



PertevMUN'25

European Broadcasting Union

Study Guide

Co-Under Secretaries General

Can Körpe & Hakkı Yılmaz



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Letter From Co-Secretaries General

Esteemed Delegates and Distinguished Guests,

First of all we are more than honored to welcome you all to the second annual session of PERTEVMUN, which will take place at our precious home, Pertevniyal Anatolian High School on 18th, 19th and 20th of April 2025.

Since the beginning of high school, as your Co-Secretary Generals, we have been doing literally everything together. We started doing MUNs together, we were Co-Director Generals at PERTEVMUN'24, moreover we are currently and proudly standing here as the club presidents and Co-Secretaries General. We can not thank enough to our school and our advisors, Gülşah Teacher and Yaprak Teacher for providing us the opportunity to organize this conference.

Throughout our committee preparations, we have the chance to meet with excellent MUNers and expand our knowledge. Accordingly, your USG's Can and Hakkı were two of these amazing people. We simply do not know how to express our gratitude for them!!

Last but not least we could not forget our excellent organization team and their hard work. Our Co-Director Generals İnci and Yiğit have worked so hard to prepare you for the most unforgettable conference.

We know that the best is soon, see you in rewinded springs.

Yağmur Raife APAYDIN & Beyzanur ÖZSİĞİNAN
Co-Secretaries General of PertevMUN'25

Letter From Co-Under Secretaries General

Distinguished Delegates,

We are Hakkı Yılmaz and Can Körpe, the Under Secretaries General of the EBU committee.

First of all, we would like to thank you for taking the time to apply to this prestigious conference and preferring this committee. If you are reading this guide now, we assume that you are a Eurofan like us and we are so glad that we have been presented with the opportunity to curate this committee. So we thank the Secretaries-General Beyzanur and Yağmur for giving us this amazing chance. We would like to thank the entire organization and academic team as well as our chairs for making this conference and committee possible.

We hope for this committee to be as fruitful and productive as well as enjoyable as possible. We assure you that taking the time to read this guide and doing your own research will be worth it. We worked hard on this and we hope that it will be helpful. In the case of any kinds of confusion, worry or questions, feel free to contact us. You can mail Can from ecekorpe2009@gmail.com and call or text from 5416507968.

Best Regards,

Can Körpe and Hakkı Yılmaz

Introduction to the Committee

The European Broadcasting Union (EBU) is the world's leading alliance of public service media (PSM). It has 113 member organizations in 56 countries and has an additional 31 Associates in Asia Africa Australia and the Americas. The members operate nearly 2000 television, radio and online channels and services, and offer a wealth of content across other platforms. Together, they reach an audience of more than one billion people around the world, broadcasting in 163 languages. They operate Eurovision and Euroradio services. It was established in 1950, and has its administrative headquarters in Geneva. In 2017, the EBU launched the Eurovision Social Newshire, an eyewitness and video verification service. The EBU, in cooperation with its members, produces programmes and organizes events in which its members can participate such as the Eurovision Song Contest or the Eurovision Debates between candidates for president of the European Commission for the 2014, 201 and 2024 parliamentary elections. Given that they are simply a broadcasting union, they do not have authority to take decisions or action regarding anything other than their services.. Given that the EBU is a broadcasting union, they only have authority to take decisions and actions regarding their services which they operate and the representatives of one channel/company can only take decisions for their own channel/company, and can only request for another channel/company's representative to take action for their channel/company. In a case where there is inner conflict within a member company/channel, the EBU is not responsible for resolving the crisis, unless crucial for the agenda item.

Introduction to the Agenda Item

The Eurovision Song Contest is a contest which is organised every year unless of a case of a crisis. Each nation sends delegations to the contest and after a rigorous period of qualifiers, semi-finals, voting and finals; a winner is determined. Due to contestants competing for their countries, the event is prone to getting political. Considering that defining a winner in a song contest is mostly based on subjectivity in contrast to sports events such as the Olympics, the accusations of favoritism or acting upon political beliefs are more common. With the conflict in Ukraine and Gaza as well as other incidents, the 2022, 2023, 2024 Eurovision Song Contests were quite controversial. In this committee, representatives will debate on these controversies and find solutions and precautions for these events.

History of the Eurovision Song Contest (ESC)

The Eurovision Song Contest began as a technical experiment in television broadcasting: the live, simultaneous, transnational broadcast that Europe has now been watching for nearly 70 years was in the late 1950s a marvel. The first Eurovision Song Contest was held on May 24, 1956, and saw seven nations compete: the Netherlands, Switzerland, Belgium, Germany, France, Luxembourg and Italy. Austria and Denmark wanted to take part but missed the deadline, and the United Kingdom sent their apologies as they were busy with their own contest that year. In the first edition, each country submitted two songs, with Switzerland's Lys Assia triumphing with her second song Refrain; the French language number fared better than her first ditty, *Das alte Karussell*. Over the years the format has evolved into the week-long, boundary pushing, technologically innovative, multi show spectacular we enjoy today... but how did the Eurovision Song Contest first come about? As television services were introduced in most European countries in the mid 20th century, the European Broadcasting Union (EBU) created the Eurovision Network in 1954 for the exchange and production of common television programmes, in order to cost-effectively increase the programming material for national broadcasting organisations. The proposal for the Eurovision Network had come from Marcel Bezençon, the director general of the Swiss Broadcasting Corporation. But the idea for the Eurovision Song Contest would come from RAI. The Italian national broadcasting organisation began regular television services in January 1954, although the first experimental television broadcasts in Italy had occurred in Turin in 1934. The most popular and successful programme that the Eurovision Network would produce would be its namesake: the Eurovision Song Contest. After the Eurovision Network broadcast its first programmes in 1954 in Belgium, Denmark, France, Italy, the Netherlands, Switzerland, the United Kingdom and (what was then) West Germany, discussions ensued in the EBU as to how its co-productions could be made more entertaining and spectacular. Following suggestions put forward at the meeting of its Programme Committee in Monte Carlo, Monaco in 1955, the EBU decided at the session of its General Assembly in Rome later in that year to establish the Eurovision Song Contest. The inspiration for the Contest came from RAI, which had been staging Festival di Sanremo (the Sanremo Italian Song Festival) in the seaside resort town of the same name from 1951. Members of the Programme Committee attended the Sanremo Italian Song Festival in 1955, when it was also broadcast through the Eurovision Network. However, Sanremo was not the only song contest in Italy at the time: in the mid-1950s, the City of Venice and RAI organised the International Song Festival in Venice. The first edition in 1955 included entries submitted by the radio services of EBU members from Austria, Belgium, France, Italy, Monaco and the Netherlands. They each submitted six songs that were original and no longer than 3 and a half minutes, with the entries being voted on by national juries and the winner being awarded the Golden Gondola prize. The Venice International Song Festival was therefore similar in its structure to the Eurovision Song Contest, except that it was only broadcast on radio. Still, the Venice International Song Festival was the world's first-ever international song contest based on the participation of national broadcasting organisations, and some of its participants would go on to compete in the Eurovision Song Contest. Yet, for technical reasons, the first Eurovision Song Contest in 1956 was not held in Italy but in Switzerland: its geographical centrality in Europe made it a natural node for the terrestrial transmitters required for this experiment in live, simultaneous, transnational broadcasting. The EBU's headquarters were also in Switzerland. But the first Eurovision Song Contest still reflected an

international fashion for Italian popular culture, as it was staged in the Swiss-Italian city of Lugano and was hosted in Italian. In those first few Contests it seemed obvious to participating artists that they should enter songs sung in their native tongue, but as the event expanded and grew in popularity, songwriters began to assume that the more universal the lyrics, the more likely the song would resonate with juries. Which could explain the popularity of classic Eurovision winners like Boom Bang A Bang and La La La. The rule on performing in your country's native language changed over the years, alongside rules regarding the number of performers on stage, the inclusion of dance moves, and more recently the use of backing track vocals (brought in to reduce the number of delegation members needed to travel during the COVID-19 pandemic). The Eurovision Song Contest is always evolving to provide the most exciting show for its millions of viewers across the planet.

Controversies which have occurred during the 2022,2023 and 2024 Eurovision Song Contests

2022

Disqualification of Russia

According to the rules of the Eurovision Song Contest, any nation which has initiated conflict with any other nation is prohibited from participating in the Eurovision Song Contest. With Russia occupying Ukraine in 2022, they were banned from participating in the contest. On February 23rd 2022, the EBU made a press release regarding Russia's disqualification¹ stating that; the Reference Group, Eurovision Song Contest's governing body, recommended for the Executive Board of the EBU to disqualify Russia in reference to the values and rules of the event. This recommendation had been backed by EBU's Television Committee as well. With the recommendation, the EBU Executive Board decided in favour of the Reference Group and disqualified Russia. The Executive Board had stated that Russia's participation would bring disrepute to the competition. Prior to the decision being made, the EBU conducted meetings and discussions with all members and decided according to all Members' stances. It was stressed that the EBU is an apolitical organization of broadcasters committed to upholding the values of public service. The EBU remains dedicated to protecting the values of a cultural competition which promotes international exchange and understanding, brings audiences together, celebrates diversity through music and unites Europe on one stage. A reason not stated in the press release is that many broadcasting companies threatened the EBU with forfeiting and boycotting if Russia was not suspended. On March 1st 2022 with a statement² to the official EBU website; it was decided for Russia to be suspended from the European Broadcasting Union, causing Russia to lose broadcasting and participation rights for future Eurovision Song Contests. The statement included points regarding the decision being made by the Executive Board, the motivation for the decision being Russia's national 3 of broadcasting companies stating that they are considering withdrawing from EBU membership, the decision had been a result of Russia's exclusion from the contest. The suspension is still in order, as any Russian national broadcasting companies aren't members of the EBU and the suspension will be effective until all Members representing Russia give formal confirmation of withdrawal as well as the Executive Board giving a new formal statement. People supported this decision without any major backlash.

Jury Voting Scandal

In the second semi final in which 18 countries competed. Germany, Spain and the United Kingdom were eligible to vote on the second semi final as well, which left the competition with 21 juries as well as the televote. After all 21 national juries had submitted their votes to the EBU, Eurovision's independent Pan-European Voting Partner recognized irregular voting patterns from 6 national juries: Azerbaijan, Georgia, Montenegro, Poland, Romania and San Marino. After a comparison done with the other 15 judges, it became evident that something was amiss. It was noticeable the juries had agreed with each other to place one another on top. When compared with other juries, it was quite evident. The votes are situated on the image below:

¹ <https://eurovision.tv/mediacentre/release/ebu-statement-russia-2022>

² <https://www.ebu.ch/news/2022/03/statement-on-russian-members>

The other 15 countries	Azerbaijan	Georgia	Montenegro	Poland	Romania	San Marino
1 Sweden	1 Poland	1 Azerbaijan	1 Georgia	1 San Marino	1 San Marino	1 Romania
2 Australia	2 Georgia	2 Montenegro	2 Serbia	2 Azerbaijan	2 Poland	2 Georgia
3 Estonia	3 Romania	3 Romania	3 Azerbaijan	3 Romania	3 Montenegro	3 Poland
4 Czech Rep.	4 Montenegro	4 San Marino	4 Romania	4 Montenegro	4 Azerbaijan	4 Montenegro
5 Belgium	5 San Marino	5 Poland	5 San Marino	5 Sweden	5 Georgia	5 Azerbaijan
6 Azerbaijan	6 Finland	6 Israel	6 Poland	6 Finland	6 Australia	6 Serbia
7 Finland	7 Australia	7 Ireland	7 Sweden	7 Georgia	7 Estonia	7 Australia
8 Serbia	8 Sweden	8 Estonia	8 N.Macedonia	8 Estonia	8 N.Macedonia	8 Sweden
9 Poland	9 Serbia	9 Finland	9 Finland	9 Serbia	9 Serbia	9 Israel
10 N.Macedonia	10 N.Macedonia	10 Australia	10 Estonia	10 Australia	10 Ireland	10 Estonia
11 Israel	11 Cyprus	11 Serbia	11 Cyprus	11 N.Macedonia	11 Cyprus	11 Belgium
12 Malta	12 Malta	12 Malta	12 Belgium	12 Ireland	12 Finland	12 Czech Rep.
13 San Marino	13 Estonia	13 Czech Rep.	13 Australia	13 Malta	13 Israel	13 Cyprus
14 Ireland	14 Belgium	14 N.Macedonia	14 Czech Rep.	14 Belgium	14 Belgium	14 Ireland
15 Romania	15 Czech Rep.	15 Cyprus	15 Malta	15 Cyprus	15 Malta	15 Finland
16 Montenegro	16 Israel	16 Sweden	16 Ireland	16 Czech Rep.	16 Sweden	16 Malta
17 Cyprus	17 Ireland	17 Belgium	17 Israel	17 Israel	17 Czech Rep.	17 N.Macedonia
18 Georgia						

After the irregular voting patterns had occurred in the semi final, the EBU boldly decided to count the votes as invalid and replaced them with a substitute aggregated result instead. After the event, the EBU had a complete turn on the six juries. They decided that the six juries' votes were completely invalid in the grand final and once again replaced them with a substitute aggregated result. The EBU argues that the nature of the cheating in Semi-final 2 was unprecedented, and that they want to preserve the integrity of the voting system. This led to major conflict with TVR, Romania's broadcasting company.

Kalush Unfair Triumph Accusation

Kalush, the Ukrainian delegation, performed a song called Stefania and won first place. That specific edition of Eurovision had a plethora of well executed songs and performances. After Kalush's win, the general public started stating that the Ukrainian delegation had won simply due to juries and viewers' pity for the Ukrainian people considering the ongoing conflict in their region. A large number of people suspected that either the United Kingdom or Spain would win, as they were both performances which were fan favorites. Many debates surrounded the contest and many deemed the edition as "too political" as well as making a photoshopped image of that year's logo and theme "The Sound of Beauty" into "The Sound of Politics". Not any responses have been recorded.

2023

Jury Vote Dilemma

In the voting for the Eurovision Song Contest, the televote and the jury votes have equal worth. The system is practically, viewers are allowed to give any act 1 to 12 points however they may like. The only contradiction is the viewer may not vote for their own country. For the jury votes, every jury has to give each act a number of points, again from 1 to 12, but two acts cannot have the same score. In other words, juries give each act a different point, differing from 1 to 12. After the televote and jury votes are tallied, the winner is determined. The jury vote dilemma of 2023 is when Finland's delegation, Kaarija, was set to first place by the televote being a fan favourite but dropped to second with juries mostly voting for Sweden's delegation, Loreen. Viewers were quite displeased and considering that this has happened multiple times throughout Eurovision history, viewers requested for the EBU to dismantle the jury system and leave it solely to the televote. The EBU has not responded to this request.

Kosovo EBU Membership

With confirmation from the Chairman of RTK, Kosovo's national broadcasting company, the Kosovar company has been lobbying for EBU membership and an invitation to compete in the Eurovision Song Contest. To be able to participate in the Eurovision Song Contest, being an EBU member is not the only criteria. International Television Union and United Nations membership are also necessities. In early 2023, the company announced "Festivalit të Këngës", the competition to decide the nation's Eurovision selection. Kosovo isn't completely absent from Eurovision's history, as they have competed in other events. For instance in 2011, RTK selected Tringa Hysa to participate in the Eurovision Young Dancers contest. In 2023, the Albanian delegation Albina & Familja Kelmendi were also Kosovar. This case stands undetermined.

TVR Lawsuit

After the jury vote incident of 2022, TVR threatened the EBU with a lawsuit and withdrawing from the contest. In a strongly worded statement, they state that; their teams could prove that they did not cheat and that the EBU was in the wrong with the situation as well as handling it poorly. Later on, they still competed in 2023. and that the EBU acted biased.³ Dan Cristian Turturica, TVR's president, did not respond to a request by the paper but TVR's communications department did. They stated that Romania's participation wasn't decided. Afterwards, they joined but did not qualify. In 2024, they forfeit due to financial reasons.

Vesna Russian Member Backlash

The Czech delegation, Vesna, was met with cyberbullying and online backlash from having a Russian member. Their song, My Sister's Crown is a song about abuse against women as well as having a Ukrainian chorus, to show solidarity with Ukraine. Many viewers believed that it was hypocritical that an artist performing about women's rights would have a Russian member. The delegation, made a formal written statement that stated their member being Pro-Ukraine and that the Ukrainian chorus was a nod to the group's political stance.

Ticketmaster Fiasco

After the venue of the finals was announced, people immediately queued for tickets. With there being a great interest for the event, the Ticketmaster website appeared to be crashing. According to PA Media, the Eurovision tickets were scheduled to be released at 7 a.m. ET, but ticket buyers were met with a server error message just minutes before the tickets were due to go on sale. Ticketmaster appeared to be working again after 10 minutes, PA Media reported, with fans able to join a virtual line to buy tickets. Tickets for the event are now sold out. A spokesperson for Ticketmaster told CNN that only "a very small number of fans experienced issues accessing the queue." "Ticket sales were unaffected, and thousands of fans secured their seats for the Eurovision Song Contest," they added. After people went through with their purchases, they realized that their tickets were not activated even after a long time. The American Sales Spokesperson gave a few instructions to solve the problem afterwards.

Polish national final

A fan favourite in Poland was Gladiator by Jann and was thought to be the representative of Poland in the finals. Contrary to common belief, the winner was Solo by Blanka. Many viewers believed it was due to Blanka's connection with the juries as it was public information that she was close friends with some jury members. After a ruling from the Regional Administrative Court in Warsaw in June 2024, Telewizja Polska was obliged to disclose the exact results from the controversial voting process in the

³ tvr.ro/comunicat-tvr_36457.html#view

Polish national final for Eurovision 2023. The court ruled in favor of OGAE Polska, pointing out procedural errors on TVP's part and its unjustified refusal to publicly announce the contest results. After a series of actions by Polish media focused on Eurovision, OGAE Polska submitted a request to TVP for the publication of detailed results from the Eurovision 2023 national selection. After TVP initially rejected the request, OGAE Polska filed an official complaint with the Warsaw Administrative Court, which ultimately ordered TVP to release the results. The court ruled that the results of the public voting and whether the process was monitored by a notary must be public information, and that TVP's refusal to disclose this data violated the Administrative Procedure Code. Based on the decision, OGAE Polska received the exact results from TVP. The process was overseen by a legal advisor, and within the designated time frame, 45,373 votes were cast on the Digital Virgo platform. Until now, only the final results combining the jury and public votes were known. According to the rules, the hosts were supposed to announce the votes from the public separately from those of the jury. However, this did not happen, as after presenting the jury's votes, the total ranking was immediately announced without showing the public votes. Due to these inconsistencies, the TV station officially published the results online the following day. The jury consisted of Agustin Egurola, Edyta Górniak, Marcin Kusy, Marek Sierocki, and Aneta Woźniak. Both voting results are situated on the images below (Jury + Public on the left, Public on the right). As said in the previous paragraphs, this raised the question of juries' presence in the contest.

- | | |
|--|--|
| • Blanka – Solo: 12 + 10 = 22 points | • Jann – Gladiator: 18,665 votes – 41.14% |
| • Jann – Gladiator: 7 + 12 = 19 points | • Blanka – Solo: 6,020 votes – 13.27% |
| • Dominik Dudek – Be Good: 10 + 8 = 18 points | • Dominik Dudek – Be Good: 5,823 votes – 12.83% |
| • Felivers – Never Back Down: 8 + 6 = 14 points | • Yan Majewski – Champion: 4,576 votes – 10.09% |
| • Yan Majewski – Champion: 4 + 7 = 11 points | • Felivers – Never Back Down: 4,123 votes – 9.09% |
| • Alicja Szemplińska – New Home: 5 + 5 = 10 points | • Alicja Szemplińska – New Home: 3,647 votes – 8.04% |
| • Natasza – Lift U Up: 6 + 2 = 8 points | • Maja Hyży – Never Hide: 857 votes – 1.89% |
| • Kuba Szmajkowski – You Do Me: 3 + 3 = 6 points | • Kuba Szmajkowski – You Do Me: 751 votes – 1.66% |
| • Maja Hyży – Never Hide: 2 + 4 = 6 points | • Natasza – Lift U Up: 571 votes – 1.26% |
| • Ahlena – Booty: 1 + 1 = 2 points | • Ahlena – Booty: 340 votes – 0.75% |

2024

Israel's Participation

Following the conflict in Gaza, the public expected for Israel to be disqualified from the contest, the same way Russia was. To the contrary, Israel was kept in the contest. This created major backlash from the public. People decided to boycott the contest, some even protesting near the EBU building and Malmö Stadium, the main venue for the contest. Israel's participation raised a question. If Israel can compete, why can't Russia? Some parts of the media believed that it was best for both to be disqualified while some believed it would be best for both to stay in the contest. The EBU responded with "The situation with Israel is completely different with Russia. Israel being kept in the competition is an act to keep the contest apolitical.". This has been interpreted by the public in multiple ways. The first one being the EBU being too "scared" to do anything about Israel for financial or political reasons and the second being the EBU being racist and dehumanizing Palestinians. The EBU requested for Israel to have remove the political lyrics from their song and they did but the public stated they the lyrics were merely rephrased

and that it was “still clearly political” With this, 9 artists signed a letter that stated they were Pro-Palestine and would do anything to spread the message about Palestine. These nine artists being Iolanda of Portugal, Bambie Thug of Ireland, Nemo of Switzerland, Olly Alexander of The United Kingdom, Megara of San Marino, Saba of Denmark, Silverstein Belt of Lithuania, Windows95Man of Finland and Mustii of Belgium. The letter is situated to the left:

“We want to begin by acknowledging the privilege of taking part in Eurovision.

In light of the current situation in the Occupied Palestinian Territories, and particularly in Gaza, and in Israel, we do not feel comfortable being silent.

It is important to us to stand in solidarity with the oppressed and communicate our heartfelt wish for peace, an immediate and lasting ceasefire, and the safe return of all hostages. We stand united against all forms of hate, including antisemitism and islamophobia.

We firmly believe in the unifying power of music, enabling people to transcend differences and foster meaningful conversations and connections.

We feel that it is our duty to create and uphold this space, with a strong hope that it will inspire greater compassion and empathy.”

--

Bambie Thug (IE), Gåte (NO), Iolanda (PT), Megara (SM), Nemo (CH), Olly Alexander (UK), SABA (DK), Silverstein Belt (LT), Windows95Man (FI) Mustii (BE)

In contradiction to their statement, they didn’t do much. Other than yelling a few pro-peace lines at the end of their performances, the artists didn’t have much of an impact. It was later on revealed that the authorities at the stadium had patted and checked the artists to see if they were to sneak in any political items, such as flags, keffiyehs or any banners. Bambie Thug had written "Peace for Palestine" on their face with an ancient Irish alphabet, but the officials requested for them to remove it. They replaced it with “Crown the Witch”. During Eden Golan’s -Israel’s delegation-performance, the crowd booed and the broadcasters edited it out.

When Martin Osterdahl, the executive producer, was on screen to give the signal that they could announce the votes, he was also booed by the crowd. When the Israeli broadcasts were reviewed, it was seen that the Israeli host had insulted the other performances and had called them discriminatory words. The EBU is still under fire for what happened and until taking immediate action, future contests are at risk.

Bambie Thug’s Performance

Bambie Thug, the Irish delegation, performed with a song called Doomsday Blue. The song could be interpreted in many forms, but some themes in the lyrics include breakup, depression, self-love and hatred, acceptance and identity. The song is in an electro-metal genre and the performance includes Pagan imagery as well as a male dancer which resembles a satan or monster. At the end of their performance, they reveal an outfit with a trans flag on it. People, parents and conservatives mostly, were outraged. Many tweets were posted about how they were “satanist”, “a mockery”, “a disgrace to Ireland” and so on. Most of these comments were based on Bambie Thug’s gender identity, as they are non-binary. German delegation Isaak stated that he told his wife to not let his kids watch Ireland when watching the Finals. Bambie was also mistreated by Israeli officials regarding their performance and gender identity. Many

might argue that the performance was indeed scary for children but a question is raised. Was cyberbullying and cancellation worth it?⁴



Joost Klein Controversies

The topic that defined the 2024 Eurovision Song Contest was without a doubt the artist Joost. Joost Klein is the Dutch delegation joining with his song Europapa, a song about a young man travelling through Europe to find himself after the tragic death of his father. The song is upbeat, fun and spreads the message of unity. Joost figured to gather a large fanbase and was thought to be the definite winner of the year. During the semifinals, an unexpected event occurred. Joost had a strict policy in which he did not want anyone to film him after his performance ended. During the semi finals, he was filmed without his consent after his performance. It is not clear what happened but some sources state that he had attacked or abused the press member while some say he simply warned them. His legal team stated that he did not do any inhumane acts and that the press member was not harmed and was in the wrong. Sadly, he was disqualified. Joost also spoke up about mistreatment from Israeli officials. Some viewers believed that Joost was disqualified for speaking up about Israel. After many fans pressured the EBU for them to take Joost back, nothing happened. He was still disqualified and still many people are upset about his disqualification.

Nemo Unfair Win Accusation

Nemo, the Swiss delegation, won first place with their operatic pop song, The Code. The song depicts the experience of being non-binary, finding oneself and “breaking the code” (the code being the binary gender construct). The song uses challenging vocal techniques used in the opera, and then quickly shifts to rap. Nemo performed in a frizzy pink top and a pink skirt, completely crushing gender norms. With this performance, they were met with backlash online by far-right individuals. During this time, Baby Lasagna -the Croatian delegation- had gained popularity from the viewers and was thought to be the winner. On the night of the Grand Finals, the jury votes neared their points, with Nemo having an advantage. After the televote was tallied, it was clear that Baby Lasagna got more votes from viewers in contrast to Nemo. But with jury votes, Nemo won with a slight difference. The votes were:

	Jury Votes	Televote	Combined
Nemo	365	226	591
Baby Lasagna	210	337	547

After these results, Nemo faced online backlash once again. It was thought that Nemo won due to them being non-binary and that they wouldn't have won if it was not for the biased judges. People

⁴ Quick note from the USG: Please debate on this.

believed that Baby Lasagna was robbed and started saying things such as “Baby Lasagna is the real winner of Eurovision”. Baby Lasagna responded by saying that Nemo deserved it, while Nemo stayed silent and only thanked the judges and viewers for their win.

Channels and broadcasting companies directly affected

Even though many broadcasting companies were invested in these events, the most prominent were these ones:

SRG SSR (Switzerland)

With the controversies surrounding Nemo and their win, SRG SSR is a broadcasting company which has to take direct action at the moment in order for these events not to take place in the 2025 Eurovision. All companies are currently responsible but SRG SSR is currently a key player, as they are organizing the next edition. Another reason why SRG SSR is so crucial is that we did not see any kinds of defending or protecting Nemo when they were facing backlash.

AVROTROS (Netherlands)

AVROTROS, the national broadcasting company of The Netherlands was without a doubt a name constantly heard during the 2024 ESC edition. It is clear that Joost Klein's disqualification had political implications. AVROTROS teams worked tirelessly in order to get him back into the contest as well as giving him proper recognition.

Israel Public Broadcasting Corporation IKD (Israel)

Israel entering Eurovision and the manners in which their teams have acted have led to IKD being a focal point. Currently, there is a high number of people who theorize that the EBU is always acting in favour of Israel and that Israel "has a different set of rules". This not only lowers the respectability and recognition of the EBU but causes the contest to be met with protests and boycotts. Many artists have stated that the Israeli teams in the contest were harsh and rude towards them and this has also led to severe backlash.

Suspilne Ukraine (Ukraine)

With Russia's disqualification and Kalush's win in 2022, Suspilne Ukraine has been a main player in these events. Suspilne Ukraine was unable to organize 2023 Eurovision and it was passed on to The UK. The necessity for such a situation was due to the conflict within the region.

Societatea Romana de Televiziune TVR (Romania)

The jury vote dilemma of 2022 and the lawsuit of 2023 led to TVR losing respect within the EBU as they have been very problematic. Another reason is that even after all of these, they joined in 2023 with a heavily sexual song. Sexuality is not banned in the EBU, but considering that they had already been in the fire, it was not the smartest move.

Sveriges Television Ab SVT (Sweden)

With Loreen getting interrupted in the NQ in 2023 and how so many events occurred during 2024, the organizer SVT is a key factor in discussing these events. Why did they allow for so much to happen? Why were the artists checked and patted before going on stage? If they had such strict force in 2024, how did the protester bring in the banner in 2023?

Questions to be Answered

1. With the EBU's credibility being lost after these events, how will the EBU recover?
2. What measures can be implemented to prevent the recurrence of such events?
3. Should there be any negative consequences for broadcasting companies/channels which are responsible for such events?
4. In which manner should the EBU act in order to keep politics out of the contest?
5. How can the EBU compensate for the people and organizations who are aggrieved?
6. With many delegations facing backlash, cancellation and cyber-bullying, should the EBU and its members be responsible for protecting their artists?
7. What should the EBU's stance regarding the vote system change requests be?