# Eurovision 2025 faces digital dilemma as social media reshapes contest creativity



Eurovision has long been a beloved cultural phenomenon, uniting viewers in an annual spectacle of eccentric performances and memorable moments. Traditional highlights have included everything from dancing babushkas to peculiar stage antics, such as gorillas crashing shows or unexpected helium balloon inhalations. Yet, as the contest prepares for its 2025 iteration, the impact of social media is proving to be a double-edged sword, reshaping not only how artists engage with audiences but also how the competition's essence is perceived.

In today's social media landscape, Eurovision artists must navigate a precarious path throughout a year-long exposure to online scrutiny. The pressure to remain relevant and appealing on platforms like TikTok and YouTube often overshadows the spirit of spontaneity that characterised earlier contests. According to recent discussions, the emphasis has shifted dramatically, with a marked trend towards calculated content creation that aligns with digital algorithms. This year's competition, it appears, has not seen the likes of unconventional representatives, such as the now-legendary 'banana wolves', signalling a departure from the whimsy that once thrived within Eurovision's realm.

Artists are now encouraged—or, in some cases, compelled—to craft alternative versions of their entries to maintain relevance and visibility in a saturated digital space. This year’s standout acts demonstrate the myriad ways performers are attempting to create viral content: Lithuania’s Katarsis offers an intensified choral rendition of their alt-rock entry, while Georgia's act has produced a reimagined cover of a Dutch entry. Highlights also include an acoustic rendition by Greece, featuring an adorable canine star, and a moodier version of Luxembourg's La Poupée Monte le Son, which arguably exceeds the original in artistic expression.

However, as artists strive for social media success, they seem to gravitate towards safer, more conventional entries. Countries like Slovenia, France, and the Netherlands have leaned into basic ballads that cater to traditional Eurovision aesthetics. This trend perhaps reflects a fear of jeopardising their chances in a contest that now seems influenced by digital popularity. For instance, the betting odds reflect a significant correlation with YouTube views, prompting speculation that the competition results may resemble a self-fulfilling prophecy, where artists' popularity precedes their live performances.

Yet, this reliance on online metrics is not without its criticisms. In light of targeted harassment against artists—a significant concern brought to light by the European Broadcasting Union—there is a growing conversation about the toll social media's demands take on participant wellbeing. The EBU recently denounced instances of online abuse while highlighting the necessity for protective measures in an increasingly hostile digital environment. Such pressures can inadvertently skew the authenticity of the performances, limiting creative risks and reducing the delightful unpredictability that captivated audiences in years past.

In an effort to engage younger demographics, viewership of Eurovision has seen a surge, particularly among 15–24-year-olds, as streaming platforms and social media channels become indispensable for audience interaction. Notably, effective social media marketing has transformed the approach to highlighting Eurovision, utilising real-time engagement and hashtags to foster a communal viewing experience. This evolving strategy not only reflects changing consumer habits but also underscores the integral role digital platforms play in shaping the contest's visibility.

Despite these challenges, the upcoming event promises a mix of quirky talent. This year features Malta's Miriana Conte, whose lyrics may walk a fine line between humour and ambiguity, alongside Estonia’s Tommy Cash and his amusingly bendy-legged performance. Even Australia has made its mark with a provocative act, ensuring that, in the midst of emerging norms, there remains space for expressions of individuality.

As Eurovision continues its journey through 2025, a glimmer of optimism persists. Countries often pivot creatively after encountering setbacks, thus it's possible that unexpected inspirations will emerge from this year’s contest, encouraging unique submissions for future iterations. With millions of viewers expected—statistics indicate that 163 million tuned into last year's broadcasts—it remains to be seen if the spirit of Eurovision can blaze anew, leading artists to reclaim the outrageous and unpredictable elements that have made the contest a beloved fixture in European entertainment.

### Reference Map

1. Paragraphs 1, 2, 5, 6, 7
2. Paragraphs 2, 3
3. Paragraphs 1, 4
4. Paragraphs 4, 5
5. Paragraphs 4, 5, 6
6. Paragraphs 5, 6
7. Paragraph 7

Source: [Noah Wire Services](https://www.noahwire.com)

## Bibliography

1. <https://www.theguardian.com/tv-and-radio/2025/may/14/bye-bye-banana-wolves-is-social-media-ruining-eurovision> - Please view link - unable to able to access data
2. <https://www.theguardian.com/tv-and-radio/2025/may/14/bye-bye-banana-wolves-is-social-media-ruining-eurovision> - This article discusses how social media has transformed the Eurovision Song Contest, emphasizing the pressure on artists to produce engaging content for platforms like TikTok and YouTube. It highlights the shift from spontaneous performances to calculated online strategies, potentially diminishing the event's traditional spontaneity and wackiness. The piece also notes the absence of unconventional acts, such as the 'banana wolves' from previous years, suggesting that social media's influence may be steering the contest towards more conventional entries.
3. <https://www.theguardian.com/tv-and-radio/2024/apr/09/ebu-hits-out-at-targeted-social-media-campaigns-against-eurovision-artists> - The European Broadcasting Union (EBU) condemned targeted social media campaigns against Eurovision artists, emphasizing the importance of freedom of speech while opposing online abuse and harassment. The statement came amid reports of Israeli singer Eden Golan receiving death threats through her Instagram account, underscoring the challenges artists face in the digital age and the need for protective measures against online hostility.
4. <https://www.universalproductionmusic.com/en-row/news/eurovision-blog> - This blog post explores the impact of social media on the Eurovision Song Contest, noting a significant increase in viewership, particularly among the 15-24 age group, attributed to platforms like TikTok. It discusses how multi-platform engagement across TikTok, YouTube, Reddit, Facebook, and Instagram has driven up viewing figures, highlighting the evolving landscape of audience engagement and the contest's growing appeal to younger demographics.
5. <https://www.social-room.co.uk/blog/eurovision-wins-how-social-media-marketing-took-the-contest-to-the-next-level> - This article examines how social media marketing has elevated the Eurovision Song Contest, focusing on real-time engagement during the event. It highlights the use of hashtags and live tweeting to connect fans, the proliferation of fan-generated content on platforms like Instagram, TikTok, and YouTube, and the role of social media partnerships and collaborations in increasing the show's visibility, illustrating the integral role of digital platforms in modernizing the contest's outreach.
6. <https://www.change.org/p/demanding-transparency-and-fairness-remove-jury-votes-from-eurovision> - This petition expresses concern over perceived discrepancies in the Eurovision voting system, particularly the dominance of jury votes over public votes. It calls for reforms to ensure that results accurately reflect public opinion, advocating for a revised voting system where public votes hold equal weight to jury votes, aiming to restore faith in the competition's fairness and integrity.
7. <https://www.change.org/p/demand-transparency-and-fairness-in-eurovision-voting-process> - This petition addresses concerns about the fairness and transparency of the Eurovision voting process, citing instances where fans did not receive confirmation about their votes or found their calls on hold. It calls for an independent audit into the voting processes to ensure transparency and restore faith in the competition, emphasizing the need for equal opportunities for all participating countries and their fans.