

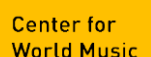


Eurovisions

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From the tranquil countryside to the dazzling world of media. Miriam Weber, 24 years young, currently working as a multimedia designer in the Ore Mountains, discovered her love for the Eurovision Song Contest in 2010 when Lena Meyer-Landrut won for Germany in Oslo. Since then, Eurovision has become a huge tradition for her, celebrated with individual ranking sheets and lots of food with friends and family. It's a given for everyone to sit in front of the TV promptly at 9 p.m. in May and diligently write down their ratings for the Grand Final entries. Out of this enthusiasm arose the desire to engage with the topic academically, and in 2023, Miriam dedicated her bachelor's thesis as the culmination of her media management studies at Mittweida University to the Eurovision. Concurrently, TikTok gained increasing influence on the show through its entertainment partnership with Eurovision and Rosa-Linn's breakthrough on the platform, prompting Miriam to observe and compare this trend with the video platform YouTube. Thus, Miriam titled her work "ESclusiv on TikTok - Opportunities and Risks of the Eurovision Song Contest's Cooperation." The fact that this research now grants her the first opportunity to experience the Eurovision Song Contest up close in Malmö makes a dream come true for her.





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The bachelor thesis on the topic "ESclusiv on TikTok - Opportunities and Risks of the Eurovision Song Contest's Cooperation. A marketing comparison analysis between 2019 with YouTube and 2022 with TikTok as an Entertainment Partner" deals with the social media marketing of the Eurovision Song Contest.

A comparison is made between the years 2019 and 2022 regarding the opportunities and risks of the social video networks TikTok and YouTube. The thesis examines whether the partnership between TikTok and the Eurovision Song Contest since 2022 affects the marketing and audience perception of the event.

Initially, a literature research defines the key metrics of social media marketing. Subsequently, based on the researched marketing possibilities of YouTube and TikTok, a first comparison of the platforms' opportunities and risks is established. As part of the thesis, the author conducts three semi-structured interviews with German Eurovision experts about formulated hypotheses. Additionally, the respective social media posts of the contest during the event periods are analyzed. Official figures from the European Broadcasting Union and participating broadcasters support the statements.

For a subsequent comparison, external and internal factors influencing the event's marketing are defined. These factors are then examined based on the opportunities and risks of the social video networks.

The author concludes that a partnership in the form of an entertainment partnership with TikTok is not conducive to the marketing of the Eurovision Song Contest. Diversification of communication channels should be considered.

