# Eurovision 2025: social media trends reshape the contest’s quirky spirit



Eurovision has long stood as a vibrant showcase of eclectic talent, featuring everything from exuberant babushkas to unexpected gorilla stage invasions. However, as the competition evolves, there are growing concerns about how social media may be reshaping the event’s essence. In 2025, the strategies artists must employ seem more aligned with navigating a digital landscape than delivering unfiltered performances. Gone are the carefree days of sending a puppet or a banana-bearing wolf to the stage; instead, contestants are compelled to curate a continuous stream of online content to engage and attract followers.

Today’s Eurovision entrants tread a fine line between creativity and conformity. The expectation to create alternate versions of original songs to cater to viral trends becomes paramount. For instance, Lithuania's Katarsis has produced a more dramatic, choral rendition of their track "Tavo Akys," and Georgia’s entry has opted for an alternative spin on the Netherlands' submission. Such moves signal a shift towards generating shareable content rather than solely concentrating on the live performance itself. Furthermore, contestants must amplify their online presence, much like Poland’s 2014 novelty act, which had to prepare for months of TikTok engagements and YouTube uploads.

This focus on digital marketing poses challenges to artists wishing to embrace the quirky essence historically associated with Eurovision. The risks are tangible: a novel concept might falter amidst the algorithm-driven landscape. The recent emphasis on social media visibility inadvertently pushes artists towards safer, more mainstream entries. Countries like Slovenia, France, and the Netherlands have gravitated towards straightforward ballads, with an overabundance of electronic Europop. This is likely influenced by the 2023 success of Sweden’s “Tattoo” by Loreen, spurring several nations to deliver entries that are increasingly formulaic, making them easier to digest for streaming audiences.

While recent trends tend to favour entries designed for mass appeal, there remains a glimmer of hope for unconventional submissions. The European Broadcasting Union (EBU) has even denounced attempts at targeted social media campaigns against certain artists, promoting a culture of unity through music. Destabilising the competitive spirit with divisive online narratives threatens the core ideals of Eurovision. With certain artists, like Eden Golan, receiving abusive comments online, the EBU’s commitment to protecting the artists reflects an understanding of the stakes involved in this ever-connected environment.

The voting mechanics have similarly come under scrutiny, leading to calls for reform. A petition on Change.org has emerged, advocating for the removal of jurors from the voting process altogether. Advocates contend that discrepancies in the voting system distort the competition, with instances like Sweden’s 2023 victory resulting solely from jury points despite public support for Finland. This growing discontent with the current system has sparked ideas that could rebalance the power between professional judges and public opinion.

Moreover, Felix Bergsson, head of the Icelandic Eurovision delegation, has voiced his support for reintegrating jury votes during the semi-finals, citing fairness concerns. His argument hinges on the idea that the current 100% public voting system disadvantages countries lacking significant expatriate populations, thereby undermining the opportunity for diverse acts to advance.

Despite these challenges, the allure of Eurovision remains undiminished. The EBU claimed that 163 million viewers tuned in to last year’s live shows, highlighting the competition's importance as a shared cultural moment in an increasingly fragmented media landscape. That said, peculiarities still exist within this year’s lineup—Malta's entry "Kant," for example, was forced to change its title following backlash for its phonetic similarity to an English expletive. Nevertheless, it is hard to overlook the inherent creativity present, signified by Estonia’s Tommy Cash and his quirky performance, or Australia’s risqué “Milkshake Man.”

Ultimately, this year’s contest could serve as a bellwether for how Eurovision navigates its identity in a modern context. While the nostalgia for bizarre performances lingers, the pressure for participants to conform to social media trends does raise significant questions. As audiences prepare to cheer from their screens in Basel, one can’t help but wonder if the next wave of Eurovision acts will dare to push the boundaries of creativity, or if they will continue to play it safe in hopes of social media validation. Whatever the outcome, fans might just find themselves yearning for a return to the more unconventional escapades that made Eurovision a staple of European cultural life.

### Reference Map

1. Paragraphs 1, 2, 3
2. Paragraphs 4, 5
3. Paragraphs 6, 7
4. Paragraph 8
5. Paragraph 9
6. Paragraph 10
7. Paragraph 11
8. Paragraph 12

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/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. The EBU highlighted that decisions regarding broadcaster participation are made by its governing bodies, not individual artists, and that artists participate to share music and culture, promoting unity through music.
3. <https://www.change.org/p/demanding-transparency-and-fairness-remove-jury-votes-from-eurovision> - A petition on Change.org calls for the removal of jury votes from the Eurovision Song Contest to ensure fairness and transparency. The petition highlights concerns over discrepancies in the voting system, citing the 2023 contest where Sweden won solely based on jury points, despite Finland leading in public votes. It advocates for a revised voting system that gives equal weight to public votes, aiming to restore faith in the competition and align results with public opinion.
4. <https://en.euromix.co.il/2025/02/26/icelandic-eurovision-delegation-head-bring-back-the-judges-to-the-semi-finals/> - Felix Bergsson, head of the Icelandic Eurovision delegation, is advocating for the reinstatement of jury voting in the semi-finals. He argues that the current 100% audience voting system is unfair, particularly disadvantaging countries without large expatriate communities. Bergsson suggests that the absence of jury votes in semi-finals leads to unequal opportunities for countries to advance to the final, and he is working on this issue within the European Broadcasting Union’s focus group.
5. <https://en.wikipedia.org/wiki/Malta_in_the_Eurovision_Song_Contest_2025> - The article discusses the controversy surrounding Malta's Eurovision 2025 entry, 'Kant' by Miriana Conte. The EBU initially approved the song, but following a complaint from the BBC, the EBU requested the removal of the word 'kant' due to its phonetic resemblance to an English expletive. This decision faced backlash in Malta, with accusations of discrimination against the Maltese language. The song's title was subsequently changed to 'Serving' for the contest.
6. <https://www.social-room.co.uk/blog/eurovision-wins-how-social-media-marketing-took-the-contest-to-the-next-level> - This article explores how social media marketing has elevated the Eurovision Song Contest. It highlights real-time engagement during the event, with fans using hashtags and live tweeting to connect and discuss performances. The piece also emphasizes fan-generated content, such as memes and cover songs, and the role of social media partnerships and collaborations in increasing the contest's visibility and attracting new viewers.
7. <https://eurovoix.com/2025/03/17/the-model-returns-to-project-eurovision-2025/> - Eurovoix introduces 'The Model,' a system designed to predict Eurovision results by simulating voting patterns. It uses existing data to create profiles for songs, juries, and public voters, projecting point-by-point outcomes. The system aims to provide specific projections rather than general predictions, offering insights into potential results based on current information. The article details how 'The Model' works and its approach to forecasting the contest.