Cvjetičanin, Jan Peteh, Jure Maček, Kris Guštin, Nace Jordan
Lyrics: Bojan Cvjetičanin

Joker Out (made up of Bojan, Jure, Kris, Jan and Nace) are one of Slovenia's most successful groups, having enjoyed both chart success and critical acclaim in recent years.

The wide range of the band members' personalities – from the methodically astute to the blissfully spontaneous – has led them to develop a unique sound, which they refer to as 'shagadelic rock 'n' roll'.

Their energetic but seductive brand of softboi rock has taken the Balkans by storm, with their critically acclaimed debut studio album Umazane Misli (Indecent Notions) setting new streaming records domestically, and leading to sold out gigs across their home country.

Now, they're heading to Liverpool with Carpe Diem, which like all their other tracks they've penned themselves. In their own words, "All of us are huge Eurovision lovers."

PHOTO: VAKHTANG ALANIA (KIKLA STUDIO)



GEORGIA



Artist: Iru (She/Her)
Song: Echo
Music: George Kukhianidze
Lyrics: Beni Kadagidze, Iru Khechanovi

Born and raised in Georgia's capital city, Tbilisi, 22-year-old Iru describes being 'drowned in music' from an early age; one notable early memory was participating in and winning Junior Eurovision in 2011 with her band Candy, aged 11.

Having long since dropped the pink tutu of her Junior era, this year Iru stormed through the finals of The Voice Georgia with a touching rendition of Loreen's Euphoria, complete with an actual snowstorm.

Her victory came with the opportunity to represent Georgia at the Eurovision Song Contest – a chance that Iru grabbed with open arms.

And who else better to write her Eurovision entry than Giga Kukhianidze – the man responsible for all three of Georgia's winning Junior Eurovision songs, including Candy Music.

PHOTO: AURORA CESARI



SAN MARINO



Artist: Piqued Jacks – E-King (He/Him); HolyHargot (He/Him); littleladle (He/Him); Magic-o (He/Him)
Song: Like an Animal
Music: Andrea Lazzeretti, Francesco Bini, Marco Sgaramella, Tommaso Oliveri
Lyrics: Andrea Lazzeretti, Francesco Bini, Marco Sgaramella, Tommaso Oliveri

Piqued Jacks are bringing small-town vibes to big stages around the world.

This alt-rock band hails from a small Tuscan village, but that hasn't stopped them opening for The Boomtown Rats, Interpol, and Chevelle, and having their hits played on international radio stations. Now, they're representing San Marino at the world's largest music competition.

The band celebrated the release of their latest album Synchronizer by skydiving from 4,300 metres up in the stratosphere and then playing the full album tracklist once they'd landed on the airstrip.

Piqued Jacks dream of having Sting feature on a future song, and say they're happy to work on his Tuscan vineyard in exchange. And when it comes to idolising Brits, their hero is Mr Bean.

ENTRIES: SECOND SEMI-FINAL

PHOTO: HUY TRAN



AUSTRIA

Artist: Teya & Salena – Teya (She/Her); Salena (She/Her)
Song: Who the Hell is Edgar?
Music: Pele Lorian, Ronald Janeček, Selina Maria Edbauer, Teodora Spiric
Lyrics: Pele Lorian, Ronald Janeček, Selina Maria Edbauer, Teodora Spiric

For Teya & Salena, it's all about Eurovision.
The duo met while competing in the Austrian talent show Starmania 21, bonding over their love for the Eurovision Song Contest. When they later put their heads together at a songwriting camp, their dream took hold and they united specifically to enter Eurovision.
Both artists have come close to Eurovision stardom before: Salena came second in Austria's 2019 pre-selection, where PÆNDA beat her to the draw; and Teya had a similar experience, losing out to Vincent Bueno in 2020. However, the girls can lay those ghosts to rest if they deliver Austria's first qualification from the Eurovision Semi-Finals since Cesár Sampson in 2018.
The talented twosome wrote the satirical Who The Hell Is Edgar? by drawing on their experiences as female songwriters in an industry that all too often doesn't give women enough credit for their hard work and expertise.

PHOTO: ALBUM PHOTO



ALBANIA

Artist: Albina & Familja Kelmendi – Albin (He/Him); Albina (She/Her); Albana (She/Her); Bujar (He/Him); Sidorela (She/Her); Vesa (She/Her)
Song: Duje
Music: Enis Mullaj
Lyrics: Eriona Rushiti

Albina Kelmendi has energised the Albanian pop scene with her fierce vocal talent. At just 16, she reached the final of The Voice of Albania, after all four judges turned their chairs in her first audition. Since then, she's smashed through various song contests across Europe.
The talented vocalist has always been surrounded by song, growing up in a house of professional musicians, and now two generations of the Kelmendi clan are joining voices to perform in Liverpool.
And music really is a family affair – Albina's mother Albana and her father Bujar fell in love through music. Alongside her brother Albin and sisters Vesa and Sidorela, they will all be taking to the Eurovision stage. Sadly, the invitation isn't extended to Albina's pet golden retrievers.
Their song Duje is about the role of love in the family, and overcoming every challenge that life brings.

PHOTO: REDA MICKEVICIUTE



LITHUANIA

Artist: Monika Linkytė (She/Her)
Song: Stay
Music: Krists Indrišonoks, Monika Linkytė
Lyrics: Krists Indrišonoks, Monika Linkytė

It could be second time lucky for Monika Linkytė, as she had previously competed at Eurovision in 2015 alongside Vaidas Baumila with the song This Time.
This year the singer earned herself another opportunity through Lithuania's national selection show, Pabandom Iš Naujo!, and brings soaring melodies to the Contest with her new entry Stay.
The song is grounded in local folklore, with the lyrics 'Čiūto tūto' often used in Lithuanian folk dances as magical incantations.
Music has been a part of Monika's life since childhood, and from the moment she first laid her fingers on the piano keys, it became clear to her that music would be a constant companion in her life.

PHOTO: MIKE DANN



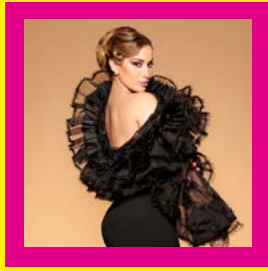
AUSTRALIA

Artist: Voyager – Alex (He/Him); Ash (He/Him); Danny (He/Him); Scott (He/Him); Simone (She/Her)
Song: Promise
Music: Alex Canion, Ashley Doodkorte, Daniel Estrin, Scott Kay, Simone Dow
Lyrics: Daniel Estrin

Voyager are a five-piece Perth-based band that have been performing together since 1999 and have toured the world several times over.
The group are massive Eurovision fans and have launched several attempts to compete since Australia joined the Contest in 2015, coming closest last year when they took the runner-up spot at Australia Decides.
Having recognised their enthusiasm, broad appeal, and knack for producing synth-metal stompers, Aussie broadcaster SBS selected the band to head to Liverpool without a national competition.
The United Kingdom is a home away from home for guitarist Simone Dow, as she was born in Scotland. The other members are all big fans of British sitcoms too, so if they can't be found in the green room, they might be watching The Young Ones in the delegation bubble.

ENTRIES: GRAND FINAL

PHOTO: SLAM



FRANCE

Artist: La Zarra (She/Her)
Song: Évidemment
Music: Banx & Ranx, Benny Adam, La Zarra
Lyrics: Benny Adam, La Zarra

Hold on to your disco balls! La Zarra is bringing Hollywood glamour to Eurovision.

A self-taught musician, this chanteuse channels the style of Audrey Hepburn and Marilyn Monroe, with a healthy dose of Édith Piaf's sense of tragedy. Also added for good measure is a sprinkling of Lady Gaga's postmodernism. The result? A timeless Parisian disco queen.

La Zarra penned her Eurovision entry Évidemment alongside writer Benny Adam, with legendary producers Banx & Ranx who have been responsible for mega hits performed by the likes of David Guetta, Dua Lipa and Ellie Goulding.

Watching their mother perform from home will be La Zarra's two sphynx cats and her parrot.

PHOTO: VDPICURES



GERMANY

Artist: Lord Of The Lost – Chris (He/Him); Cared (He/Him); Klaas (He/Him); Niklas (He/Him); Pi (He/Him)
Song: Blood & Glitter
Music: Chris Harms, Rupert Keplinger
Lyrics: Anthony J. Brown, Chris Harms, Pi Stoffers, Rupert Keplinger

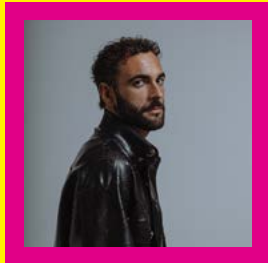
This genre-fluid band from Hamburg are big news in Germany where they've built a considerable fanbase.

Their latest album (also titled) Blood & Glitter shot to the top of the German charts after only six days of pre-orders, and their most recent European tour completely sold out.

As if performing at the Eurovision Song Contest wasn't exciting enough, Lord of the Lost will then leave Liverpool to support Iron Maiden on tour almost immediately!

Despite the industrial metal image, frontman Chris Harms has a heart of gold, adopting two kittens that were found abandoned on a street in Poland. They now have a very happy home life in Hamburg.

PHOTO: ANDREA BIANCHERA PH



ITALY

Artist: Marco Mengoni (He/Him)
Song: Due Vite
Music: Davide Petrella, Davide Simonetta
Lyrics: Davide Petrella, Marco Mengoni

This is not Marco's first time at the rodeo; in 2013 the Italian singer finished seventh at the Eurovision Song Contest in Malmö with his entry L'essenziale, before the song broke into pop charts across Europe.

Marco's enjoyed great success since then, and at the time of writing he's released seven studio albums that between them have gone 69-times platinum. Nice.

Ready to seduce Liverpool with a heartbreaker of a love song, Marco's Due Vite is the lead single from his upcoming album, which is the third in a trilogy called Materia.

And there's no rest for Marco, as after the Eurovision Song Contest, he'll be heading off to perform concerts in Italian stadiums, including a grand finale at the ancient Circus Maximus in Rome.

ENTRIES: GRAND FINAL

PHOTO: RTVE/VALERO RIOJA



SPAIN



Artist: Blanca Paloma (She/Her)
Song: Eaea
Music: Blanca Paloma, Jose Pablo Polo
Lyrics: Alvaro Tato, Blanca Paloma, Jose Pablo Polo

The sound of Spain is heading to Eurovision, through the voice of Blanca Paloma.

Eaea is a song rich in flamenco-inspired sounds and syncopated beats, which is in keeping with Blanca's trademark style of mixing the traditional with the avant-garde and modern pop.

The singer from Elche is currently producing her debut album based on the idea of a 'rite' or 'ceremony' that connects us with what is pre-rational and instinctive; through experimentation and experience, Blanca seeks to explore the parts of our soul that go beyond words.

As a child, Blanca raised a duck in her bathtub.

PHOTO: UA - PBC /
 PHOTOGRAPHER - MICHAEL FEDORAK



UKRAINE



Artist: TVORCHI – Andrii (He/Him); Jeffery (He/Him)
Song: Heart of Steel
Music: Andrii Hutsuliak
Lyrics: Jimoh Augustus Kehinde

Reigning champions Ukraine are sending duo TVORCHI to defend their Eurovision title.

Jeffery and Andrii, two friends who met at university, have enjoyed plenty of domestic success, with four albums and several hit singles to their name.

In the years since they started recording together, the pair have released four albums, with each of them hitting the number one spot in Ukraine's main music chart. Their latest album, ROAD, even beat Kanye West and Drake to the top spot and racked up more than three million streams.

As might be expected, Heart of Steel is about bravery. The team says the song is about being free in your actions, expressions and thoughts, and to keep going no matter how exhausted and wounded you are.

PHOTO: HARRY CARR /
 CAPITOL RECORDS UK / EMI



UNITED KINGDOM



Artist: Mae Muller (She/Her)
Song: I Wrote A Song
Music: Karen Poole, Mae Muller, Lewis Thompson
Lyrics: Karen Poole, Mae Muller, Lewis Thompson

Mae is a 25-year-old singer and songwriter from London who writes honest, sassy pop music.

She co-wrote her Eurovision entry I Wrote A Song with Brit Award-nominated songwriter Lewis Thompson and Karen Poole, who has written for the likes of Kylie Minogue, Lily Allen and David Guetta, as well as being a founding member of Alisha's Attic.

Mae's been writing her own music since the age of eight, and was working at a pub as a teenager when she landed her first publishing deal. Mae has since gone on to release two EPs, landed millions of views on YouTube and TikTok, has over two billion streams and supported British girl group Little Mix on their 2019 stadium tour.

In 2021, Mae scored a top ten US hit with platinum-selling single Better Days with NEIKED and Polo G, which she performed on TV shows including Jimmy Fallon and The Voice US. In 2022 Mae was nominated for MTV EMA and VMA awards, and 2023 will see the release of her forthcoming debut album.



TURQUOISE CARPET

On Sunday 7 May, starting at 15:00, the 37 delegations will take part in the Turquoise Carpet and opening ceremony of the Eurovision Song Contest 2023. From Liverpool's Walker Art Gallery, the contestants will have the customary photocall and welcome from Executive Supervisor, Martin Österdahl, before being interviewed by hosts, Timur Miroshnychenko and Sam Quek.

Space for media is limited at the Turquoise Carpet event and media must have a sticker, plus your Eurovision accreditation pass to gain entry.

Media who requested access during the accreditation application process will be advised in advance if you have a place at the event, plus information on how to collect your sticker.

Anyone still wishing to attend can make a late request to the media operations team (via email – eurovision2023bbcmediaoperations@bbc.co.uk). However, as demand for a place is high, we cannot guarantee you will be able to attend.

The layout of the media pens at the Turquoise Carpet event will differ this year, with media allocated space based on type rather than nation. For example, TV representatives from participating broadcasters will have their own area, followed by radio, written and online press, then the fan community media. The media operations team will be on site to guide you accordingly.

LIST OF WINNERS

CITY, NATION	YEAR	WINNER	SONG	PERFORMER
Lugano, Switzerland	1956	Switzerland	<i>Refrain</i>	Lys Assia
Frankfurt, Germany	1957	Netherlands	<i>Net als toen</i>	Corry Brokken
Hilversum, Netherlands	1958	France	<i>Dors, mon amour</i>	André Claveau
Cannes, France	1959	Netherlands	<i>Een Beetje</i>	Teddy Scholten
London, United Kingdom	1960	France	<i>Tom Pillibi</i>	Jacqueline Boyer
Cannes, France	1961	Luxembourg	<i>Nous les amoureux</i>	Jean-Claude Pascal
Luxembourg	1962	France	<i>Un premier amour</i>	Isabelle Aubret
London, United Kingdom	1963	Denmark	<i>Danseuse</i>	Grethe e Jørgen Ingmann
Copenhagen, Denmark	1964	Italy	<i>Non ho l'età (per amarti)</i>	Gigliola Cinquetti
Naples, Italy	1965	Luxembourg	<i>Poupée de cire, poupée de son</i>	France Gall
Luxembourg	1966	Austria	<i>Merci, Chérie</i>	Udo Jürgens
Vienna, Austria	1967	United Kingdom	<i>Puppet on a String</i>	Sandie Shaw
London, United Kingdom	1968	Spain	<i>La, la, la</i>	Massiel
Madrid, Spain	1969	France	<i>Un jour, un enfant</i>	Frida Boccara
		Netherlands	<i>De troubadour</i>	Lenny Kuhr
		United Kingdom	<i>Boom Bang-a-bang</i>	Lulu
		Spain	<i>Vivo cantando</i>	Salomé
Amsterdam, Netherlands	1970	Ireland	<i>All Kinds of Everything</i>	Dana
Dublin, Ireland	1971	Monaco	<i>Un banc, un arbre, une rue</i>	Séverine
Edinburgh, United Kingdom	1972	Luxembourg	<i>Après toi</i>	Vicky Léandros
Luxembourg	1973	Luxembourg	<i>Tu te reconnaîtras</i>	Anne-Marie David
Brighton, United Kingdom	1974	Sweden	<i>Waterloo</i>	ABBA
Stockholm, Sweden	1975	Netherlands	<i>Ding-a-dong</i>	Teach-In
Den Haag, Netherlands	1976	United Kingdom	<i>Save Your Kisses for Me</i>	Brotherhood of Man
London, United Kingdom	1977	France	<i>L'oiseau et l'enfant</i>	Marie Myriam
Paris, France	1978	Israel	<i>A-Ba-Ni-Bi</i>	Izhar Cohen e The Alpha Beta
Jerusalem, Israel	1979	Israel	<i>Hallelujah</i>	Milk & Honey e Gali Atari
Den Haag, Netherlands	1980	Ireland	<i>What's Another Year</i>	Johnny Logan
Dublin, Ireland	1981	United Kingdom	<i>Making Your Mind Up</i>	Bucks Fizz
Harrogate, United Kingdom	1982	Germany	<i>Ein bißchen Frieden</i>	Nicole
Monaco di Baviera, Germany	1983	Luxembourg	<i>Si la vie est cadeau</i>	Corinne Hermès
Luxembourg	1984	Sweden	<i>Diggi-Loo Diggi-Ley</i>	Herreys
Göteborg, Sweden	1985	Norway	<i>La det swinge</i>	Bobbysocks
Bergen, Norway	1986	Belgium	<i>J'aime la vie</i>	Sandra Kim
Brussels, Belgium	1987	Ireland	<i>Hold Me Now</i>	Johnny Logan
Dublin, Ireland	1988	Switzerland	<i>Ne partez pas sans moi</i>	Céline Dion
Lausanne, Switzerland	1989	Yugoslavia	<i>Rock Me</i>	Riva
Zagreb, Yugoslavia	1990	Italy	<i>Insieme: 1992</i>	Toto Cutugno
Rome, Italy	1991	Sweden	<i>Fångad av en stormvind</i>	Carola
Malmö, Sweden	1992	Ireland	<i>Why Me?</i>	Linda Martin
Millstreet, Ireland	1993	Ireland	<i>In Your Eyes</i>	Niamh Kavanagh
Dublin, Ireland	1994	Ireland	<i>Rock 'n' Roll Kids</i>	Paul Harrington & Charlie McGettigan
Dublin, Ireland	1995	Norway	<i>Nocturne</i>	Secret Garden
Oslo, Norway	1996	Ireland	<i>The Voice</i>	Eimear Quinn
Dublin, Ireland	1997	United Kingdom	<i>Love Shine a Light</i>	Katrina and the Waves
Birmingham, United Kingdom	1998	Israel	<i>Diva</i>	Dana International
Jerusalem, Israel	1999	Sweden	<i>Take Me to Your Heaven</i>	Charlotte Perrelli
Stockholm, Sweden	2000	Denmark	<i>Fly on The Wings of Love</i>	Olsen Brothers
Copenhagen, Denmark	2001	Estonia	<i>Everybody</i>	Tanel Padar, Dave Benton e i 2XL
Tallinn, Estonia	2002	Latvia	<i>I Wanna</i>	Marie N
Riga, Latvia	2003	Turkey	<i>Every Way That I Can</i>	Sertab Erener
Istanbul, Turkey	2004	Ukraine	<i>Wild Dances</i>	Ruslana
Kyiv, Ukraine	2005	Greece	<i>My Number One</i>	Helena Paparizou
Athens, Greece	2006	Finland	<i>Hard Rock Hallelujah</i>	Lordi
Helsinki, Finland	2007	Serbia	<i>Molitva</i>	Marija Šerifović
Belgrade, Serbia	2008	Russia	<i>Believe</i>	Dima Bilan
Moscow, Russia	2009	Norway	<i>Fairytale</i>	Alexander Rybak
Oslo, Norway	2010	Germany	<i>Satellite</i>	Lena
Düsseldorf, Germany	2011	Azerbaijan	<i>Running Scared</i>	Elle Nikki
Baku, Azerbaijan	2012	Sweden	<i>Euphoria</i>	Loreen
Malmö, Sweden	2013	Denmark	<i>Only Teardrops</i>	Emmelie de Forest
Copenhagen, Denmark	2014	Austria	<i>Rise Like a Phoenix</i>	Conchita Wurst
Vienna, Austria	2015	Sweden	<i>Heroes</i>	Måns Zelmerlöw
Stockholm, Sweden	2016	Ukraine	<i>1944</i>	Jamala
Kyiv, Ukraine	2017	Portugal	<i>Amar pelos dois</i>	Salvador Sobral
Lisbon, Portugal	2018	Israel	<i>Toy</i>	Netta
Tel Aviv, Israel	2019	Netherlands	<i>Arcade</i>	Duncan Laurence
Rotterdam, Netherlands	2020		contest cancelled	
Rotterdam, Netherlands	2021	Italy	<i>Zitti e buoni</i>	Måneskin
Turin, Italy	2022	Ukraine	<i>Stefania</i>	Kalush Orchestra

SCHEDULES

TIKTOK LIVES WITH TIMUR*

03 MAY 2023: DELEGATIONS REHEARSAL DAY 4 - SEMI FINAL 1

DELEGATION	TIKTOK LIVES WITH TIMUR*
25 min	
NORWAY	11:55 - 12:20
MALTA	12:20 - 12:45
SERBIA	12:45 - 13:10
LATVIA	13:10 - 13:35
PORTUGAL	13:35 - 14:00
IRELAND	14:00 - 14:25
LUNCH	
CROATIA	15:25 - 15:50
SWITZERLAND	15:50 - 16:15
ISRAEL	16:15 - 16:40
MOLDOVA	16:40 - 17:05
SWEDEN	17:05 - 17:30
AZERBAIJAN	17:30 - 17:55
CZECHIA	17:55 - 18:20
NETHERLANDS	18:20 - 18:45
FINLAND	18:45 - 19:10

*times are subject to change

04 MAY 2023: DELEGATIONS REHEARSAL DAY 5 - SEMI-FINAL 2 FIRST HALF + BIG 5 + UKRAINE

DELEGATION	TIKTOK LIVES WITH TIMUR*
25 min	
DENMARK	11:55 - 12:20
ARMENIA	12:20 - 12:45
ROMANIA	12:45 - 13:10
ESTONIA	13:10 - 13:35
BELGIUM	13:25 - 13:50

05 MAY 2023: DELEGATIONS REHEARSAL DAY 6 - SEMI-FINAL 2

DELEGATION	TIKTOK LIVES WITH TIMUR*
25 min	
CYPRUS	11:55 - 12:20
ICELAND	12:20 - 12:45
GREECE	12:45 - 13:10
POLAND	13:10 - 13:35
SLOVENIA	13:35 - 14:00
GEORGIA	14:00 - 14:25
LUNCH	
SAN MARINO	15:25 - 15:50
AUSTRIA	15:50 - 16:15
ALBANIA	16:15 - 16:40
LITHUANIA	16:40 - 17:05
AUSTRALIA	17:05 - 17:30

06 MAY 2023: DELEGATIONS REHEARSAL DAY 7 - BIG 5 + UKRAINE + INTERVAL ACTS

DELEGATION	TIKTOK LIVES WITH TIMUR*
25 min	
GERMANY	11:55 - 12:20
FRANCE	12:20 - 12:45
ITALY	12:45 - 13:10
UKRAINE	13:10 - 13:35
SPAIN	13:35 - 14:00
UNITED KINGDOM	14:00 - 14:25



SCHEDULES

PERFORMANCES AND CONFERENCES

08 MAY 2023: SEMI-FINAL 1 - DRESS REHEARSAL & JURY SHOW

PERFORMANCE	TIME
Semi-Final 1 - Dress Rehearsal 1 (including Italy, Germany & France performance) (No audience)	13:30 - 16:15
Semi-Final 1 - Dress Rehearsal 2 (including Italy, Germany & France performance) Jury Show (with audience)	20:00 - 22:30

09 MAY 2023: SEMI-FINAL 1 - DRESS REHEARSAL & BROADCAST

PERFORMANCE / CONFERENCE	TIME
Semi-Final 1 - Dress Rehearsal 3 (with audience) (Stand ins for Italy, Germany & France chat only)	13:30 - 15:45
Semi-Final 1 - Live Broadcast (including Italy, Germany & France chat only)	20:00 - 22:10
Media Conference 10 qualifiers + Draw for Grand Final* Media Conference Room (Convention Centre)	22:30 - TBA

10 MAY 2023: SEMI-FINAL 2 - DRESS REHEARSAL + JURY SHOW

PERFORMANCE	TIME
Semi-Final 2 - Dress Rehearsal 1 (including Spain, Ukraine & UK performance) (No audience)	13:30 - 16:15
Semi-Final 2 - Dress Rehearsal 2 (including Spain, Ukraine & UK performance) (with audience)	20:00 - 22:30

11 MAY 2023: SEMI-FINAL 2 - DRESS REHEARSAL + BROADCAST

PERFORMANCE / CONFERENCE	TIME
Semi-Final 2 - Dress Rehearsal 3 (with audience) (Stand ins for Spain, Ukraine & UK chat only)	13:30 - 15:45
Semi-Final 2 - Live Broadcast (including Spain, Ukraine & UK chat only)	20:00 - 22:10
Media Conference 10 qualifiers + Draw for Grand Final* Media Conference Room (Convention Centre)	22:30 - TBA

12 MAY 2023: GRAND FINAL - DRESS REHEARSAL + JURY SHOW

PERFORMANCE	TIME
Grand Final - Dress Rehearsal 1 (No audience)	12:00 - 16:45
Grand Final - Dress Rehearsal 2 (with audience)	20:00 - 00:00

13 MAY 2023: SEMI-FINAL 2 - DRESS REHEARSAL + BROADCAST

PERFORMANCE / CONFERENCE	TIME
Grand Final - Dress Rehearsal 3 (with audience)	13:00 - 17:00
Grand Final - Live Broadcast	20:00 - 00:00
Winner's Media Conference Media Conference Room (Convention Centre)	00:00 - TBA

*The draws to establish which half of the Grand Final the 10 Qualifying countries from each Semi-Final will perform in will happen before their press conference begins. The 4 remaining countries from the Big 5 will choose their half of the Grand Final after their TikTok Live on Saturday 6 May. The draws will be streamed live on one of the official ESC digital platforms.

MEDIA ACCREDITATION

Collection

Media accreditation passes can be collected from the Accreditation Centre, located in the Box Office outside the main entry to the ACC Liverpool.

You will need to collect your own accreditation pass and show the same photo ID you used to apply for accreditation.

The Accreditation Centre will be open during the following times:

DATE (APRIL)	TIME
Friday 14 April	07:00 – 19:00
Saturday 15 April	07:00 – 19:00
Sunday 16 April	07:00 – 19:00
Monday 17 April	07:00 – 19:00
Tuesday 18 April	07:00 – 19:00
Wednesday 19 April	07:00 – 19:00
Thursday 20 April	07:00 – 19:00
Friday 21 April	07:00 – 20:00
Saturday 22 April	07:00 – 20:00
Sunday 23 April	07:00 – 20:00
Monday 24 April	07:00 – 20:00
Tuesday 25 April	07:00 – 20:00
Wednesday 26 April	07:00 – 20:00
Thursday 27 April	07:00 – 20:00
Friday 28 April	07:00 – 20:00
Saturday 29 April	07:00 – 20:00
Sunday 30 April	07:00 – 20:00

DATE (MAY)	TIME
Monday 1 May	07:00 – 20:00
Tuesday 2 May	07:00 – 20:00
Wednesday 3 May	07:00 – 20:00
Thursday 4 May	07:00 – 20:00
Friday 5 May	07:00 – 20:00
Saturday 6 May	07:00 – 20:00
Sunday 7 May	12:00 – 14:00 (for media only)
Monday 8 May	07:00 – 19:00
Tuesday 9 May	08:00 – 20:00
Wednesday 10 May	08:00 – 20:00
Thursday 11 May	08:00 – 20:00
Friday 12 May	06:00 – 20:00
Saturday 13 May	06:00 – 20:00

ACCREDITATION

Accreditation is a joint operation between the European Broadcasting Union (EBU) and the Host Broadcaster (BBC). Its purpose is to identify accredited individuals and their role or function at the Eurovision Song Contest 2023 and to grant accredited individuals access to specific areas of the premises, determined by the category (and, where applicable, the subcategory) under which they are accredited. All accreditations shall be submitted through the EBU's accreditation system eventgo.

The process of collecting, processing and documenting personal data via the accreditation system must be fully in accordance with the EU General Data Protection Regulation (GDPR), which ensures and guarantees the protection of personal data within the European Union. This means that each individual shall apply for accreditation personally. As accreditation also plays a role in keeping the Eurovision Song Contest secure, a vetting process shall be a fundamental part of the procedure. By applying for accreditation, you automatically agree and accept that your personal information may be transmitted by the EBU and the Host Broadcaster to local authorities.

Access entitlement

Access is only permitted with a valid Accreditation Card. The Category is indicated on the Accreditation Card and, to improve visibility, has a designated colour. Accreditation issued for a specific Category may not be used by anyone who does not meet the requirements applicable to that Category. If accreditation is linked to the performance of a specific function, the person using such an accreditation must be qualified accordingly and must perform that function.

An Accreditation Card gives cardholders the right to access specific areas of the premises needed to perform their official function. Access to specific areas of the premises is determined by the Category and the respective entitlements. Within the venue, the Accreditation Card is scanned upon arrival and departure of the premises, and/or visually checked by designated security staff to ensure that accredited individuals' access is limited to the areas to which they are entitled. Access to (a) particular area(s) may change during the event, without prior notice, at the discretion of the EBU and/or the Host Broadcaster, for production, logistic or security reasons.

The EBU is in charge of the implementation and accreditation process, and may increase or decrease the quotas within any Category at any time, including during the Event weeks. Filming during the Event is reserved for Accredited Press and designated persons of the Delegations only. Use of wireless equipment (e.g., microphones and cameras) is strictly prohibited on the premises at all times and may be confiscated by the Host Broadcaster or EBU staff. It shall be returned, upon request of the owner of the equipment, when leaving the premises. The EBU and/or Host Broadcaster shall have no responsibility for the storage of the confiscated equipment and shall have no responsibility to return any unclaimed equipment.

Media categories:

If your application is successful, you will be allocated Media accreditation in one of these categories:

- M1 - INTERNATIONAL MEDIA** (outlets with a global reach and/or from a non-participating country)
- M2 - NATIONAL MEDIA** (outlets that serve the entirety of a participating country)
- M3 - REGIONAL & LOCAL MEDIA** (outlets that serve communities in a specific part of a participating country)
- M4 - ONLINE Media Centre ACCESS ONLY**
- FM - FAN COMMUNITY MEDIA** (outlets solely dedicated to coverage of the Eurovision Song Contest)
- FM4 - ONLINE Media Centre ACCESS ONLY**

Those with accreditations M 1 – 3 and FM will be able to access the event onsite in Liverpool and the Online Media Centre. M4 and FM4 accreditation gives offsite access to the Online Media Centre only.



Accreditation Card

The Accreditation Card is strictly personal, not transferable and not valid as a show ticket. It is mandatory to carry the card visibly at all times within the venue/premises. Only performing artists are allowed to take off their card within the vicinity of, or on the stage, upon instruction of the production crew. The card is the property of ESC 2023 and EBU/BBC reserves the right to withdraw or deactivate a card should it be deemed necessary. By carrying the card, you accept the Terms and Conditions for accredited individuals, as available on Eurovision.tv. You also agree to follow instructions from Safety and Security staff.

Damage or Loss

In case of loss or theft of the Accreditation Card, this must be reported immediately at the Accreditation Centre. The EBU and/or the Host Broadcaster may impose a charge of £50 to replace the card, as indicated in the ESC 2023 Terms and Conditions. If you find an Accreditation Card, please hand it over to the Accreditation Centre immediately.

Accreditation Centre

Your delegation host will issue your delegations accreditations to the HoD.

PHOTOGRAPHERS

Briefing

All accredited photographers are expected to attend a briefing on Monday 8 May at 11:00 in the Media Centre (Hall C of Liverpool Exhibition Centre).

This briefing will outline the opportunities for photographers, access to prime positions and expected behaviours.

Lockers

Lockers are located in the Media Centre and are available for use on a first come, first served basis. All items left in lockers are at the user's own risk. ESC2023 accepts no responsibility of liability for any theft or damage to items left in lockers.

To collect a locker key, please see the Media Operations team at the Media Centre help desk.

Photo positions

Photographers are permitted to work in designated areas inside the Arena during the first dress rehearsals on 8, 10 and 12 May. Access to the Arena will only be permitted during set times and this will be managed by the Media Operations team.

Selected photographers will also be permitted to work inside the Arena during the live shows (Semi-Finals and Grand Final). Access to these shows will be via a supplementary access device, which will be distributed by the Media Operations team.

Other photo opportunities will be made available in a designated area prior to each of the following media conferences:

- Semi-Final 1 – qualifiers
- Semi-Final 2 – qualifiers
- Grand Final – winners

Additionally, photographers may shoot the first few minutes of each of the scheduled media conferences.

Photo work areas

Photographers can file from the Media Centre and the prime positions in the Arena (noting that access to these positions is limited). Both areas are covered by Wi-Fi plus high speed cabled internet – adaptors are not provided, so please bring your own if required.

Special requests

For any special requests, including remotes, please contact speak to the Event Photo Manager on site.

Mifi devices

Please note that use of mifi devices or personal hotspots (tethering) are not permitted for use in the venue.

Tripods

Tripods cannot be used in the Arena.



SAFETY & SECURITY

Security screening

The planning and implementation of security at ESC 2023 has been the responsibility of the Security Team at ACC Liverpool, Merseyside Police, Liverpool City Council and BBC Corporate Security. Our aim is to provide a safe and secure event for all to enjoy. In order to support this, we have created secure venues and have introduced security protocols. We appreciate your support in helping to make this a great event where everyone feels secure to enjoy themselves.

All accredited media will be subject to airport-style searches at the entry point to the venue. Please be aware that the following items are not permitted in the venue at any time:

- Animals (except service animals)
- Fireworks
- Firearms
- Weapons
- Dangerous objects
- Any racist, xenophobic, or discriminatory material or that which contains political and/or religious views including protest materials.
- Any item that is illegal to carry or possess under UK Law, including controlled drugs.
- Noisemaking devices likely to impact on competitors and spectator experience including vuvuzelas, horns, air horns, rattles, loud hailer, musical instruments.
- Glass containers
- Items for sale or distribution (unauthorised.) Any items individuals could distribute, hawk, sell, offer, expose for sale, or display for marketing, promotional or commercial purposes including flyers, pamphlets & promotional materials.
- Clothing, items, or signage with the likely purpose of engaging in ambush marketing
- Any other items at the discretion of the Venue or ESC which are likely to have an adverse effect on the successful delivery of the ESC.

Wireless equipment

Please also be aware that use of remote wireless equipment (eg: microphones and cameras) is strictly prohibited in the venue.

Alcohol and drugs

You are not permitted to bring alcoholic drinks into the venue however you may purchase them once inside. Please be mindful, however, that the Media Centre is a professional working environment and disruptive behaviour resulting from being under the influence of alcohol may lead to your accreditation being removed.

In the UK it is illegal for anyone to possess, supply or produce controlled drugs. Therefore, purchasing and possessing drugs is punishable and the authorities have a zero-tolerance policy. You are therefore not permitted to possess or use drugs anywhere inside the venue.

Luggage

Please do not bring your luggage to the venue – there are no storage

facilities and only bags up to 22” x 14” x 9” will be permitted on site. Instead, please leave your luggage at your accommodation or use one of the many luggage storage facilities in the city.

Accreditation

You must wear your accreditation pass, and keep it visible, at all times while in the venue.

Smoking and vaping

Smoking or vaping inside any part of the venue is strictly prohibited. Please use the designated smoking areas outside the venue.

Cameras and surveillance

Footage is recorded in and around the ACC arena for security purposes. The images made are monitored by police and can be used by the authorities at a later stage if needed.

Emergency phone numbers

- If there is an emergency situation and you need either the police, ambulance or fire service, ring 999
- In a non-emergency, please ring 101
- Worldwide emergency number – 112

Medical

First aid

If you require first aid or medical assistance while in the venue, please advise your closest steward or member of the security team, or ask at the Media Centre help desk and they will contact them on your behalf.

Hospitals

The nearest hospital, which also has an accident and emergency (A&E) department, is Royal Liverpool Hospital, Mount Vernon Street, Liverpool L7 8YE.

If you have been to Liverpool before, please note that the Royal Liverpool Hospital has now moved. A&E is accessible via Mount Vernon Street (L7 8YE), off Prescott Street.

Pharmacies

There are several pharmacies within a short walk of the venue, including: Boots – 9-11 Church St, L1 1DA. Open Mon-Sat 09:00 – 19:00, Sun 11:00 – 17:00
Cohen’s Chemist – 30 Argyle St, L1 5DL. Open Mon-Fri 09:00 – 18:00
Superdrug – 11-17 Parker St, L1 1 DJ. Open Mon-Fri 08:30 – 18:00, Sat 09:00 – 17:30, Sun 11:00 – 17:00

Covid 19 measures

While there are no requirements for testing or wearing or masks in the United Kingdom, if you are feeling unwell, please follow good practice. Protect fellow travellers, visitors and staff by self-isolating at your accommodation and avoid contact with those attending the venue.

How you can help

- Please treat all the security staff within the venue courteously and follow their instructions.
- Always wear your accreditation in a clearly visible position and allow inspection by Security when required.
- Respect the accreditation zoning of the venue which has been done for safety and security. Access control signs will clearly indicate areas that your accreditation allows you access to.
- Please do not hesitate in reporting anything suspicious or any concerns you have to security staff, police, or any venue staff.
- Do not leave baggage or belongings unattended.

TIPS ON STAYING SAFE WHEN YOU'RE OUT AND ABOUT IN LIVERPOOL

Planning to visit Liverpool city centre to enjoy the cultural festivities and celebrations? Read these top tips on staying safe when you're out and about:

- Where possible, try to plan your journey in advance. You can view bus and train times and buy your tickets online via the MerseyTravel website: merseytravel.gov.uk
- Keep all valuables like phones, wallets and purses hidden. Keep your bags close or worn across your body.
- If you need to withdraw money from a cash machine, only take what you need and make sure you keep your PIN covered.
- If you are attending with a group, look out for each other and arrange meeting points throughout the day.
- Make sure your mobile phone is fully charged and consider using a power-saving mode so you can always use it if needed.
- If you plan on drinking alcohol, pace yourself and know your limits. Keep a close eye on your drinks and do not leave them unattended.
- Stay aware of your surroundings and try to stick to open, well-lit areas.
- Need a taxi? You can hail black cabs on the street and if they are available, they will have an illuminated 'TAXI' sign on the roof – otherwise, they are occupied or out of service. If you wish to use a private hire taxi, you must pre-book via phone or app.
- If you see someone in trouble, ask for assistance from staff or security officer. Always consider your own safety before attempting to intervene.

REPORTING ACCESS RULES

1. PREAMBLE

The Eurovision Song Contest (the “ESC”) is an international coproduction by broadcasting organisations having the status of Members of the European Broadcasting Union (the “EBU”) and which is carried out under the auspices of the European Broadcasting Union, L'Ancienne-Route 17 A, 1218 Le Grand Saconnex, Geneva, Switzerland, as part of the television programme exchange known as Eurovision.

- These ESC Reporting Access Rules (the “Rules”) contain the terms and conditions define the extent to which
- Non-Rights Holders are allowed to use of audio-visual images and audio sounds of *the 2023 ESC Shows and the Ancillary Materials* – as defined in Section 6 of these Rules - (the “ESC Material”);
 - On-Site Accredited Media are allowed to film/record content at the ESC venues – (the “Filmed/Recorded Content”) for the sole purposes of reporting on the ESC during the ESC period.

The 2023 ESC (including all ESC Material and **Filmed/Recorded Content**) is subject to, and protected by, copyright and related rights. Any transmission or filming outside the scope of these Rules by Non-Rights Holders must be expressly authorised by the EBU in writing. Rights Holders are granted exclusive rights in their respective territories to Broadcast, transmit or make available On-Demand of the ESC Material. Such exclusive rights must be respected. No other organisation may Broadcast transmit or make available On-Demand ESC Materials, other than as specifically permitted by these Rules. No live access to the ESC Material shall be granted to Non-Rights Holders.

Except as foreseen under these Rules, Non-Rights Holders shall not be allowed to Broadcast, stream and/or make available and/or otherwise exploit, on a live, delayed or On-Demand basis, via any transmission methods the ESC Materials, in whole or in part, even if no Rights Holder has been granted rights in the Non-Rights Holder’s territory.

Insofar as news reporting is concerned, these Rules are subject to applicable national laws and regulations on news access practices. In specific cases, the EBU may agree with the Participating Broadcasters in their particular territories to issue supplemental news access rules for such territories, which shall supersede these Rules.

Terms capitalised hereunder shall have the meaning set out in the Definitions listed under Section 6 hereafter.

2. ESC MATERIAL ACCESS RULES FOR NON-RIGHTS HOLDERS

Any use of ESC Material is subject to the following:

2.1 AUDIOVISUAL ACCESS RULES TO LIVE SHOWS

2.1.1 Non-Rights Holders may use, on a free of charge basis, (except for technical costs, if any, and for the usual rights payments to national music collecting societies) **Live Shows Materials** as follows:

NON-RIGHTS HOLDERS	FOR EBU MEMBERS	FOR OTHER MEDIA
Use and Length restriction	<p>– Inclusion of Live Show Materials is permitted up to a maximum of 3 minutes per Live Show</p> <p>– <i>in News Bulletins and strictly in a news context in general current affairs programmes.</i></p> <p>– <i>in ESC Related Online Publication (i.e. in relation to editorial news reporting on and/or coverage of the ESC for online publication on digital platforms).</i></p> <p>The same 3 minutes from each Live Show need to be used in the News Bulletins and general current affairs programmes and ESC Related Online Publications</p>	<p>– Inclusion of Live Show Materials is permitted up to a maximum of 2 minutes per Live Show</p> <p>– <i>In regularly scheduled daily News Bulletins only.</i></p> <p>– <i>in ESC Related Online Publication (i.e. in relation to editorial news reporting on and/or coverage of the ESC for online publication on digital platforms).</i></p> <p>The same 2 minutes from each Live Show need to be used in the News Bulletins and ESC Related Online Publications.</p>
No song can be used in its entirety and no more than ten (10) seconds of each song can be used.		
	– Broadcast on Television and Radio	
	– On-Demand Use of the entire News Bulletins and general current affairs programmes possible only on	– On-Demand Use of the entire News Bulletins possible only on
	– <i>Fully Owned Catch-up TV Services,</i>	– <i>Fully Owned Catch-up TV Services,</i>
Allowed Platforms	<p>– on Fully Owned Websites (including digital news platforms which are predominantly for News and current affairs related content) and</p> <p>– on Social Media Platforms (excluding YouTube).</p>	<p>– Fully Owned Websites (including digital news platforms which are predominantly for News and current affairs related content) and</p> <p>– Social Media Platforms (excluding YouTube).</p>
	– On-Demand use of the ESC Related Online Publications on	
	– Social Media Platforms (excluding YouTube) and	
	– Fully Owned Websites (including digital news platforms which are predominantly for News and current affairs related content)	
Duration of use	<p>– Broadcast on Television and Radio allowed within 48 hours of the Semi-Finals and Final respectively.</p> <p>– On-Demand Use of the entire News Bulletins or general current affairs programmes possible for no more than for one month after the Final.</p> <p>Each News Bulletins and/or general current affairs programme and ESC Related Online Publication may only be published/posted once on each Allowed Platform.</p>	<p>– Broadcast on Television and Radio allowed within 24 hours of the Semi-Finals and Final respectively.</p> <p>– On-Demand Use of the entire News Bulletins possible for no more than for one month after the Final.</p> <p>Each News Bulletin and ESC Related Online Publication may only be published/posted once on each Allowed Platform.</p>

2.1.2 In addition, the following conditions shall be respected:

- a) No stand-alone use can be made;
- b) No song must be used in its entirety and no more than ten (10) seconds of each song may be used;
- c) The mention “*COURTESY OF BBC AND EBU*” shall be included as an on-screen credit for the whole duration of the material used;
- d) Use of material is subject music rights clearance as described under Section 4 g) hereafter;
- e) Use of the extracts from the Live Shows with national commentaries can be used only with the written permission of the relevant Rights Holder in the particular country and in accordance with these Rules.
- f) Embedding of the live streams of the Live Shows in any form or way is prohibited.
- g) ESC Material shall not be exploited, distributed, shared, transferred, or otherwise be made available or provided to any third party.
- h) Any use of content beyond the time periods and the context detailed above is prohibited except with the express prior written authorisation of the EBU.

2.2 RADIO ACCESS RULES

Non-Rights Holder radio stations may use the audio track of the Live Shows in their general current affairs programme/News Bulletins (EBU Members) and News Bulletins (non-EBU Members) in their respective territories subject to the following conditions:

- a) Non-Rights Holders shall not Broadcast or include their own commentary or similar coverage of any Live Show, whether on a live or delayed basis, or any other material obtained while inside the ESC venues, including interviews.
- b) Commentaries of the ESC events taped from the television coverage of a Rights Holder in a particular territory can only be used with the express written permission of the Rights Holder.
- c) All other conditions listed in Section 2.1 above apply mutatis mutandis to this Section 2.2.

2.3 ANCILLARY MATERIAL ACCESS RULES

2.3.1 TURQUOISE CARPET MATERIAL (if made available) - 7 May 2023 (SUNDAY EVENING)

ON-SITE ACCREDITED MEDIA/ NON-RIGHTS HOLDERS	FOR EBU MEMBERS	FOR OTHER MEDIA
Platforms allowed	All platforms (Broadcast and On-Demand subject to 2.3.3)	All platforms (Broadcast and On-Demand subject to 2.3.3)
Live streaming/retransmission is strictly prohibited		
Length restriction	Upload and use in entirety prohibited	Upload and use in entirety prohibited
Usage allowed until	Unlimited	Unlimited

2.3.2 PRESS CONFERENCES MATERIAL ACCESS RULES

ON-SITE ACCREDITED MEDIA/ NON-RIGHTS HOLDERS	FOR EBU MEMBERS	FOR OTHER MEDIA
Allowed platforms	All platforms (Broadcast and On-Demand subject to Sections 2.3.3 and 4)	All platforms (Broadcast and On-Demand subject to Sections 2.3.3 and 4)
Live streaming/retransmission is strictly prohibited		
Length restriction	Upload and use in entirety prohibited	Upload and use in entirety prohibited
Usage allowed until	Unlimited	Unlimited

2.3.3 CONDITIONS

- In addition, when using the above-mentioned Ancillary Materials, the following conditions shall always be respected.
- a) Non-Rights Holders must give an on-screen credit to read as follows “COURTESY OF BBC AND EBU” for the whole duration of the use of the Ancillary Material.
- b) Embedding the Live stream of the Ancillary Material provided by the EBU on YouTube is permitted only on proprietary channels or Fully Owned Websites. No live streaming on any platform is permitted.
- c) No use of Ancillary Material and/or any other material made available/live streamed on the Online Media Centre (“Online Ancillary Content”) is allowed to be downloaded or live streamed in any manner whatsoever. The EBU will make available on the Online Media Centre a link to Ancillary Materials that can be used subject to the above-mentioned rules.

2.4 Sources to obtain access to extracts from ESC Materials

Non-Rights Holders may get access to ESC Materials for use in accordance with the present Rules by contacting individual Participating Broadcasters (if their country is represented in the ESC).

In addition, if the above is not possible, the EBU may make available edited extracts that can be used subject to the above-mentioned Rules and can be obtained by sending a request to press@eurovision.tv.

2.4 CLIPS ON OFFICIAL EUROVISION SONG CONTEST YOUTUBE CHANNEL

- All Non-Rights Holders may always embed on their Fully Owned Websites non-live ESC clips published on the official ESC YouTube channel.
- All other uses are fully restricted.
- In particular, but not limited to, embedding live ESC clips and live streams of the Live Shows is strictly prohibited in all cases; On-Demand and Broadcast use, as well as publication, reproduction on non-proprietary platforms, e.g. YouTube or Social Media Platforms are strictly restricted.

REPORTING ACCESS RULES

3. FILMING RULES FOR ON-SITE ACCREDITED MEDIA

Only On-site Accredited Media (M and FM passes) shall be authorised to film/record at the First Dress Rehearsals for each Live Show at the ESC venues (“Rehearsal Content”) and to use the edited content filmed/recorded by them (“Filmed/Recorded Rehearsal Footage”) as described hereafter and subject to Sections 3.3 and 4 below.

For the avoidance of doubt, it shall be strictly prohibited to use, reproduce, film, record, disseminate, live stream in any manner whatsoever, any rehearsal content that may be made available/live streamed through the Online Media Centre (“Online Rehearsal Content”).

Holding an accreditation card shall in no case confer on his/her holder the right to originate or broadcast any transmission, programming or feed, including via the Internet or Mobile Platform, from any of the ESC venues.

3.1. FILMING AT THE VENUE

3.1.1 FIRST and SECOND DELEGATION REHEARSALS

 No filming/recording is allowed. These are closed rehearsals, and therefore no Media access is permitted.

3.1.2 TURQUOISE CARPET AND PRESS CONFERENCES

 Filming/recording allowed, subject to applicable health & safety restrictions. **Same restrictions as under 2.3 above.**

3.1.3 FIRST DRESS REHEARSALS - 8/10/12 MAY 2023 (AFTERNOON)

 Subject to Section 3.3 below and to applicable health & safety restrictions, open to On-site Accredited Media with the opportunity to film/record these rehearsals only within designated areas and to use Filmed/Recorded Rehearsal Footage from the First Dress Rehearsals as follows:

ON-SITE ACCREDITED MEDIA	FOR EBU MEMBERS	FOR OTHER MEDIA
Use and Length restriction	<ul style="list-style-type: none">– Inclusion of Filmed/Recorded Rehearsal Footage is permitted up to a maximum of 3 minutes per rehearsal (no more than 30 seconds per song)– in <i>News Bulletins</i> and strictly in a news context in <i>general current affairs programmes</i>.– in <i>ESC Related Online Publication</i> (i.e. in relation to editorial news reporting on and/or coverage of the ESC for online publication on digital platforms). <p>The same 3 minutes from each First Dress Rehearsal need to be used in the News Bulletins and/or general current affairs programmes and/or ESC Related Online Publications.</p>	<ul style="list-style-type: none">– Inclusion of Filmed/Recorded Rehearsal Footage is permitted up to a maximum of 2 minutes per rehearsal (no more than 30 seconds per song)– in regularly scheduled daily <i>News Bulletins only</i>.– in <i>ESC Related Online Publication</i> (i.e. in relation to editorial news reporting on and/or coverage of the ESC for online publication on digital platforms). <p>The same 2 minutes from each First Dress Rehearsal need to be used in the News Bulletins and/or ESC Related Online Publications.</p>

NB: It is prohibited to make available (i) full individual songs performed during the First Dress Rehearsals, and/or (ii) more than 30 seconds per song and/or (iii) the entire Dress Rehearsals.

	– Broadcast on Television and Radio	
Allowed Platforms	<ul style="list-style-type: none">– On Demand use of the entire News Bulletin and/or general current affairs programmes possible only on– Fully Owned Catch-up TV Services,– Fully Owned Websites (including digital news platforms which are predominantly for News and current affairs related content) and– Social Media Platforms (excluding YouTube).	<ul style="list-style-type: none">– On Demand use of the entire News Bulletins possible only on– Fully Owned Catch-up TV Services,– Fully Owned Websites (including digital news platforms which are predominantly for News and current affairs related content) and– Social Media Platforms (excluding YouTube).
	<ul style="list-style-type: none">– On-Demand use of the ESC Related Online Publications on– Social Media Platforms (excluding YouTube) and– Fully Owned Websites (including digital news platforms which are predominantly for News and current affairs related content).	

Live streaming/retransmission is strictly prohibited

Duration of use	<ul style="list-style-type: none">– Broadcast allowed until 15 May 2023 (23.59 CEST)– On-Demand Use of the entire News Bulletin and/or general current affairs programmes possible for no more than for one month after the Final.	<ul style="list-style-type: none">– Broadcast allowed until 14 May 2023 (23.59 CEST)– On-Demand Use of the entire News Bulletins possible for no more than for one month after the Final.
	– Each News Bulletin and/or general current affairs programme and ESC Related Online Publication may only be posted once on each Allowed Platform.	– Each News Bulletin and ESC Related Online Publication may only be posted on each Allowed Platform.

3.1.4 SECOND (JURY) DRESS REHEARSALS – THIRD (FAMILY SHOW) DRESS REHEARSALS - LIVE SHOWS

Access to these Rehearsals/Live Shows is not permitted without a ticket. Filming and/or recording inside the Arena during the Rehearsals/Live Shows  (even if in possession of a ticket) is strictly prohibited. For the use of material from the Live Shows, please refer to Section 2.1 of these Rules.

3.2 PHOTOGRAPHY RULES FOR ON-SITE ACCREDITED MEDIA

 A-Pool: international photo/news agency photographers

A selection of international photo/news agency photographers will be granted access to a photo pool area on the Arena floor (equipped with power and wired LAN) during Dress Rehearsals and Live Shows.

Agency photographers can apply via press@eurovision.tv

Notice whether the application has been approved will be given as soon as practically possible and will indicate for which of the Dress Rehearsals and/or the Live Shows it applies.

The special A-pool badge will be provided by the EBU with further specific instructions in due time before the respective Dress Rehearsals/Live Shows for which access is granted;

Conditions set out under Sections 3.3 and 4 below shall apply similarly to photographs.

3.3. SPECIFIC CONDITIONS TO BE RESPECTED FOR FILMING/RECORDING/TAKING PHOTOGRAPHS

- 3.3.1** Filming, recording and taking photos at the ESC venues is permitted in expressly authorized areas provided that content filmed, recorded, or photographed.
- a) respects the ESC core Values i.e. universality, inclusivity, diversity and unity.
 - b) does not intrude on the privacy of individuals and especially contestants, artists and staff.
 - c) respects the artistic image of the contestants and their personality rights and does not alter or change, by any means the factual reality relating to any contestant (including his/her performances) and/or is no used so as to suggest an endorsement between contestants and the media outlet itself or with any third parties.
 - d) does not infringe intellectual property rights or other rights of the EBU, the Host Broadcaster, its Members and of the contestants.
 - e) does not bring into disrepute or interfere with the preparations, the rehearsals, the Live Shows and any ancillary ESC activity.
 - f) is not for commercial and/or advertising purposes and must not be used to promote any third party or the products or services of any third party.
 - g) is not made with the aim to politicize or instrumentalize the ESC or to convey any political, religious, or commercial message.
 - h) is respectful and is not discriminatory, offensive, hateful, or defamatory.
 - i) adheres to established good media practices.
 - j) respects the limits set out for filming, recording, or taking photographs under these Reporting Access Rules.

Without prejudice of the application of Section 3.3.3 below, any Filmed/Recorded Content which is deemed discriminatory, harmful or damaging, shall be promptly removed upon the EBU's/the Host Broadcaster's request.

3.3.2 In addition to the conditions laid down above, filming at the ESC venues and use of Filmed/Recorded Content is subject to the following conditions:

- a) It is prohibited to originate, Broadcast or live stream any transmission, programming or feed, including via the Internet or mobile platforms any Live Show Content, Rehearsal Content and/or Ancillary Materials from any of the ESC venues (including any such images or sounds from any of the screens on the ESC venues), whether directly or incidentally, to video/audio online platforms (including but not limited to on Fully Owned Websites, including digital news platforms which are predominantly for News and current affairs related content), YouTube, TikTok, Instagram, Facebook, Twitch, Twitter, etc.) during times when Rehearsals or the Live Shows are in progress and publishing afterwards any such video/audio content deliberately or inadvertently containing Live Show Content, Rehearsal Content and/or Ancillary Materials that may have been recorded in the Press Centre working areas or any other area in the ESC venues during rehearsals or the Live Shows without express written permission from the EBU.
- b) Screens and security are not allowed to be filmed at any time.
- c) On-site Accredited Media filming/recording and uploading content need to clear the music rights with the relevant music collecting societies (see Section 4 g) hereafter).
- d) The number of crew members from a single media outlet attending the First Dress Rehearsals should be kept to a minimum.
- e) Use of wireless equipment in any of the ESC venues is strictly forbidden.
- f) On-site Accredited Media remain fully responsible for all their equipment. Damage and theft thereof are not the responsibility of the EBU and/or of the Host Broadcaster.
- g) No storage of any kind can be provided onsite prior to or between filming sessions.
- h) On-site Accredited Media recording or filming are fully responsible for all damages to the ESC Venues occurring as a result of their activities, and for paying for all repairs deemed necessary.
- i) Content filmed at the ESC venues, including Rehearsal Content and Filmed/Recorded Content shall not be exploited, distributed, sold, shared, transferred or otherwise be made available or provided to any third party except for Non-Rights Holders international News Agencies, which may make Filmed/Recorded Content available to their regular customers, in accordance with their standard distribution procedures and the present Rules, with the prior written consent of the EBU.
- j) Monetizing directly or indirectly any content related to your attendance at the ESC, whether in the Media Centre or in any other part on the ESC venues at any time, via instant revenue streaming features such as YouTube's Super Thanks, Tiktok's LIVE Gifts, etc., is prohibited.
- k) Any and all health & safety restrictions as may be applicable from time to time, including the security measures and Health & Safety Protocol for the ESC.
- l) The provisions of the Accreditation Handbook (including Terms and Conditions for accreditation).

3.3.3 The EBU reserves the right to suspend access to the ESC venues to On-site Accredited Media in breach of any provisions these Rules. Without limiting any other remedy or sanction available, accreditations may be suspended by the EBU in its sole discretion, without notice for the whole duration of the ESC and from future editions of the ESC.

4. GENERAL UNDERTAKINGS

- a) ESC Material and/or Filmed/Recorded Content shall be used only in strict accordance with these Rules.
- b) It is prohibited to embed the live streams of the Live Shows in any form or way.
- c) It is prohibited to use, download, reproduce, film, live stream and/or disseminate in any manner whatsoever Online Content.
- d) ESC Material and Filmed/Recorded Content must not be used in advertising or in any form of commercial content, or in connection with the promotion of any brand, product or service, unless expressly authorised by the EBU. No advertising or other message or promotion (including any broadcast sponsorship) shall be placed before, during or after the broadcast of ESC Material or Filmed/Recorded Rehearsal Content, in such a manner as to imply an association or connection between any third party, or any third party's product or service, and the ESC, the EBU or the Participating Broadcasters.
- e) Non-Rights Holders and On-site Accredited Media shall not advertise, market or promote the availability of ESC Material, Rehearsal Content, Filmed/Recorded Content, Online Content on any website or on any other platform controlled by the Non-Rights Holders.
- f) The ESC or EBU trademarks and artwork may only be used in an editorial context for informational purposes in order to provide factual reporting and coverage of the ESC. The ESC or EBU trademarks and artwork can be used to identify or illustrate news reports related to the ESC. However, they shall not be used in any form of advertising or commercial content and/or so as to suggest an endorsement and/or a partnership with the EBU and/or the ESC, whether with the Non-Rights Holders and/or On-site Accredited Media themselves or with any third parties.
- g) Non-Rights Holders and On-site Accredited Media using ESC Material and/or Filmed/Recorded Content (hereafter “They”) represent to the EBU that, in respect of rights in all musical works and sound recordings which are used in the ESC Material and/or the Filmed/Recorded Content, They have appropriate licence agreements or arrangements with, and be liable for and pay all fees due to, the appropriate music collecting societies, organizations or similar bodies to enable them to exercise the use authorised by these Rules. For the avoidance of doubt, They shall have for sole liability to clear those rights as are normally controlled by a performing rights collective administration society, or similar performing rights music collecting societies. By using ESC Material/ Filmed/Recorded Content, They acknowledge and agree that They shall hold the EBU, the Host Broadcaster, the Rights Holders harmless and fully indemnified against any claim arising out from any use made in breach of the present Rules and shall defend, indemnify and hold harmless all the Rights Holders, the EBU and the Host Broadcaster) from and against and loss, damages, costs and expenses arising out such claims.

5. APPLICABLE LAW AND JURISDICTION/PREVAILING VERSION

The present Rules are submitted to Swiss Law and the courts of Geneva (Switzerland) shall have exclusive jurisdiction.

The present Rules shall be published on eurovision.tv and in other ESC related publications. The version published on eurovision.tv shall prevail.

REPORTING ACCESS RULES

6. DEFINITIONS

Ancillary Materials shall mean the Press Conference Material and the Turquoise Carpet Material.

Arena shall mean the area where the Live Shows and all official rehearsals take place.

Broadcast shall mean the distribution or transmission of audio and/or audio-visual programmes for reception on a television receiver, computer monitor, mobile device, radio, or other devices now known or hereafter devised.

ESC shall mean the Eurovision Song Contest and all related ESC events.

ESC Material shall mean the Live Shows Materials and the Ancillary Materials

ESC Related Online Publication shall mean editorial news reporting on the ESC of Non-Rights Holders and/or On-site Accredited Media for online publication.

ESC venues shall mean all and all ESC related venues and areas which require an accreditation card or ticket to gain access, including the Arena, the Press Conference room, the Press Centre, the Delegation Bubble, the Commentators Lounge, the Turquoise Carpet, the Eurovision Village.

EBU Members shall mean those broadcasters which are Members of the EBU and/or which participate in the Eurovision News Exchange (EVN/EVS).

Filmed/Recorded Content shall mean the content that On-site Accredited Media have filmed/recorded at the ESC venues, which includes, without limitation, interviews, Filmed/Recorded Rehearsal Footage, Press Conference Material, Turquoise Carpet Material.

Filmed/Recorded Rehearsal Footage shall mean the edited Rehearsal Content that has been filmed/recorded by On-site Accredited Media and which can be used according to these Rules.

Fully Owned Catch-up TV Services shall mean a service which is provided on a non-linear basis under the editorial control of the Non-Right-Holder via a set-up whereby individual users may watch a TV programme at the time and place of reception of their choice and which is made available to the viewer via any technical means during 31 days after its linear transmission on television via streaming or for temporary download;

Fully Owned Websites shall mean the official websites owned and operated under the editorial control of the Non-Right-Holder, (including digital news platforms which are predominantly for News and current affairs related content).

Host Broadcaster shall mean the EBU Member entrusted with the organisation and production of the ESC, which for 2023 shall be [the BBC].

Internet means the on-line global communications matrix which interconnects, using TCP/IP protocol and/or related protocols, individual computers and/or computer networks.

Jury Rehearsals shall mean the second dress rehearsals due to take place on the evenings preceding each Live Show and during which the national juries shall vote.

Live Shows shall mean the live Semi Finals 1 and 2 and the Final which shall be held in the Arena (on the dates indicated above).

Live Shows Materials means the live signal produced by the Host Broadcaster including sounds and/or images of the Live Shows, wherever and whenever broadcast and however sourced.

News Agencies shall mean bona fide media organization whose primary business or only business is the reporting and syndicating of news worldwide.

News Bulletins shall mean daily regularly scheduled general news programmes in which the main feature of such programme is news.

Non-Rights Holders shall mean any broadcaster and/or media outlet (including for the avoidance of doubt any EBU Member which is not a Rights Holder and/or News Agencies) which do not hold any audiovisual media rights in the ESC.

On-Demand shall mean the set-up whereby individual users may choose the time and the place of reception through access to the signal of their choice made available for that purpose on an electronic database. For the purposes of these Rules, On-Demand includes catch up services operated by Non-Rights holders.

Online Media Centre shall mean the online platform operated 'upon instruction of the Host Broadcaster and which shall be accessible by each entitled accredited individual thanks to a unique username and a password and enabling them to have access to the press conferences and other ESC related content through streaming.

Online Content shall mean the Online Ancillary Content and the Online Rehearsal Content.

Online Ancillary Content shall mean any content, including Ancillary Materials that may be made available/streamed live through the Online Media Centre from time to time and which use shall be strictly prohibited.

Online Rehearsal Content shall mean the rehearsals that may be made available/streamed live through the Online Media Centre from time to time and which use shall be strictly prohibited.

On-site Accredited Media shall mean the individuals who have been granted an on-site M or FM accreditation at the ESC and who do not work for a Participating Broadcaster.

Participating Broadcasters shall mean the EBU Members participating actively in the ESC (i.e. those broadcasters entering a contestant in the ESC).

Press Conference Material shall mean any interviews/interventions filmed and/or recorded during the press conferences.

Radio shall mean a linear audio only transmission service on any type of radio system by any technical means (including transmission or re-transmission by satellite, wire, fibre or cable systems or any other system of telecommunication).

Rights Holders shall mean those broadcasters which have been granted a licence to broadcast the Live Shows by the EBU or authorised to broadcast the ESC Material by the EBU (including the Participating Broadcasters).

Rehearsals shall mean collectively all the rehearsals taking place to rehearse the Live Shows.

Rehearsal Content shall mean the content from the First Dress Rehearsal that On-site Accreditation Media may film and/or record in accordance with these Rules.

Social Media Platforms shall mean any web- or IP-based platform, administered and branded by a third-party, enabling communication to the public of content by its end-users; this covers platforms that require registration of end-users and a log-in process prior to use [e.g. the Non-Rights Holders' own accounts on Facebook, Instagram, Twitter, etc.]. For the avoidance of doubt, use of the Live Shows and of the Rehearsals on YouTube is reserved to the EBU.

Television shall mean the Broadcast of a linear audiovisual programming for simultaneous reception by the public, in private or public places, by any technical means in whatever technical standard for reception and display on any type of device, irrespective of the mode of financing of the service (such as free of charge or against payment). Notwithstanding the foregoing and for the avoidance of doubt, Television shall specifically exclude, without limitation, Internet, video downloading, video streaming, computer network exhibition, Mobile Platform exhibition, home video, future media, and Radio.

Turquoise Carpet Material shall mean the artists and delegations filmed and recorded at their arrival on the Turquoise Carpet for the ESC.

MEDIA FACILITIES

Media Centre

The Media Centre is located in Hall C of Liverpool Exhibition Centre and has workspace for 500 members of the press and 200 representatives of the fan community media.

Each work desk has power and internet connectivity. Some cabled connections are also provided throughout the Media Centre. Please note that adaptors for RJ45 ethernet cables and three-pin power plugs are not provided – please bring your own adaptors if required.

Other key features of the Media Centre include large screens showing dress rehearsals, live shows and media conferences, dedicated viewing areas and informal interview areas. There is also a help desk managed by Media Operations staff and representation from Liverpool City Council and some of the major sponsors of the Eurovision Song Contest, such as Moroccan Oil.

Opening hours:

DATE	TIME
Monday 8 May	09:00 – 23:30
Tuesday 9 May	12:00 – 00:30
Wednesday 10 May	12:00 – 23:30
Thursday 11 May	12:00 – 00:30
Friday 12 May	11:00 – 01:00
Saturday 13 May	12:00 – 02:00

Media lounge and catering options

The media lounge, located inside the Media Centre, has a range of hot and cold food options available for purchase.

In addition, a refreshment station will be provided, offering complimentary tea, coffee and water. Please note that bottled water will not be provided, rather water coolers will be available for you to refill your own drink bottles. However, please be aware that glass bottles are not permitted in the venue.

Media may also bring a small amount of food and drink into the Media Centre for personal consumption.

Interview areas and opportunities

A variety of spaces are available for the media and delegations to use for interviews and stand ups.

Interview rooms

Four interview rooms are available on the terrace level of the Exhibition Centre (above the Media Centre).

The rooms are equipped with backdrops, seating, lighting, power, and Wi-Fi and can be booked by media, Heads of Media or Delegations on a first come, first served basis.

These spaces are equipped with backdrops and comfortable seating. Further space is also available for stand ups and photo opportunities. Please see the Media Operations team at the Help Desk for more information, or email eurovision2023bbcmediaoperations@bbc.co.uk.

Radio studios

Two fully-equipped radio studios are provided by the EBU for the media to book on an hourly basis between 8-13 May. Please direct your enquiries to radio-ops@ebu.ch or see the Media Operations team at the Help Desk for more details.

Interview pods / I-Zones

There are a couple of informal interview pods, known as I-Zones, located in the Media Centre. They’re available for the media and delegations to use on a first come, first served basis – there’s no need to book.

These spaces are equipped with backdrops, lighting and comfortable seating and can also be used for stand ups and photo opportunities.

Media conferences

All Eurovision media conferences will be held in the auditorium, which is located on the Galleria level of the Convention Centre.

The auditorium can seat up to 800 guests and media will be able to access this space approximately 30 minutes prior to each scheduled media conference. Full coverage of media conferences will be live streamed into the Media Centre as well as online.

Schedule of media conferences:

DATE	CONFERENCE	TIME
Tuesday 9 May	Semi Final 1 qualifiers	22:30 - 23:15
Wednesday 10 May	EBU / BBC	17:30 - 18:15
Thursday 11 May	Semi Final 2 qualifiers	22:30 - 23:15
Friday 12 May	Presenters	17:30 - 18:15
Saturday 13 May	Winners	00:00 - 00:45

Meet and greets

Accredited media will be able to participate in meet and greets with some of the participating artists between 3 and 5 May at EuroClub, Camp and Furnace, 67 Greenland Street, Liverpool L1 0BY

For the schedule of appearances, please see eurovision.tv

You will need your accreditation pass to gain access to EuroClub. Please ensure you collect your pass from the Accreditation Centre, located in the Box Office outside the ACC.

Online meet and greets will also take place with artists after their second rehearsal on 3, 4, 5 and 6 May. These online opportunities will be streamed publicly on TikTok.

For the schedule of appearances, please see eurovision.tv

Interview requests

Requests for interviews with individual artists can be sent directly to the Head of Press for each participating country.

A full list of contacts can be found here.

Interviews with those working on the production for the BBC can be requested at eurovision.comms@bbc.co.uk

All other requests for interviews can be made via press@eurovision.tv

Photo positions

Detailed information on photo positions and working conditions for photographers can be found in the Photographers section of this guide.

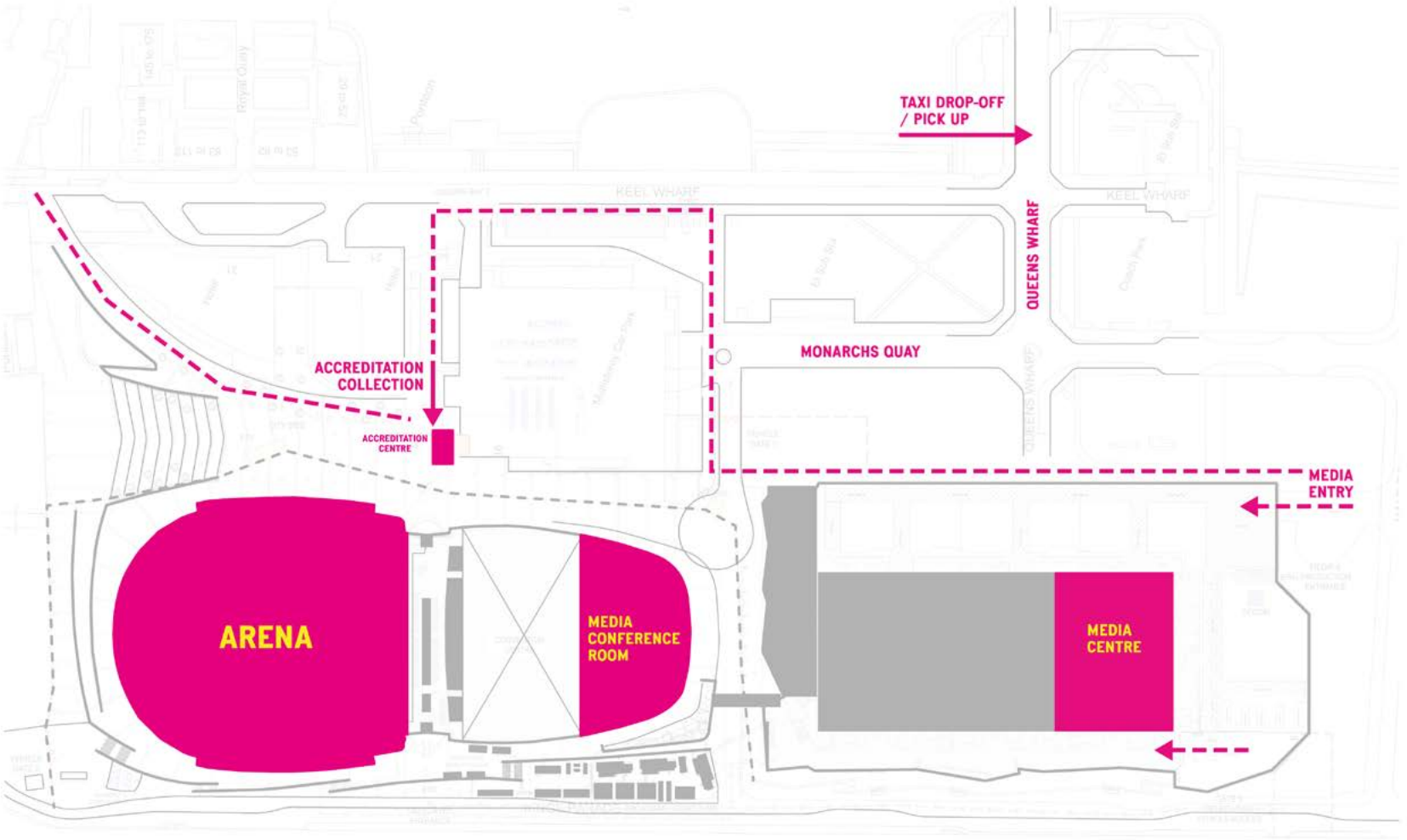
Filming opportunities

Please refer to the filming permissions section of this handbook for detailed information on the capture and use of content from the official Eurovision venues.

For details on filming around Liverpool, including permissions, please contact the Liverpool Film Office – www.liverpoolfilmoffice.tv



MEDIA CENTRE MAP



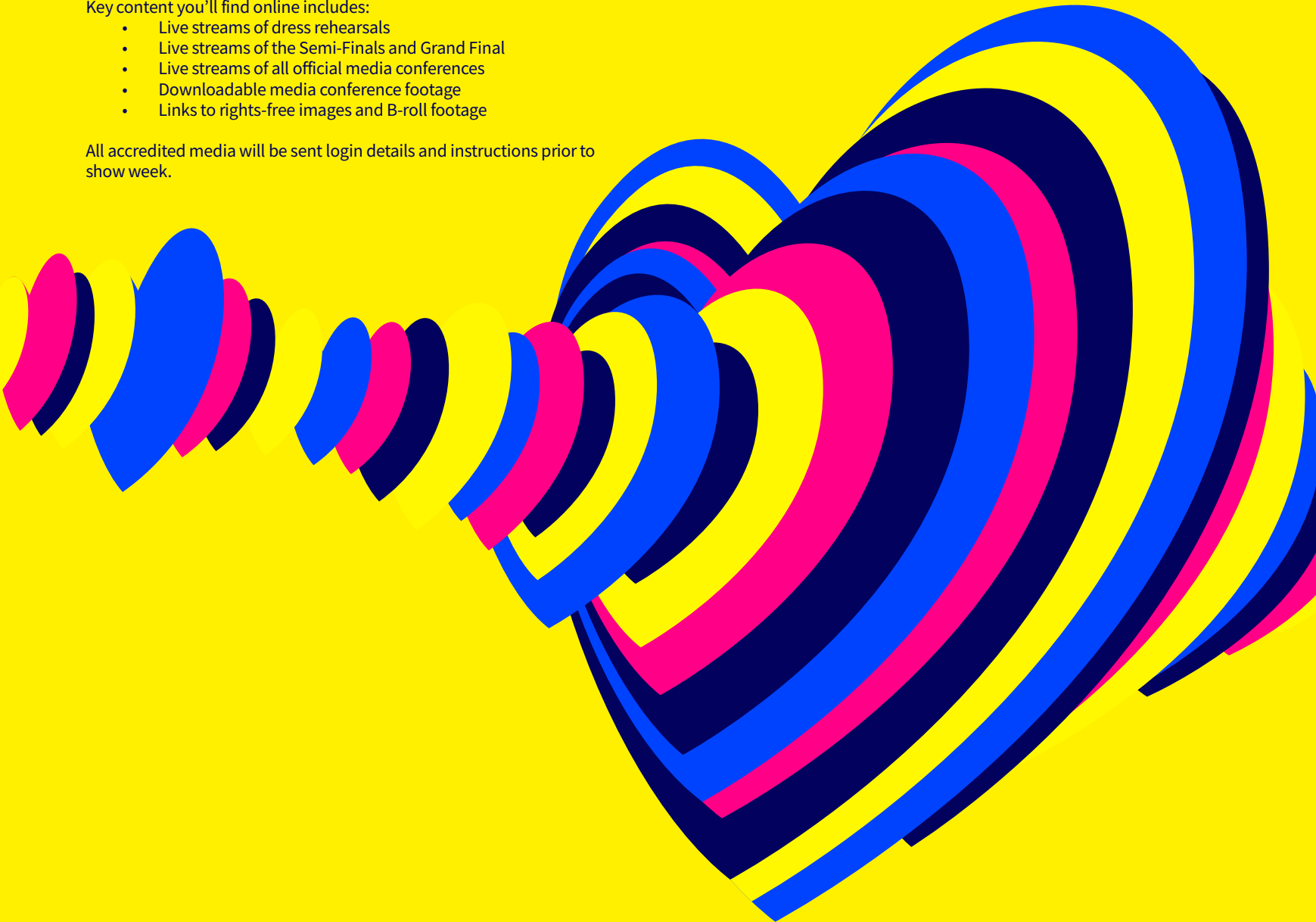
ONLINE MEDIA CENTRE

This year, the online Media Centre is provided by BlueJeans. This is a password protected platform available to all accredited media, designed to support your coverage of the event and allowing you to follow the contest remotely.

Key content you'll find online includes:

- Live streams of dress rehearsals
- Live streams of the Semi-Finals and Grand Final
- Live streams of all official media conferences
- Downloadable media conference footage
- Links to rights-free images and B-roll footage

All accredited media will be sent login details and instructions prior to show week.



ACCESS TO REHEARSALS

Media are not permitted to access the first week of rehearsals, between 30 April and 6 May. However, excerpts from these rehearsals will be shared on the official ESC digital channels, alongside some participating broadcasters’ digital channels.

All accredited media are eligible to attend the first dress rehearsals of each live show on Monday 8 May, Wednesday 10 May and Friday 12 May. These rehearsals will also be shown in the Media Centre, as well as on the online Media Centre.

Those wishing to watch these dress rehearsals should go to the designated meeting point in the Media Centre. From here you will be given the relevant supplementary access device for the show, and you will be escorted into the Arena.

Other dress rehearsals will have an audience and a valid ticket is required to enter the Arena.

DATE	TIME	ACTIVITY	MEDIA ACCESS IN ARENA	LIVE STREAM MEDIA CENTRE	LIVE STREAM ONLINE
Monday 8 May	13:30	Semi-Final 1 Dress rehearsal 1	Yes	Yes	Yes
Monday 8 May	20:00	Semi-Final 1 Dress rehearsal 2	No	Yes	Yes
Tuesday 9 May	13:30	Semi-Final 1 Dress rehearsal 3	No	Yes	Yes
Tuesday 9 May	20:00	Semi-Final 1	Pool A photographers only	Yes	Yes
Tuesday 9 May	22:30	Semi-Final 1 Media conference (qualifiers)	N/A	Yes	Yes
Wednesday 10 May	13:30	Semi-Final 2 Dress rehearsal 1	Yes	Yes	Yes
Wednesday 10 May	17:30	Media conference EBU / BBC	N/A	Yes	Yes
Wednesday 10 May	20:00	Semi-Final 2 Dress rehearsal 2	No	Yes	Yes
Thursday 11 May	13:30	Semi-Final 2 Dress rehearsal 3	No	Yes	Yes
Thursday 11 May	20:00	Semi-Final 2	Pool A photographers only	Yes	Yes
Thursday 11 May	22:30	Semi-Final 2 Media conference (qualifiers)	N/A	Yes	Yes
Friday 12 May	12:00	Grand Final Dress rehearsal 1	Yes	Yes	Yes
Friday 12 May	17:30	Media conference presenters	N/A	Yes	Yes
Friday 12 May	20:00	Grand Final Dress rehearsal 2	No	Yes	Yes
Saturday 13 May	13:00	Grand Final Dress rehearsal 3	No	Yes	Yes
Saturday 13 May	20:00	Grand Final	Pool A photographers only	Yes	Yes
Saturday 13 May	00:00	Grand Final Media conference (winners)	N/A	Yes	Yes

MEDIA CONFERENCE HOSTS



Timur Miroshnychenko

Timur Miroshnychenko is a Ukrainian TV presenter, journalist, commentator, and showman. During his 18-year television career, he has worked on more than 50 Eurovision events. He was the host of the Junior Eurovision Song Contest twice (2009, 2013) and the Eurovision Song Contest in 2017, when the competitions were held in Kyiv. In his long career he has hosted more than 3,000 different events, including Miss Ukraine, the Final of the UEFA Champions League in 2018 and the Inauguration of the President of Ukraine. Since the invasion of Ukraine began, he has helped raise over 300 million hryvnias for charities and auctions, performing across the country in bunkers, forests close to the front line and in destroyed former palaces of culture.



Jermaine Foster

Jermaine Foster was born in Birmingham but has lived in Liverpool for half his life, making him half Scouser, half Brummie – a Scrummy, as he likes to call himself. Jermaine has fine-tuned his hosting skills by performing on stages in countries like America, Canada, Alaska, the Caribbean and places across Europe. For the last year he has been the face and producer of BBC Merseyside's social media content and, prior to that, he was the host of his own Monday to Friday Evening Show. Jermaine is thrilled to be joining the Eurovision 2023 family.



Mariia Vynogradova

Mariia Vynogradova is a popular Ukrainian radio and TV presenter with over 15 years' experience. She was the host of one of the most popular morning shows, Let's Go! on NRJ radio. Since 2017, Mariia has been the permanent host of the annual M1 Music Awards, as well as the Yuna Music Awards. She was also in charge of warming up the crowd at the 100,000 seat Olympic Stadium, ahead of Enrique Iglesias' live show in 2018. Mariia now lives and works in the UK.

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KEY PEOPLE TO KNOW

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Jo Waters
Christina Joyce
Stefania Todisco
Alexandra Osvath

Host Broadcaster Communications team

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Jess Molyneaux – Publicist
Gabby Crawford – Publicist
Alex Milsom – Assistant Publicist
Niall Hay – Assistant Publicist

Host Broadcaster Media Operations team

Nicole Reynolds – Media Operations Manager
Philly Spurr – Media Operations Coordinator
Andrew McMenamin – Photo Manager
Mathew Metcalfe – Media Centre Manager
Ivan Pasquariello – Media Conference Manager

Media enquiries

Requests for interviews with the staff involved in the production of the 2023 Eurovision Song Contest should be directed to Eurovision.comms@bbc.co.uk.

Requests for interviews with individual artists should be sent directly to the Head of Media for the relevant participating country. Details can be found on the following page.

All other requests for interviews should be made via press@eurovision.tv

VOTING

In 2023, a number of changes have been made to the voting system at the Eurovision Song Contest.

From this year, viewers watching around the world can vote for their favourite songs –alongside those in the participating countries – and determine the outcome of the competition.

There are also changes to how the qualifiers from each Semi-Final will be decided.

All voting is administered by digame, the EBU’s voting partner and overseen by E&Y, the independent voting observer.

Audience voting

For the very first time, viewers watching in eligible countries (but not participating in this year’s competition) will be able to vote in each Semi-Final and the Grand Final.

All viewers in participating and non-participating countries alike can vote using the official Eurovision app or go directly to [esc.vote](#) – the new voting hub for the Eurovision Song Contest. Both the app and website will provide the correct voting method for all eligible countries automatically.

In addition, viewers in participating countries can vote by telephone and/or SMS. Relevant numbers will be displayed on screen by each participating broadcaster and on [esc.vote](#).

Professional juries

A professional jury is appointed by the broadcaster in each of the 37 countries taking part in the competition.

Each jury consists of five members (including a chairperson) with a solid musical/artistic background. They each have relevant professional experience, with a proven track record that justifies their appointment, such as singer, musician, composer, author of lyrics, professional in the TV/ radio entertainment field, music critic/expert, dancer or choreographer.

Each juror ranks all the competing songs in each show from their least favourite to favourite, based on the following criteria:

- composition and originality of the song
- quality of the performance on stage
- vocal capacity of the performer(s)
- overall impression of the act

The ranks allocated to the individual songs by each juror are converted into a specific score value from 12 downwards, decreasing exponentially. The sum of all score values within a national jury determines the final national jury ranking. The top ten songs with the highest ranks are awarded 1 – 8, 10, and 12 points.

Juries from the participating countries in Semi-Final 1 and Semi-Final 2 (as well as the pre-qualified countries voting in each of the Semi-Finals) will cast their votes, but their votes will not count towards the result of the Semi-Finals unless a valid audience vote has not been recorded or an aggregated substitute result cannot be used.

The votes from juries from all 37 participating countries will, however, be counted in the Grand Final

Voting in the Semi-Finals

In a change to recent years, only viewers at home will determine the outcome of the two Semi-Finals of the Eurovision Song Contest.

Viewers in the 15 countries taking part in Semi-Final 1 are eligible to vote alongside three of the countries pre-qualified for the Grand Final – France, Germany, and Italy.

Viewers in the 16 countries taking part in Semi-Final 2 are eligible to vote alongside three of the other countries pre-qualified for the Grand Final – Spain, Ukraine, and the United Kingdom.

Those watching in the participating countries can vote using the official Eurovision Song Contest app, or by telephone and/or SMS. Relevant numbers will be displayed on screen by each participating broadcaster.

Viewers watching in any other eligible non-participating country can vote via a secure online platform – [esc.vote](#)

Voting will open after the last song is performed, for approximately 15 minutes.

When the vote closes the top ten most popular songs in each participating country will be allocated points from 1 to 8, 10 and 12 points.

The ten songs that have received the most votes from the ‘Rest Of The World’ will be allocated points using the same scale and have the weight of one additional voting country.

The audience in each participating country will award a total of 58 points (1 – 8, 10 and 12)

The audience voting online from non-participating countries will also award a total of 58 points (1 – 8, 10 and 12)

In the event that a valid national audience vote cannot be recorded in a participating country, the points allocated from that country will be determined using an aggregated result. This will be calculated automatically on the basis of the results of a pre-selected group of countries.

In the unlikely event that an aggregated result is not available, it will be replaced by the results of the national jury of the country concerned.

When all the points from the audience are added together, the ten countries with the highest number of points will qualify for the Grand Final.

These countries will be announced in a random order, decided by Executive Supervisor of the Eurovision Song Contest, at the end of the live broadcast.

The number of points each qualifying country has received in their respective Semi-Final will be published after the Grand Final on [eurovision.tv](#).

Voting in the Grand Final

Viewers in all 37 countries taking part in the Eurovision Song Contest 2023 can vote for the 26 songs in the Grand Final (ten qualifiers from Semi-Final 1 and 2 and the six pre-qualified countries)

Those watching in the participating countries can vote using the official Eurovision Song Contest app, or by telephone and/or SMS. Relevant numbers will be displayed on screen by each participating broadcaster.

Viewers in any other eligible non-participating country can vote via a secure online platform – [esc.vote](#)

Voting will open after the last song is performed, for approximately 40 minutes.

When the vote closes the top ten most popular songs in each participating country will be allocated points from 1 to 8, 10 and 12 points.

The ten songs that have received the most votes from the ‘Rest Of The World’ will be allocated points using the same scale and have the weight of one additional voting country.

The audience in each participating country will award a total of 58 points (1 – 8, 10 and 12). 37 countries x 58 points = 2,146 points from the national audiences of the participating countries.

The audience voting online from non-participating countries (Rest of The World) will also award a total of 58 points (1 – 8, 10 and 12).

The total number of points that will be distributed from the audience will be 2,204 (37 participating countries + 1 Rest of the World ‘country’).

The jury in each of the 37 participating countries will also award a total of 58 points (1 – 8, 10 and 12)

Each jury will watch and cast their votes based on Dress Rehearsal 2, which will take place in the evening of Friday 12 May.

The total number of points that will be distributed by the 37 national Juries will be 2,146.

In the event that a valid national audience vote cannot be recorded in a participating country, the points allocated from that country will be determined using an aggregated result which will be calculated automatically on the basis of the results of a pre-selected group of countries.

In the unlikely event that an aggregated result is not available, it will be replaced by the results of the national jury of the country concerned.

If a valid jury result is not recorded in any of the participating countries, the result of the respective national audience will be doubled.

At the end of the televoting window, the results of each national jury will be presented live, one by one, by a spokesperson in each participating country and appear on a scoreboard.

During this time, the EBU, its voting partner and independent voting observer will count and verify the audience results.

After all the jury points are given, the combined total points from the audiences of the participating countries and the Rest of the World are presented.

The cumulative points total for each country in the Grand Final is then added to the scoreboard, country by country. This begins with the country that was ranked last by the jury and works up the scoreboard to the country that was ranked first.

The country at the top of the scoreboard at the end of this sequence is the winner.

In the event of a tie, after all points are distributed from the audience and jury vote, the winner shall be the song which has which has obtained the highest rank from all the national audiences and the ROTW audience.

PLEASE NOTE: The national audiences and national juries cannot vote for the country they represent. The final results Including audience and jury results for every participating country and the Rest of The World result will be published on [eurovision.tv](#) after the Grand Final.

THE VENUE

The Eurovision Song Contest 2023 will be held at Liverpool Arena, on the city's iconic waterfront. The venue sits on the bank of the River Mersey – at the heart of a UNESCO City of Music that's the home of The Beatles and the birthplace of pop music.

The Arena was built in time to help Liverpool celebrate its European Capital of Culture title in 2008, launching a year-long celebration and signalling the culmination of a decade of regeneration in the city.

It has forged an enviable reputation for delivering prestigious events, hosting a phenomenal breadth of entertainment, sport and comedy. The MTV Europe Music Awards; MOBO Awards; BBC Sports Personality of the Year; Davis Cup; Vitality Netball World Cup; World Gymnastics Championships and artists such as Sir Paul McCartney and Beyoncé are just a few of those hosted by the Arena.

The Arena forms part of an inter-connected campus, together with a Convention and Exhibition Centre. During the Eurovision Song Contest, the Convention Centre will accommodate delegation bubble and media conferences and the Exhibition Centre will house the Media Centre, as well as hospitality. A number of connected facilities will also be used for logistics and offices.



VENUE FACTS & FIGURES

Delivering world class concerts, entertainment and sporting events, Liverpool Arena is one of the most prestigious entertainment venues in the UK.

In its first year, the campus welcomed more than 618,000 visitors to 269 events, generating an economic impact of £207 million for Liverpool City Region. Since its opening, 15 years ago, it has attracted more than 8.2 million visitors and generated £2.1bn in economic benefit for the local economy.

As the main entertainment space on the campus, the Arena has a full capacity of 11,000 – but offers a range of bespoke layouts from 2,000 upwards, including a standing audience of 4,500 on the venue floor.

Arena Club offers 22 luxurious VIP suites within the Arena, where visitors can relax in style before stepping out onto private balcony seats with elevated views across the venue. Additionally, the Sodexo Live! Lounge offers a wide range of entertainment, where up to 110 guests can relax before and after shows. The upscale mezzanine bar offers spectacular views across Liverpool's world-famous waterfront.

The Arena is part of an inter-connected event campus, featuring a Convention and Exhibition Centre. These offer a variety of products, including The Auditorium – for intimate performances within the adjoining Convention Centre – and Space, in the Exhibition Centre – a blank canvas space for a variety of live events.

The ACC Liverpool Group – operator of the campus – is focused on creating positive social, economic and environmental impact with the delivery of its Social Value Plan. Commitments include supporting the delivery of the government's pledge to reach net zero carbon emissions by 2050; maintaining zero to waste status and supporting the development of super low carbon events. It has installed LED lights in the arena and eradicated single-use plastics.

GOOD TO KNOW

UK voltage and plugs

In the UK, power plug sockets are a three pin plug (commonly known as type G) – the standard voltage is 230 V and the frequency is 50 Hz. Please remember to bring the appropriate plug adapter for all your electrical items.

When you're out and about seeing the city, many cafés and cultural venues may have sockets – either with or without USB charging points – so it may be useful to carry an USB cable with you.

Water

The water in the UK is fully safe to drink, however please pay attention if a tap is marked 'not drinking water'.

Tipping

There are no specific rules for tipping in the UK. Please feel free to tip if you wish to show your appreciation for good service; around 10% of your overall bill is a good average. For larger groups, it's common for restaurants to apply a service charge – this can vary, please check this for yourself when you eat out. Some restaurants are happy to split bills individually but some are not able to do this – again, please check.

Tips can usually be paid in cash or via card/contactless payments.

Cash or card?

The currency in the United Kingdom is the Pound (GBP). Most shops, cafés and restaurants in the UK accept all bank and credit cards and other methods of contactless electronic payment. You may wish to carry a small amount of cash for smaller purchases. ATMs are readily available all over Liverpool city centre for you to withdraw cash.



PHOTO: PRISCILLA DU PREZ

PLANET

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

It focuses 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're working 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 do means we can better understand our impact and develop a sustainability baseline for future events to use as a benchmark. To do this, we're gathering 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. That way, examples of best practice and sustainable innovation can be replicated and expanded. Materials are valued commodities and we have a role to limit our

impact on these resources. We're seeking to employ reusable materials than can 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 are collaborating 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're also aware visitors and participants have an impact too. And so are encouraging:

- 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

PEOPLE

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

Liverpool is 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 aims to ensure that communities across the City Region get the chance to learn more about Ukraine and its fellow Eurovision nations, by supporting projects which bring 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 will focus 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 is 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 means schools can engage, including with holiday activities and after-school clubs.

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

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



PHOTO: JIAMIN HUANG

MARCEL BEZENÇON AWARDS

Apart from people at home and professionals of the music industry who will decide who the winner of the Eurovision Song Contest will be, the press, commentators and composers also award additional prizes, such as the Marcel Bezençon Awards. The awards are named after the founder of the Eurovision Song Contest and were first granted in 2002 on the initiative of Christer Björkman (i.e., Sweden's representative in the Eurovision Song Contest 1992) and Richard Herrey (i.e., member of the Herreys, winner of

the Eurovision Song Contest 1984 from Sweden). The awards are divided into three categories: the Press Award, which is given to the best entry voted by the accredited media; the Artistic Award, which is given to the best artist voted by the commentators; and the Composer Award, which is given by a jury consisting of the participating composers who vote for the most original composition. The awards are traditionally handed out in the backstage, shortly before the Grand Final.

PRESS AWARD

YEAR	COUNTRY	SONG	PERFORMER
2002	France	<i>Il faut du temps</i>	Sandrine François
2003	Turkey	<i>Everyway That I Can</i>	Sertab Erener
2004	Serbia & Montenegro	<i>Lane moje</i>	Željko Joksimović
2005	Malta	<i>Angel</i>	Chiara
2006	Finland	<i>Hard Rock Hallelujah</i>	Lordi
2007	Ukraine	<i>Dancing Lasha Tumbai</i>	Verka Serdutchka
2008	Portugal	<i>Senhora do mar (Negras águas)</i>	Vânia Fernandes
2009	Norway	<i>Fairytale</i>	Alexander Rybak
2010	Israel	<i>Milim</i>	Harel Skaat
2011	Finland	<i>Da Da Dam</i>	Paradise Oskar
2012	Azerbaijan	<i>When the Music Dies</i>	Sabina Babayeva
2013	Georgia	<i>Waterfall</i>	Nodiko Tatishvili & Sophie Gelovani
2014	Austria	<i>Rise Like a Phoenix</i>	Conchita Wurst
2015	Italy	<i>Grande amore</i>	Il Volo
2016	Russia	<i>You Are the Only One</i>	Sergey Lazarev
2017	Italy	Occidentali's Karma	Francesco Gabbani
2018	France	<i>Mercy</i>	Madame Monsieur
2019	Netherlands	<i>Arcade</i>	Duncan Laurence
2021	France	<i>Voilà</i>	Barbara Pravi
2022	United Kingdom	<i>SPACE MAN</i>	Sam Ryder

Bold: Marcel Bezençon Awards' winners who won the Eurovision Song Contest.

MARCEL BEZENÇON AWARDS

ARTISTIC AWARD - VOTED BY PREVIOUS WINNERS

YEAR	COUNTRY	PERFORMER	SONG
2002	Sweden	Afro-dite	<i>Never Let It Go</i>
2003	Netherlands	Esther Hart	<i>One More Night</i>
2004	Ukraine	Ruslana	<i>Wild Dances</i>
2005	Greece	Helena Papanizou	<i>My Number One</i>
2006	Sweden	Carola	<i>Invincible</i>
2007	Serbia	Marija Šerifović	<i>Molitva</i>
2008	Ukraine	Ani Lorak	<i>Shady Lady</i>
2009	France	Patricia Kaas	<i>Et s'il fallait le faire</i>

ARTISTIC AWARD - VOTED BY COMMENTATORS

Starting from 2010, winners have been decided by the show commentators instead of the previous winners.

2010	Israel	Harel Skaat	<i>Milim</i>
2011	Ireland	Jedward	<i>Lipstick</i>
2012	Sweden	Loreen	<i>Euphoria</i>
2013	Azerbaijan	Farid Mammadov	<i>Hold Me</i>
2014	Netherlands	The Common Linnets	<i>Calm After the Storm</i>
2015	Sweden	Måns Zelmerlöw	<i>Heroes</i>
2016	Ukraine	Jamala	<i>1944</i>
2017	Portugal	Salvador Sobral	<i>Amar pelos dois</i>
2018	Cyprus	Eleni Foureira	<i>Fuego</i>
2019	Australia	Kate Miller-Heidke	<i>Zero Gravity</i>
2021	France	Barbara Pravi	<i>Voilà</i>
2022	Serbia	Konstrakta	<i>In Corpore Sano</i>

Bold: Marcel Bezençon Awards' winners who won the Eurovision Song Contest.

MARCEL BEZENÇON AWARDS

COMPOSER AWARD

YEAR	COUNTRY	SONG	WRITER(S) & COMPOSER(S)	PERFORMER
2004	Cyprus	<i>Stronger Every Minute</i>	Mike Konnaris	Lisa Andreas
2005	Serbia & Montenegro	<i>Zauvijek moja</i>	Slaven Knezović & Milan Perić	No Name
2006	Bosnia & Herzegovina	<i>Lejla</i>	Željko Joksimović, Fahrudin Pecikoza & Dejan Ivanović	Hari Mata Hari
2007	Hungary	<i>Unsubstantial Blues</i>	Magdi Rúzsa & Imre Mózsik	Magdi Rúzsa
2008	Romania	<i>Pe-o margine de lume</i>	Andrei Tudor, Andreea Andrei & Adina Şuteu	Nico & Vlad
2009	Bosnia & Herzegovina	<i>Bistra voda</i>	Aleksandar Čović	Regina
2010	Israel	<i>Milim</i>	Tomer Hadadi & Noam Horev	Harel Skaat
2011	France	<i>Sognu</i>	Daniel Moyne, Quentin Bachelet, Jean-Pierre Marcellesi & Julie Miller	Amaury Vassili
2012	Sweden	<i>Euphoria</i>	Thomas G:son & Peter Boström	Loreen
2013	Sweden	<i>You</i>	Robin Stjernberg, Linnea Deb, Joy Deb & Joakim Harestad	Robin Stjernberg
2014	Netherlands	<i>Calm After the Storm</i>	Matthew Crosby & Jake Etheridge	The Common Linnets
2015	Norway	<i>A Monster Like Me</i>	Kjetil Mørland	Mørland & Debrah Scarlett
2016	Australia	<i>Sound of Silence</i>	Anthony Egizii & David Musumeci	Dami Im
2017	Portugal	<i>Amar pelos dois</i>	Luísa Sobral	Salvador Sobral
2018	Bulgaria	<i>Bones</i>	Borislav Milanov, Trey Campbell, Joacim Persson & Dag Lundberg	Equinox
2019	Italy	<i>Soldi</i>	Charlie Charles, Dario Dardust Faini & Alessandro Mahmoud	Mahmood
2021	Switzerland	<i>Tout l'univers</i>	Gjon Muharremaj, Xavier Michel, Wouter Hardy & Nina Sampermans	Gjon's Tears
2022	Sweden	<i>Hold me Closer</i>	Cornelia Jakobs, David Zandén & Isa Molin	Cornelia Jakobs

Bold: Marcel Bezençon Awards' winners who won the Eurovision Song Contest.

FAN AWARD

The Fan Award was awarded in 2002 and 2003, and the members of OGAE, the Eurovision international fan club, used to be the ones deciding who it should be given to. It was no longer awarded and it was then replaced by the Composer Award in 2004.
In 2008, a special award, called the Poplight Fan Award, was introduced and Eurovision fans (see above) would vote for it. It has not been awarded since then.

YEAR	COUNTRY	PERFORMER	SONG
2002	Finland	Laura Voutilainen	<i>Addicted to You</i>
2003	Spain	Beth	<i>Dime</i>
2008	Armenia	Sirusho	<i>Qélé, Qélé</i>

SUPPORTERS

We hope you enjoy your visit to Liverpool, and get the chance to explore more of the wider region while you're here. An event like the Eurovision Song Contest is a huge, collective effort and we extend a warm thank you to the following supporters:

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Liverpool Hospitality
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