

Host City Summary Report Eurovision Song Contest 2016



Stockholms
stad

 **Stockholm**
The Capital of Scandinavia

Eurovision Village found its natural home in Kungsträdgården Park, for centuries a popular hangout and meeting place in Stockholm.





Eurovision Bingo in Eurovision Village.

City Skyliner – a dizzying 81-metre high family attraction offering a 360-degree panoramic view across Stockholm – was built especially for the event in the heart of Eurovision Village in Kungsträdgården Park.





Eurovision-themed flash mob singing at Sergels Torg Square. Happy Voices choir led by Gabriel Forss.



EuroClub, Skeppsbron. The party hub for fans.

Eurovision Village brought the festive feeling to everyone.



Stockholm Host City Eurovision Song Contest 2016

Karin Wanngård,
Mayor of Stockholm 13
Eurovision throughout
Stockholm 14

Timeline from May 23, 2015 to May 14, 2016

From Vienna to Stockholm 16
»Come Together« tagline 18
Allocation Draw 20
Flag Ceremony 22
Red Carpet Event 24
Opening Ceremony 26
Eurovision – in Your
Neighborhood 30
Business Involvement 32
The Fans
– The Heart of the Party 36
EuroClub 40
Eurovision Village 44
Television Broadcasts 48

Organization & Service

Host City Crew 52
The Task 54
Volunteers & Hosts 55
Safety & Security 56
Press Center & Press Service 58
City Dressing
& Sensory Dressing 64

Results & Statistics

Summary 72
Visitors 73
Locals 77
Press & Fans 79
Media Results 83
Production
in numbers 86
Budget 86



»Despite setting ourselves ambitious objectives for hosting the contest, we still exceeded all expectations. Guests, visitors, and media left the city happy, with many saying that they wanted to return to Stockholm. The volunteers not only want to do it all again, but would be happy to get involved when Stockholm hosts other events in the future.«

PHOTO: LIESLOTTE VAN DER MEIJIS

Although we were prepared when the Swedish national public television broadcaster, SVT, chose Stockholm to host the 2016 Eurovision Song Contest, we were also humbled by the complexity of such a major event. Despite setting ourselves ambitious objectives for hosting the contest, we still exceeded all expectations. Guests, visitors, and media left the city happy, with many saying that they wanted to return to Stockholm. The volunteers not only want to do it all again, but would be happy to get involved when Stockholm hosts other events in the future.

The report you are about to read shows what an enormous impact an international event can have on Stockholm. Not only can it change the impression our city makes and provide opportunities for development and employment, it also deepens cooperation and solidifies our relationships with other cities across the globe. One key to Stockholm's success is the invaluable generosity of all those who have shared their knowledge and showed the utmost in dedication and commitment.

The team who planned and implemented the city's role in the event did so in the space of less than 10 months. To achieve such good results in such a short period of time is testament to Stockholm's considerable experience in organizing major events, often of an international nature.

Stockholm follows an events strategy that safeguards our position as a professional Host City, that encourages major international events to take place here, and that leverages our strengths at every stage of the event. We are an open

city with a policy of long-term sustainability and a long tradition of innovation. We are home to a variety of creative industries, not least music production, something that was particularly clear during the Eurovision Song Contest. To help us learn along the way, we measured specific areas before, during, and after the contest. The results are proof that investment pays off and works. Stockholm is a welcoming Host City for events of any size. Those of us who were part of

Eurovision Song Contest 2016 have countless fantastic memories and are making a promise for the future – to continue to be the open city that our guests perceived us to be, and to continue to welcome the world to Stockholm.

Thank you to everyone who visited and contributed. We wanted to offer Europe and the world a magical musical feast for everyone, and there is no doubt that we achieved this – together!



Karin Wanngård

Karin Wanngård
Mayor

CITY OF STOCKHOLM

Eurovision throughout Stockholm

Several hundred million people watched the shows on TV, while hundreds of thousands enjoyed the party in the city. The festive atmosphere spread right across the city with a huge official festival. Sweden's winning songs were played at musical street crossings, singing tunnels, a unique observation point, and by DJs at swimming pools. Here is an overview of the events in Stockholm.

Stockholm Live

Eurovision Song Contest 2016 (Globe Arena), Press Center (Hovet), Artist Dressing Rooms (Annexet), »Eurovision – The Party« (Tele2 Arena).

Kungsträdgården Park and Skeppsbron

Stockholm staged a two-week musical extravaganza. Eurovision Village in Kungsträdgården Park became the official party venue for the public, boasting two stages, food, and activities. The 81-meter-high City Skyliner attraction was located in the center of the park. The pavilion at Skeppsbron in front of the Royal Palace was home to the official party venues EuroClub and Euro Fan Café.

Stockholm City Hall

Location for the Allocation Draw and the Opening Ceremony for the participating countries.

Normalmstorg Square

A countdown clock was installed that counted down the seconds until the Grand Final on May 14. A three-dimensional sculpture of the event's symbol, the magic flower, played music and spread an specially designed fragrance.

City Dressing

Upon arrival at Stockholm's Arlanda Airport, guests were greeted with the »Come Together« tagline. Airport buses, taxis, the metro, and major streets in Stockholm were dressed in the event theme art – bridges were painted cerise pink and the city's floral arrangements followed the event color scheme. Visual features were complemented by a number of sound installations.

Lightify – illuminated buildings

Tens of thousands of people from around the world controlled the lighting of seven of Stockholm's landmarks during both the Semifinals and the Grand Final. For a good song, the buildings were colored red, for a bad song – blue, and for anything else – a color from the spectrum in between.

Sound installations

The city of Stockholm enthralled its visitors and residents with singing tunnels, urban sound installations, and musical pedestrian crossings that played Sweden's winning songs.

Eurovision - in Your Neighborhood

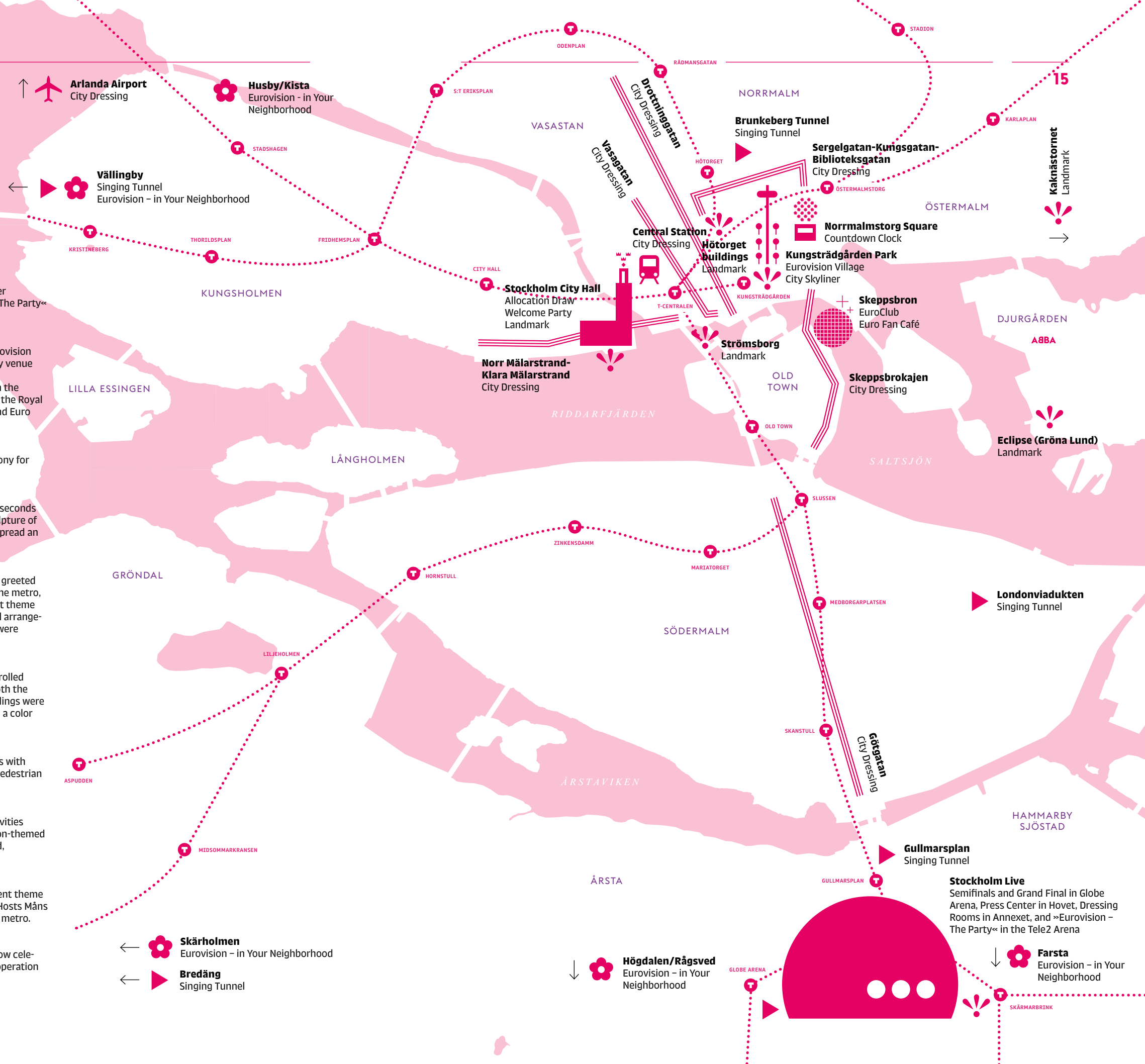
The week before the Grand Final saw a whole host of activities such as Swedish fika (coffee and cake), quizzes, Eurovision-themed swims with DJs, and samba football in Högdalen/Rågsved, Skärholmen, Husby/Kista, Vällingby, and Farsta.

Public & Other Transport

The city's metro, buses, and taxis were dressed in the event theme art, which was also featured on digital signs at stations. Hosts Måns Zelmerlöw and Petra Mede made announcements on the metro.

ABBA - The Museum

Hosted the world premiere of Good Evening Europe, a show celebrating sixty years of the Eurovision Song Contest, in cooperation with the EBU (European Broadcasting Union).



Stockholm Live

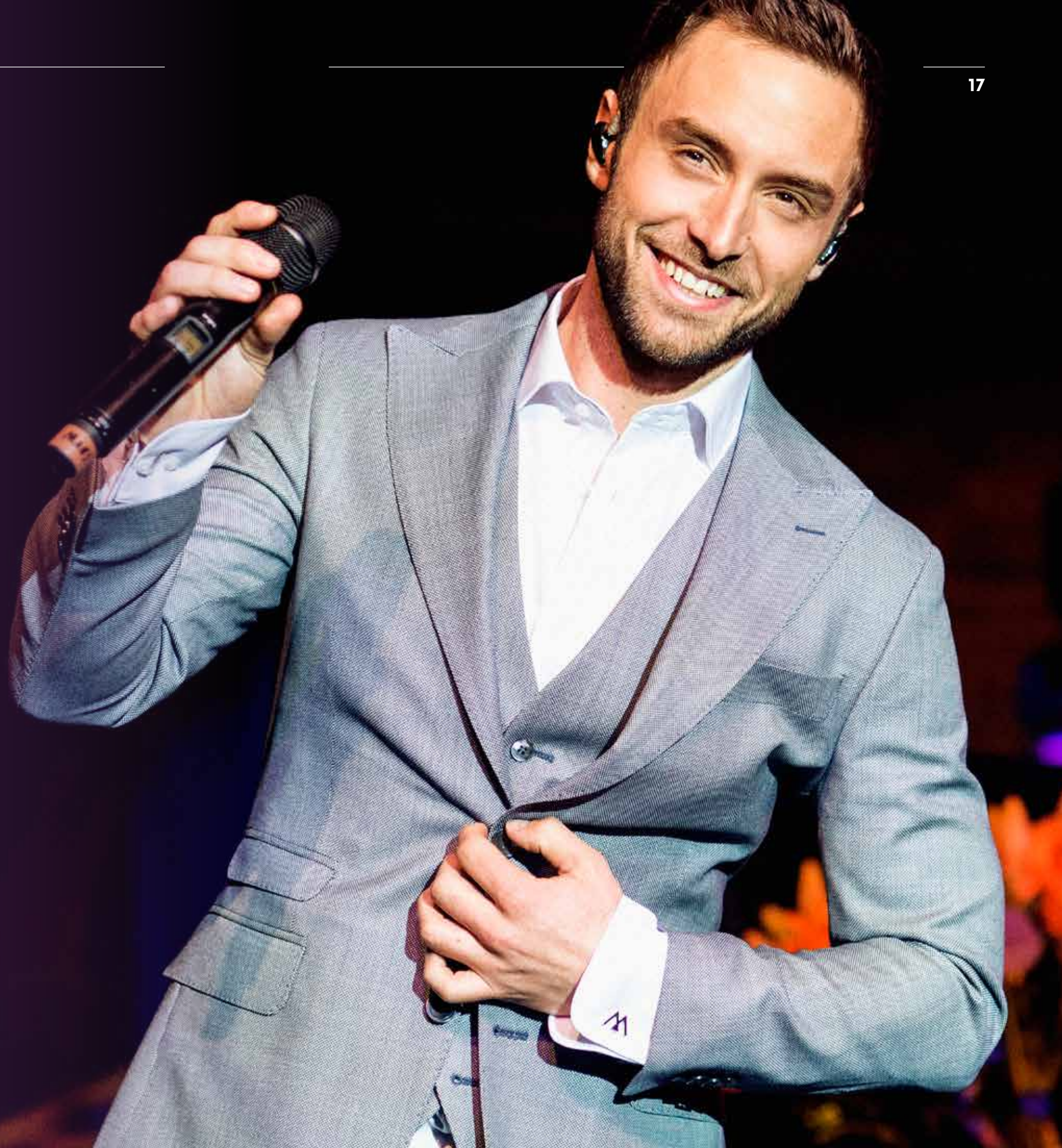
Semifinals and Grand Final in Globe Arena, Press Center in Hovet, Dressing Rooms in Annexet, and »Eurovision – The Party« in the Tele2 Arena

Farsta

Eurovision – in Your Neighborhood

Måns Zelmerlöw wins in Vienna

We are all heroes! Måns Zelmerlöw's clear musical message secures his victory at the Eurovision Song Contest 2015 to bring the competition back to Sweden, once again. As soon as the celebrations came to an end, key organizations in Stockholm rolled up their sleeves and applied to be the Host City for the contest in 2016. SVT was first tasked by the EBU with organizing the contest. Then on July 6, Stockholm was announced as the Host City for the Eurovision Song Contest 2016, at which point work commenced immediately.



COME TOGETHER

EUROVISION
SONG CONTEST
STOCKHOLM 2016



Banners stretching along Biblioteksgatan in the city. The countdown clock can be seen in the background with a three-dimensional version of the magic flower.

From the outset, everyone agreed that the 2016 Eurovision Song Contest in Stockholm would be an all-encompassing event that welcomed and involved everyone. The key words were passion, magic, involvement, and courage. »Come Together« embraced all of these. SVT developed the concept as a

whole together with the City of Stockholm in the fall of 2015.

Come Together – A city for everyone

The contest's visual identity was not confined to the TV screen but permeated the city as well. The magic flower and »Come Together«

could be seen far and wide, on facades, flags, banners, and pennants, around the arena, and along selected streets and locations.

The official design could only be used by official partners, so the theme art was complemented by an official cerise color which everyone could use to help spread the Eurovision spirit.

The three phases of promoting the visibility of the event theme art in Stockholm

January 25

The design was presented for the first time at the Allocation Draw.

March 23	May 2	May 9	May 15
20%	80%	100%	
Countdown clock, Stockholm Visitor Center, Digital screens, Welcome signs, Taxi Stockholm.	Flags along streets throughout Stockholm. All event areas in the city, e.g. EuroClub and Eurovision Village, interior of the Globe Arena and Press Center, metro trains and buses, Stockholm Arlanda Airport.	Entire area around the Globe Arena, digital screens throughout Stockholm, digital screens in a further ten cities. Lightify – illuminated landmarks	

How much and which elements of the event theme art's planned visibility was seen:

Allocation Draw

The previous Host City, Vienna, handed over the »host keys« after adding its own to the bunch in line with the contest's tradition. The »Come Together« tagline and event theme art were unveiled at the Allocation Draw. The contest kicked off on January 25, 2016 when all the key figures attended the Allocation Draw at Stockholm City Hall's Golden Hall, an event that was broadcast live.

Flag Ceremony

In accordance with Swedish flag-raising traditions, on Sunday, May 8 at 8 o'clock in the morning, the delegations, media, and ambassadors of the 42 competing countries congregated outside the Royal Palace for the first part of Stockholm's welcome party.

The flag ceremony, which was initiated by the city, is the first in the contest's history. Soldiers from the Life Guards hoisted the flags of the 42 competing countries at a unique ceremony at EuroClub, in front of the palace. The Royal Swedish Army Band played the Eurovision anthem – Charpentier's »Te Deum« – and Sweden's last two winning songs, »Heroes« and »Euphoria«.



Red Carpet Event

The fans, media, and public were able to meet the artists for the first time along a red carpet over a hundred meters long. All 42 countries took part together. The event was broadcast live on television for the whole world to follow. The red carpet was located at Skeppsbron alongside EuroClub. The parties were then taken from Skeppsbron to the Opening Ceremony at Stockholm City Hall.



Opening Ceremony

Every December, Stockholm City Hall plays host to a ceremony congratulating the year's Nobel laureates. On May 8, 2016 the same honor was bestowed upon the 42 competing countries in a specially arranged event in recognition of the Eurovision Song Contest and the countries' participation in it.

President of the City Council, Eva-Louise Erlandsson Slorach, and Mayor of Stockholm, Karin Wanngård, welcomed guests and all six previous Swedish winners of the contest took part in the ceremony. Entertainment was provided by Cirkus Cirkör, Tensta Gospel Choir, and the Royal Swedish Army Band. Björn Ulvaeus of ABBA topped off the cavalcade of hits with a passionate speech to the participants about the contest's significance today for unity and understanding between peoples. He shared with them ABBA's international success story, which began with the band's 1974 win in Brighton and the song »Waterloo«.

- 1 1974: ABBA wins with »Waterloo«.
- Björn Ulvaeus shares the story of the band's success at Stockholm City Hall.
- 2 1984: Richard Herrey with Herrey's »Diggi-Loo Diggi-Ley«
- 3 1991: Carola »Fångad av en stormvind«
- 4 1999: Charlotte Perrelli »Take Me To Your Heaven«
- 5 2012: Loreen »Euphoria«
- 6 2015: Måns Zelmerlöw »Heroes«



»If you look at all the music which, in one way or another, has originated here and then spread around the world, Stockholm is the number one music city. We can now confirm this once and for all by hosting the final of the Eurovision Song Contest here.«



**Eurovision
– in Your Neighborhood**

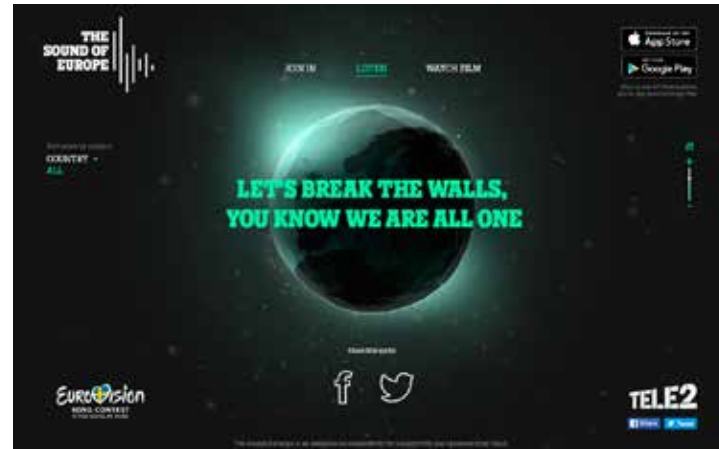
Things got underway on May 8 with Swedish Fika (a tradition of coffee and cake) in five selected locations offering pastries from around the world. In the week before the final, thousands of people of all ages took part in Eurovision-themed quizzes, samba football, shows, and karaoke in Högdalen/Rågsved, Skärholmen, Husby/Kista, Vällingby, and Farsta. Here in Vällingby a Eurovision swim was organized featuring a DJ and disco lighting.



One of the objectives in hosting the contest was to tell, in cooperation with key businesses, the story of Stockholm as a city of music and tech. Here are a few examples of what helped to create involvement and participation and to spread the party atmosphere.

The Sound of Europe

On the basis of Stockholm's strengths in tech and music, Tele2 and the agency Edelman Deportivo presented »The Sound of Europe« – the world's first crowdsourced song. One of Stockholm's most renowned songwriters, Pontus Winnberg (a.k.a. Avant and Miiike Snow) wrote the song »One«. The associated app went on to become the most popular karaoke app in the AppStore during the period. More than 3,000 entries from 42 countries



Over 3,000 entries were submitted either via the Sound of Europe app or website, or on site at Eurovision Village in Kungsträdgården Park.

were submitted via the app, on the website, or on site at Kungsträdgården Park. The campaign had a gross reach of nearly 72 million people. The song was

performed live at »Eurovision – The Party« at the Tele2 Arena on the night of the Grand Final. All royalties went to the charity Radiohjälpen.



Music is Sharing – the winners and the department store

On May 4, NK department store unveiled its storefronts – each

designed to symbolize and showcase Sweden's six winners of the contest. At the unveiling, several of the featured artists came to present



NK's much-loved storefronts along Hamngatan were transformed into a tribute to former Swedish winners of the contest.

their windows. Six signed portraits were auctioned off, with the proceeds going to charity.

PHOTO: DAVID THUNANDER

»We are very proud of Sweden's musical success and wanted to showcase our Swedish winners through history. By dressing our storefront windows for the theme ›Music is Sharing‹, we pay tribute to the joy of music, as well as its creativity and unifying force, while also spreading a little happiness and consolidating NK's role as a commercial and cultural theatre.«

Lightify Stockholm

Tens of thousands of people from around the world controlled the lighting of seven of Stockholm's landmarks during both the Semi-finals and the Grand Final in a collaborative project with lighting company Osram. For a good song, the buildings were colored red, for a bad song – blue, and for anything else – a color from the spectrum in between. The illuminated buildings could then be followed via a live stream. Lightify not only enhanced the event experience at locations around the city, but also helped to involve others around the world.

Landmarks illuminated in partnership with Osram

The City Hall Tower, the Hötorget buildings, Kaknästornet, Eclipse at Gröna Lund, Strömsborg, the Globe Arena, and City Skyliner.





»We wanted to work together with those we create the party for, as we often do with festivals in Stockholm. The fans were great to work with – they're the ones who live and breathe Eurovision every day; they're the ones who tell the whole world about their experiences and who are the driving force of the party once it begins. It's their party, and together with us as the host we created magic!«

Every event has something that makes it unique that you need to draw special attention to. For the Eurovision Song Contest, it's the fans. The OGAE (Organisation Générale des Amateurs de l'Eurovision) international fan club has over 20,000 active members in 37 countries. Every year they travel faithfully around the world in pursuit of their passion – from host city to host city and from contest to contest. Stockholm chose to include the fans from the outset and worked with them closely from start to finish. It was a conscious decision to involve those who know the contest and the host cities best, to listen to their experiences and wishes, and to be in constant dialog with them. This offered new insights and a fantastic opportunity to get feedback on all aspects of our work. What we learned can be utilized when the city hosts other events in the future.

Fan Zone in the Press Center

Many fans actively write blogs and run various types of fanzines. Some also report for the traditional media in their home countries. From start to finish, they're key to spreading the message about the event around the world. Each year roughly 400 fans are selected to be part of the media and use the Fan Zone in the Press Center. In Stockholm they were given their own lounge with workstations, catering, and service.



Fans in Eurovision Village, Kungsträdgården Park



Swedish schlager queens Shirley Clamp and Jenny «Velvet» Pettersson were the hosts for the EuroClub events.

PHOTO: MAGNUS RAGNVID

OGAE International and OGAE Sweden (Melodifestivalklubben)
All national clubs are associates of OGAE International. Every country that participates or has participated in the contest is eligible for its own national club. There are more than 20,000 active fans across the globe.

EuroClub & Euro Fan Café

Each Host City provides a EuroClub – a nightclub that fans can buy a weekly pass to enter. In Stockholm we chose to merge the evening-oriented EuroClub with the more daytime-oriented Euro Fan Café and opened up parts that the public could access without a ticket. The venue offered quizzes, performances by participating artists, member recruitment, and entertainment led by EuroClub's hosts Shirley Clamp and Jenny «Velvet» Pettersson. Food, music, and festivities were on offer for two weeks from early morning well into the small hours.

20,000

**EuroClub & Euro Fan Café**

A huge two-story pavilion with space for artists, delegations, media, and 3,000 accredited fans was built especially for the event. Half of the venue was occupied by Euro Fan Café, which was open to the public during the day. When Euro Fan Café closed in the evening, the official party venue EuroClub opened for those with a ticket. It offered several bars, a dance floor, lounge, and a terrace with a view across the Strömmen. This is where the delegations were welcomed with a unique flag ceremony on May 8, where the red carpet was rolled out, and where the afterparties took place every night following the Semifinals and the Grand Final.



»It was absolutely the right choice to have the Opening Ceremony at Stockholm City Hall and to make Kungsträdgården Park the home of Eurovision Village. But what really stood out was EuroClub's unique location in one of Stockholm's most beautiful places – Skeppsbron. It was magical!«

Eurovision Village

In Stockholm, what is usually a village promoting the contest's sponsors was turned into an event welcoming all. The heart of the party – Kungsträdgården Park – offered a variety of stage performances, entertainment, and activities for all ages in collaboration with the contest's partners and the entire Stockholm cultural scene. An 81-meter-high tower was built in the middle of the park just for the event. City Skyline offered a unique view of the city, from high above the rooftops. The stage program was specially produced for the event each day, on two stages. All the shows were shown on the big screens in Eurovision Village, and surrounding pedestrian crossings played Sweden's winning songs.

Some highlights from the program:

- Bollywood Opera
- Songs of Freedom – a concert for human rights
- Pride festival schlager night
- Friday Night Live – a tribute to Stockholm's hitmaker and Polar Music Prize winner Max Martin
- Club nights, dance shows, a singalong, popular Swedish artists, the winner of Funkismello (a singing competition for people with disabilities), a pop-up choir, and much more

Inspired by the islands of Stockholm, the park pond was transformed to provide lounge islands and a small stage in the middle.



The Grey People

SVT organized and produced the television broadcasts of the event's Semifinals and Grand Final. This was an acclaimed and award-winning production that did not try to downplay the challenging times we live in.

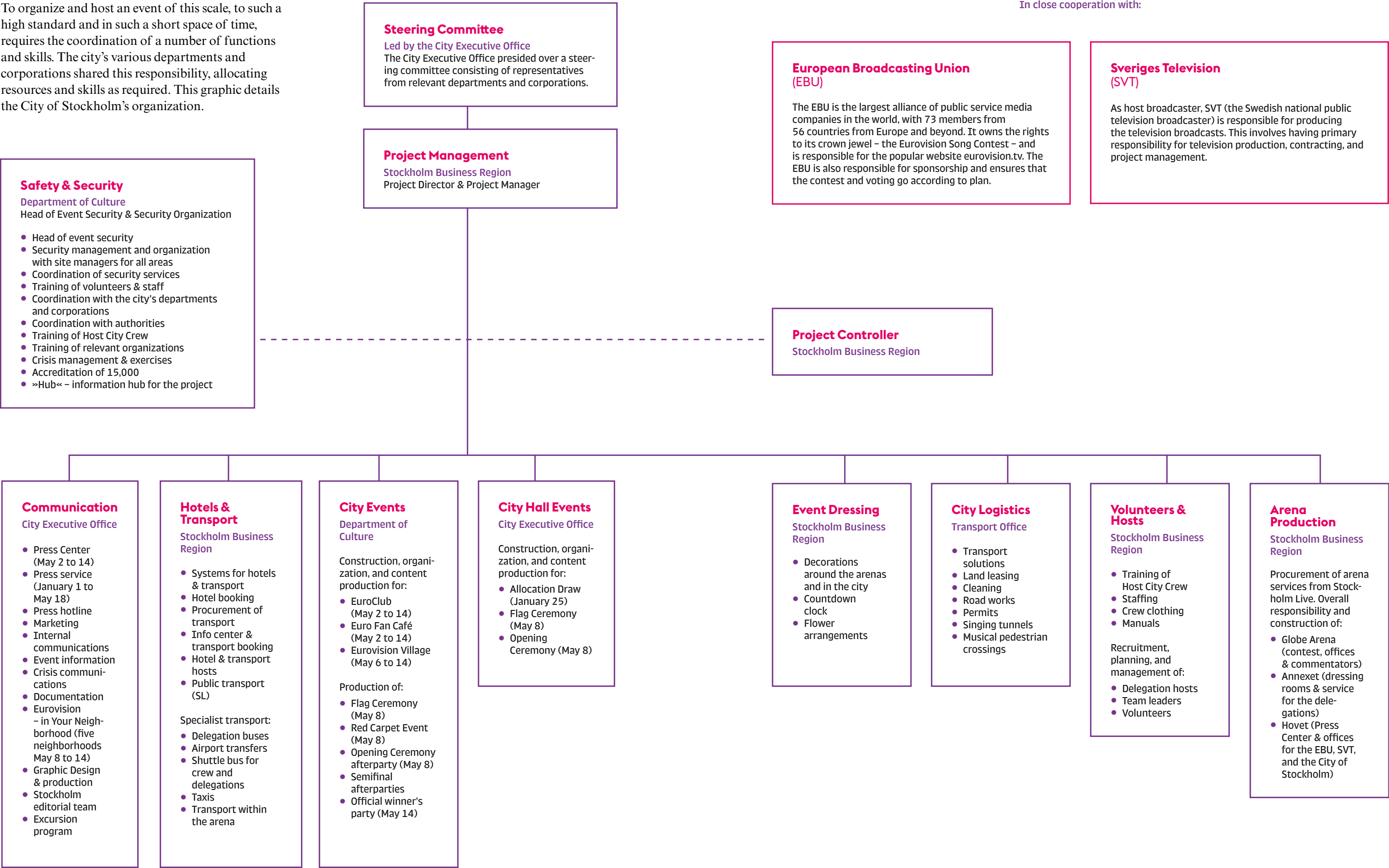
One of the interval acts, »The Grey People«, is about a group of people fleeing over land and sea hoping to reach a safer place. In the act »Man vs Machine«, three performers danced in synchronization with three robots to a medley of songs. Swedish fashion was a highlight of the Grand Final, which opened with a catwalk featuring avant-garde paper costumes.



More than 200 million viewers

Måns Zelmerlöw brought the contest back to Sweden. In Stockholm he teamed up with Petra Mede and together they entertained viewers in a way that exceeded all expectations. Viewing figures for the 2016 Eurovision Song Contest surpassed 200 million television viewers for the first time in history. It took six weeks to build the stage at the Globe Arena, and there were a total of nine public rehearsals including two Semifinals and Grand Final that were broadcast on television. SVT's production has been acclaimed both in Sweden and internationally, winning the Swedish »Kristallen« for best entertainment program in 2016, and the »Rose d'Or« for best European entertainment program in 2016. Hosts Petra and Måns were voted the best hosts of the decade to date in an EBU vote.

To organize and host an event of this scale, to such a high standard and in such a short space of time, requires the coordination of a number of functions and skills. The city's various departments and corporations shared this responsibility, allocating resources and skills as required. This graphic details the City of Stockholm's organization.



The Task

The city council made the decision that the City of Stockholm would organize the hosting of the Eurovision Song Contest (ESC) and an agreement was signed with SVT. The city and SVT funded the event equally, along with contributions from sponsors. Stockholm had the following task:

- *Arena production in all the arenas in Stockholm Live*
- *Side events such as Eurovision Village in Kungsträdgården Park, Euro Club, and Euro Fan Café at Skeppsbron, as well as the Opening Ceremonies*
- *Hotel and transport logistics for all participating countries*
- *Safety and security for all aspects of the Eurovision Song Contest*
- *Transport logistics and additional cleaning*
- *Hosting with 475 volunteers*
- *Communication and marketing*
- *Press Center for 1,911 journalists*
- *City Dressing*

SVT was in turn tasked by the EBU with putting in place the framework for the contest and putting together the guidelines for both the Host City and the broadcaster. The EBU was responsible for international sponsorship of the event, and SVT for national sponsorship.

Hosting an event of this nature at short notice and to a high standard required broad expertise from a number of the city's departments and corporations. These were tasked with allocating the resources and skills necessary for organizing the event.



Annexet, one of Stockholm Live's four arenas, served as the dressing area for the artists.



Lotta Loosme from SVT is shuttled between Annexet and Hovet in a golf buggy.



Annika Malhotra, Project Manager from the City of Stockholm, with Sweden's participant Frans.

Steering Committee

A steering committee was created and consisted of representatives from the departments and corporations tasked with arranging the 2016 Eurovision Song Contest. The steering committee was led by the City Executive Office and used the city's events strategy as its basis. The strategy details how to host sustainable events and how to establish the basic structures needed for Stockholm to be a professional and efficient event organizer. It was necessary to initiate a number of partnerships within the city as well as with businesses, authorities, and organizations.

Management Team & Project Management

The SBR was responsible for project managing and coordinating procurement and fulfilled all aspects of the city's obligations. A management group was created comprising the representatives of the various areas of the organization. Each area also appointed project managers and consultants, and the city's existing operations were given certain tasks to perform.



Dancers wearing Bea Szenfeld's fantastic paper creations waiting to go on stage for the rehearsals of the Grand Final.



Project Director Jesper Ackinger on location in Annexet.



Event theme art being hoisted on Götgatan in Södermalm, Stockholm.

Volunteers & Hosts

At the heart of the organization were the volunteers who had applied from all over Sweden. Many had helped at other major events, and many more enjoyed the chance to experience an event from the inside. A record number of people applied, and 475 were chosen. More than 80 people were

appointed as delegation hosts. A delegation host speaks the language of the country they are allocated to and is the person the delegation turns to for practical information ahead of the shows. Service staff were appointed for all areas of the event. The recruitment of volunteers began with a national campaign at the end of December

2015. 18 team leaders, who are usually employed by the city, planned, scheduled, and coordinated the volunteers in close cooperation with the relevant subproject managers in each area. 60 of the city's communication officers provided media service.

88

88% of volunteers would likely help with another event in Stockholm following their experience with ESC.

Safety & Security

The City of Stockholm has many years of specialist expertise in event security, which is one of the fundamental elements of the city's evolution towards being a major event city. A tailor-made security organization was created for the Eurovision Song Contest, led by the city's event security manager.

Cooperation and coordination between organizations and relevant stakeholders were fundamental to ensuring a safe and secure environment for staff, spectators, and guests.

The security organization coordinated, informed, and educated the entire organization, as well as authorities, and other relevant stakeholders at both national and international levels. Scenario workshops were organized early on in the process as part of coordination

efforts and in order to identify the stakeholders' needs.

The management roles of all collaborating parties were involved in a process that covered every aspect of the event – everything that could be prepared for, was prepared for.

The volunteers were important from a security perspective as well, and a special training program was developed just for them. Over four three-hour sessions, around 1,000 people were trained in the event's core values, history, security, and service by the managers for each area of the event.

Part of the training program was made available digitally to all event staff, regardless of their organizational affiliation.

The security organization was also responsible for the coordination and establishment of an office,

known as the »hub«, that provided the skills and tools needed so that all areas of the event had the information they needed. Thanks to a tailor-made app, everyone could report issues that needed attention. The hub compiled status reports, monitored the event from an external perspective, and kept an eye on transport so that the organization could adapt to the situation at hand. The hub was also tasked with compiling, logging, and to some extent analyzing information and spread the reports to different parties within the organization.

The security management team chose to be audited by an independent party throughout the process. The organization scored highly in the audit and evaluation of its work from planning to implementation, which in turn provided useful knowledge for future events.

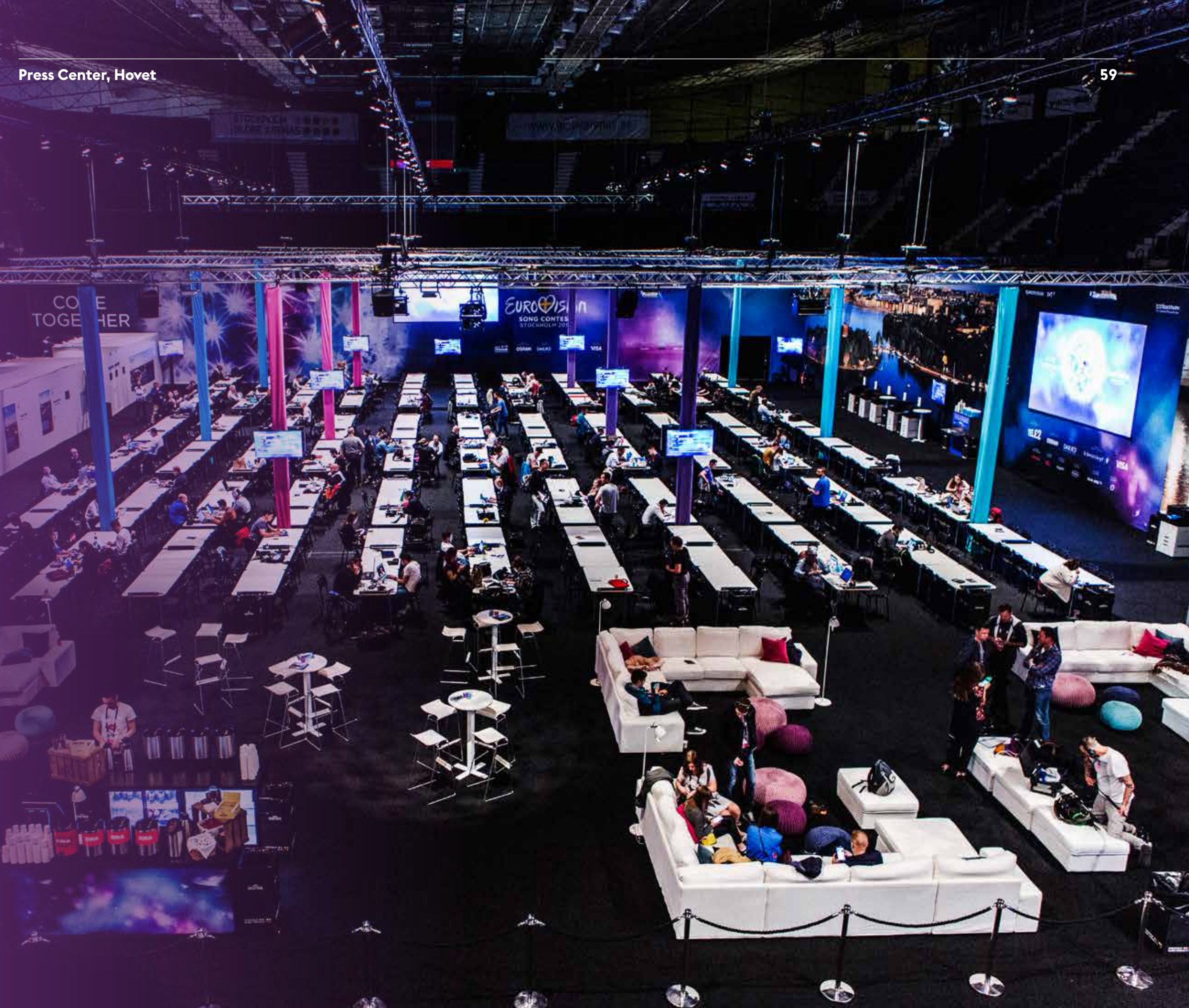


Volunteers and crew in Eurovision Village, Kungsträdgården Park

»I remember being very impressed by the security briefing and how professional it felt. I was never worried after the session – it gave me a lot of confidence.«

The world's media in an ice rink

Hovet, normally one of Stockholm's most popular ice rinks and concert arenas, was transformed in the space of a few days. The ice was melted and the whole arena was turned into a workspace for thousands of people from across the globe. The hosting was praised by media and artists alike. We brought the atmosphere of the city to Hovet and offered themed scheduled press tours. Hovet was decorated in line with the event theme art and was supplemented with wall decorations featuring views of Stockholm. All of the interview rooms and areas behind the scenes portrayed the different neighborhoods of Stockholm.



Press Service

Many more countries than those participating cover the event and the Host City is responsible for fitting all the pieces of the puzzle together. The Press Center is the hub from which press service is

provided. Besides the workspaces for 1,911 journalists and photographers from 70 countries, a flexible press conference room was built that could seat 700 people and accommodate up to 80 cameras. In addition, several

interview rooms, radio studios, and back offices were created for SVT's, the city's, and the EBU's communications units. The rehearsals and television broadcasts were shown live on big screens in the venue.

Staff

The Press Center's staff consisted of 60 communication officers from the city's various departments and corporations. It gave on-site media the benefit of access to people familiar with all aspects of the city,

helping out in a qualified way. The communication officers also had the opportunity to meet and exchange experiences with colleagues in other parts of the city. This is something Stockholm benefits from in the long run.

Hosting & PR

Many people spent long hours in the Press Center and rarely had the chance to experience Stockholm or even have a bite to eat. This is why we brought the city to Hovet and offered people a free Stockholm Pass that gave free entry to many of the city's museums and sights, as well as short themed press tours:

- *Stockholm Music Walk* – created especially for the event (Stockholm City Museum)
- *Introducing Stockholm* – a two-hour bus tour from the Globe Arena to Djurgården Island and back
- *Stockholm Archipelago Tour* – a three-hour boat trip around the Stockholm archipelago
- *ABBA City Walk* (Stockholm City Museum)
- *Stieg Larsson's Millennium* (Stockholm City Museum)
- *Stockholm Tech Scene* – a visit to some of Stockholm's most interesting music tech companies

The right to film in public places differs from country to country. In order to make things easier for international broadcasters and commentators, we produced a media kit offering facts and

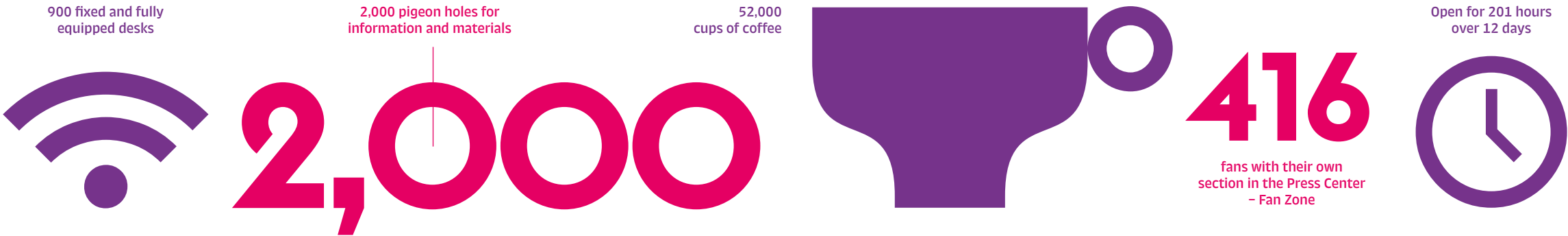


Behind the cameras at the Grand Final in the Globe Arena



The Press Center featured views of Stockholm with all of the interview rooms and areas behind the scenes portraying the different neighborhoods of the city.

Press Center in Figures



60 communication officers from the city's various departments and corporations were on hand to provide information. 5 interview rooms (Östermalm, Norrmalm, Södermalm, Kungsholmen, and Skär-gården) & 3 radio studios, all bookable digitally – a first for the Eurovision Song Contest 2 stand-up positions for TV cameras 2 moderators for press conferences and Meet & Greet 1 dedicated restaurant with catering options in the Press Center 1 press conference room capable of accommodating 80 video cameras and an audience of up to 700

stock shots, as well as a map with the ten best photo and filming locations in the city.

The city commissioner for film was also on hand to provide service and assistance to the broadcast teams.

Events of this size also provide the opportunity to market the city to potential visitors from 42 countries. Two months before the contest, around 200 foreign correspondents were invited to a press conference. The intention was to make them aware of the link to their own countries and give them some inspiration for their reports on Stockholm.

In addition, a strategic partnership was launched with one of the biggest fan media outlets, ESC

Today. It started out with a week-long preliminary visit in March before it began following the contest on location in May. This resulted in more than 50 articles about Stockholm as a destination and host.

When the world's eyes turned to Stockholm, we wanted to portray the city's strengths, as well as its history as a world-leading city in music and tech. Good ideas and creative people can be found anywhere, but it is the environment that creates magic and turns ideas into reality. Thanks to the online campaign #thatplacewhere, we drew attention to the locations where artists like Avicii were born and where services like Spotify were founded – www.thatplacewhere.com.

Stockholm Editorial Team

As a complement to the contest's official channels, a dedicated website and Facebook and Twitter accounts were created for all communication on the city's event. The editorial team was responsible for the production of content in Swedish and English. The editorial team and back office were also responsible for supporting journalists and for providing regular information to fan media outlets and delegations. A press hotline was available from January, and during the summer of 2015, groups of journalists came to Stockholm to do preparatory reports.



Information and service desk in the Press Center



A purpose-built studio in the Press Center for almost 100 press conferences and Meet & Greet events

On the service for the media:

»The people were great and the staff were very friendly. There was good security and accurate information, and Stockholm is a wonderful city. Overall it was very good and efficient, and the replies were quick.«

Stockholm took a holistic approach – in terms of strategy, practicality, and sustainability – with regard to decorating for the event in order to make it fully visible in the urban environment. Visual installations were complemented by sound and scent in several locations. The decorations could be enjoyed all the way from the City Hall, along the main shopping streets of Drottninggatan and Kungsgatan, in Kungsträdgården Park, at Skeppsbron, in Norrmalmstorg Square, along the length of Götgatan, and around the Globe Arena. Stockholm Arlanda Airport, the airport buses, and the metro was also decorated. The efforts have provided a broad basis for supporting future events with regard to how to dress the city in order to create a high impact.



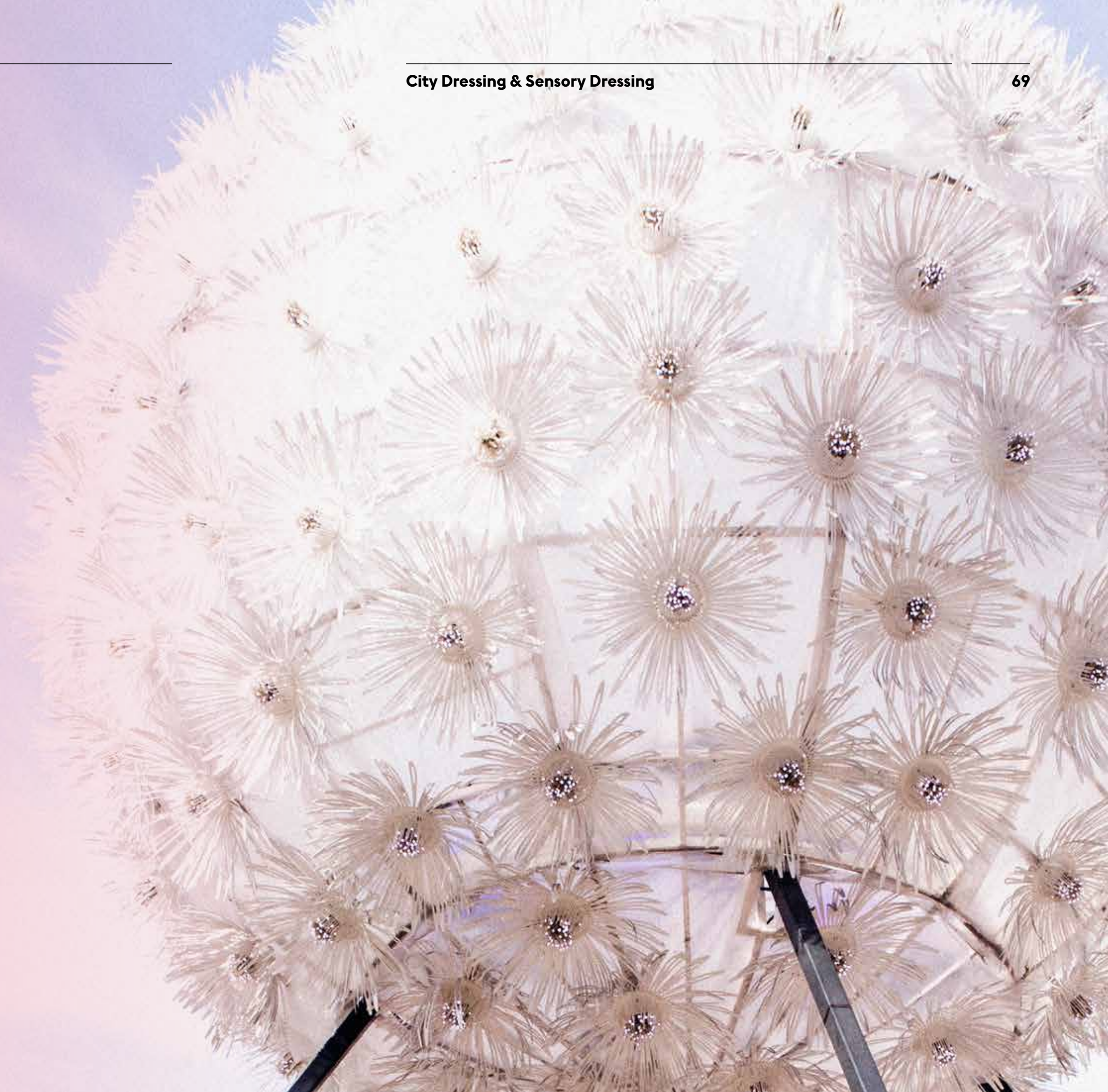
The Venue Area

Stockholm Live and the whole area from Gullmarsplan to the Globe's metro stations acted as the heart of the contest. For more than six weeks this was the day-to-day workplace for delegations and thousands of journalists from all over the world. Sustainability and accessibility were the focus of efforts here. This was achieved by using existing surfaces for signage such as digital signage, temporary surfaces for event information, roofs, and water hydrants that were already planned to be lagged. Thanks to the event, pathways between the arena and stations were given a permanent facelift with the removal of graffiti, repainting, new lighting, and plants. Overall, this made it a more pleasant experience for everyone in the area, and these improvements will continue to be enjoyed by Stockholmers in the future.



The Magic of Music and Tech

One of the city's goals was to incorporate Stockholm's strengths in music and tech into the urban environment. Since the Eurovision Song Contest is a music event, it seemed natural to complement visual installations with sound. Five singing tunnels were commissioned for the event, where magic could be created in a sort of jam session between visitor and tunnel. The standard audio loops at the pedestrian crossings around Kungsträdgården Park and Skeppsbron were replaced with variations on Måns Zelmerlöw's »Heroes« and Loreen's »Euphoria«. The contest's two hosts, Måns and Petra, made announcements at selected stations. Just two months before the Grand Final, a three-dimensional sculpture called »the magic flower« – the symbol of the 2016 contest – was unveiled at Norrmalmstorg Square. The flower counted down the days, hours, minutes, and seconds to the Grand Final, playing music from the Stockholm invention Spotify and spreading a pleasant scent. The contest was also brought to the Minecraft platform (created in Stockholm) where players could create their own version of this year's stage design.



»This week, Stockholm is not just the Capital of Scandinavia. It's the capital of the world!«

What did the media, spectators, and locals think about the event?

A mega event like this is hugely important to Stockholm as an event city going forward. In connection with the Eurovision Song Contest 2016, the City of Stockholm commissioned Sweco to carry out surveys of the visitors to the various events, the accredited press, and accredited fans and bloggers. In addition, Sweco looked at how locals perceived the event, both before and after the contest. Meltwater analyzed media mentions.

How the surveys were conducted

Media-Accredited Press & Fans

During the Eurovision Song Contest in Stockholm, 1,911 people were accredited as press. Of these, 1,495 were journalists and photographers and 416 were fans/bloggers. Everyone who provided a valid e-mail address was asked to answer an online survey sent out by the EBU. Of the 1,911 accredited journalists, photographers, and fans, 425 responded.

Spectators

78,952 tickets were sold for a total of 10 shows. Two days after the Grand Final, an online survey

was sent at random to 10,000 people who had bought tickets to one or more of the shows. 4,473 people (45%) responded. 94% of respondents had watched a show themselves. The results of this survey are based on these responses.

Locals

1,000 adult residents in the City of Stockholm answered two surveys – one at the end of April before the event and another a week after the event ended on May 14. Roughly the same respondents completed the two surveys.

Media Analysis

Between July 15, 2015 and May 18, 2016, Meltwater conducted global searches for editorial articles and social media posts where Stockholm was mentioned in connection with the Eurovision Song Contest. Posts that were only about individual artists or that just mentioned Sweden were not counted. A more in-depth content analysis was conducted in six key markets – Sweden, the UK, Germany, France, the US, and China – to measure how well the messages were received.

Summary The Host City in Figures

78,952 tickets were sold for the 10 shows in the Globe Arena and the Tele2 Arena, but the Eurovision Song Contest reached far beyond the arenas. Articles and social media posts had an unprecedented reach of 61.2 billion. More than 200 million people watched the final on TV. 1.5 million visits were

made to Eurovision Village in Kungsträdgården Park during the main event period. Tens of thousands of fans all over the world participated in Lightify. 3,000 people contributed to Tele2's »The Sound of Europe«, and more than 3,000 locals took part in Eurovision – in Your Neighborhood events at

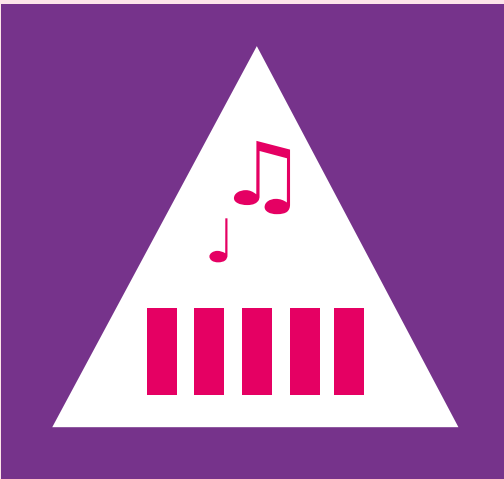
five locations around Stockholm. The event also attracted other categories of visitors, such as accredited press, fans, and delegations. Of the 1,911 members of the accredited press and fans, 1,754 were visitors, as were 1,325 accredited members of the delegations.

1,500,000

78,952 tickets sold for the shows in the Globe Arena
52,000 cups of coffee served to media representatives from around the world
15,000 accreditations processed and issued
1,911 members of accredited media from 73 countries in the Press Center
1,325 delegation participants from 42 countries traveled to Stockholm
475 volunteers
90 delegation hosts (at least two per participating country)
60 communication officers looked after the media
18 team leaders worked with the volunteers
5 singing tunnels
1 new winner, Ukraine and a new Host City: Kyiv!

475

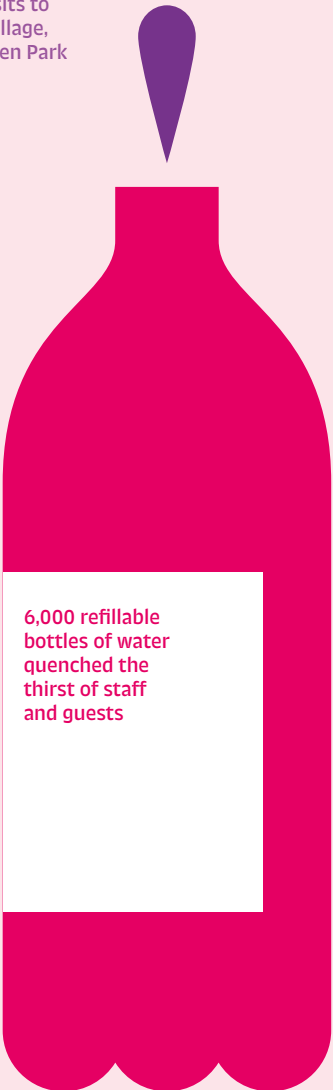
475 volunteers contributed to the success of the Host City



6 musical pedestrian crossings

5

5 singing tunnels



6,000 refillable bottles of water quenched the thirst of staff and guests

1,500,000 visits to Eurovision Village, Kungsträdgården Park

Visitors

The Eurovision Song Contest generated tourism revenues of at least SEK 347 million.
Visiting spectators accounted for the majority of visitors drawn to Stockholm for the Eurovision Song Contest. 78,952 tickets were sold for nine shows at the Globe Arena and a closing show in the Tele2 Arena. 38,000 were unique visitors. Of these, 73%, or 28,000, were unique non-local visitors. Half of those visiting came from abroad. 93% of visitors cited the Eurovision

	Specific revenues	General revenues
Visiting spectators	SEK 263 million	SEK 282 million
Press/fans	SEK 57 million	SEK 57 million
Delegations	SEK 27 million	SEK 27 million
Total	SEK 347 million	SEK 366 million

Song Contest as the main reason for their trip. All of the non-local visitors' consumption is included in general revenues, while specific revenues include only that of visitors who stated that the event was the primary reason for their visit. Revenues only include visitors' consumption in Stockholm County. The cost of traveling to Stockholm is not included.

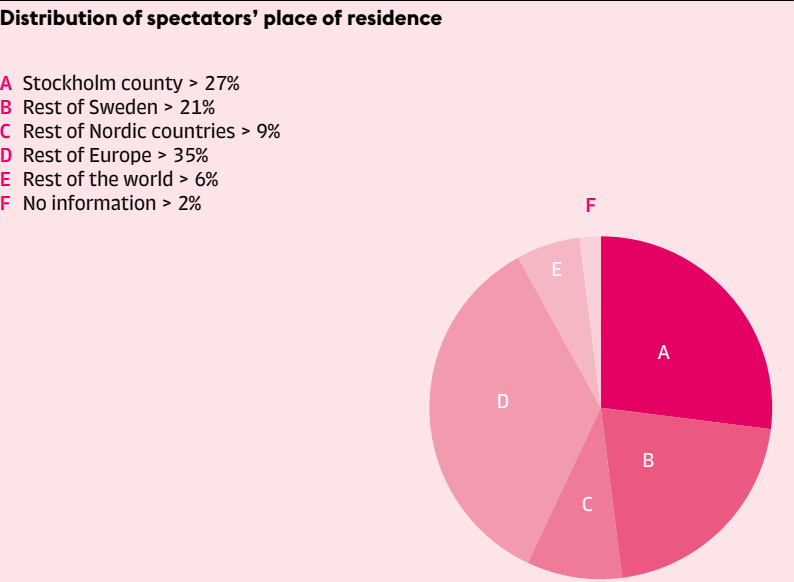
Tourism revenues correspond to 231 full-time equivalent jobs on an annual basis.
Tourism revenues correspond to 231 full-time equivalent jobs on an annual basis in Stockholm. Return visits as a consequence of the event are not included. Specific revenues include expenditure only by those who stated that the event was the primary reason for their visit, while general revenues include that of all non-local visitors.

	Employment effect Specific revenues	Employment effect General revenues
Visiting spectators	175 annual FTEs	188 annual FTEs
Press/fans	38 annual FTEs	38 annual FTEs
Delegations	18 annual FTEs	18 annual FTEs
Total	231 annual FTEs	244 annual FTEs

347

SEK 347 million (at least) in visitor revenues generated by the Eurovision Song Contest for Stockholm

How many non-local visitors?
Three-quarters of ticket buyers were non-local visitors, and half of these came from abroad. Half of visitors decided to come to Stockholm between 9 and 12 months in advance, and 26% decided to do so between 5 and 8 months in advance. The Eurovision Song Contest was the main reason for visiting for 93% of ticket buyers. A high proportion of people saw more than one show. On average, each visitor saw more than 2 shows. 53% of those surveyed went to a show, 18% went to two, 13% to three, and 15% had seen four shows or more.



How much did visitors spend?

The average visitor spent SEK 2,141 per day, or a total of SEK 10,000 during their entire stay. Accommodation accounted for

the majority of their spend (43%), followed by restaurants, shopping, and entertainment.

The figures are higher among those who traveled here to work

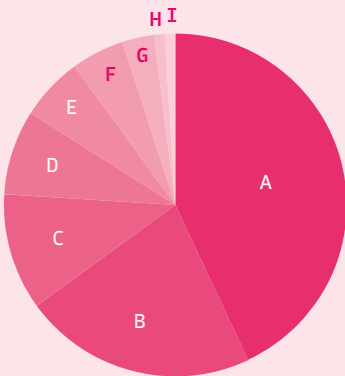
with the event. For example, media representatives spent an average of SEK 3,494 per day and a total of SEK 32,500 during their stay in Stockholm.

Non-local visitors Average consumption per person, per day

Cost categories	SEK/day
Accommodation	924
Restaurants/café	474
Shopping/souvenirs	229
Entertainment/leisure	179
Local transport	136
Food/kiosk	98
Other entry fees/tickets	59
Other	28
Fuel	14
Total	2,141

Non-local visitors Distribution of costs

- A Accommodation > 43%
- B Restaurants/café > 22%
- C Shopping/souvenirs > 11%
- D Entertainment/leisure > 8%
- E Local transport > 6%
- F Food/kiosk > 5%
- G Other entry fees/tickets > 3%
- H Other > 3%
- I Fuel > 1%



10,000

SEK 10,000 the amount spent on average in Stockholm by a non-local ESC visitor.

32,500

SEK 32,500 the amount spent on average by a non-local journalist during their stay.

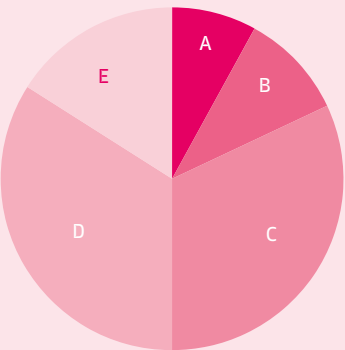
How long did visitors stay?

On average, ESC visitors stayed 5.2 days in Stockholm, compared with the average stay of 2.5 days for a visitor on a general city break.* Swedish and Nordic visitors had the shortest stays, while European and non-European visitors stayed longer – between 5 and 7 days on average. The majority of visitors (66%) stayed in Stockholm for 3 to 7 days in connection with the Eurovision Song Contest. 18% stayed longer than 8 days. 17% stayed only 1 to 2 days.

Non-local spectators Number of days spent in Stockholm for ESC

- A 10 days > 8%
- B 8-9 days > 10%
- C 5-7 days > 32%
- D 3-4 days > 34%
- E 1-2 days > 17%

ESC visitors stayed in Stockholm for an average of 5.2 days, compared with 2.5 days for non-ESC visitors.*



*Facts about the tourism industry

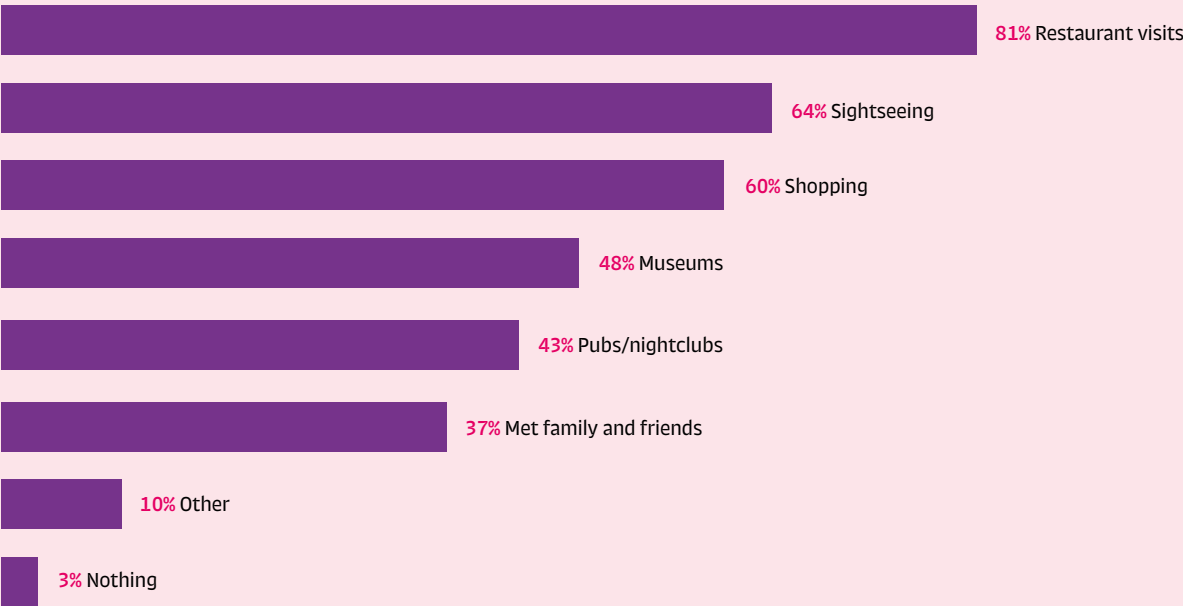
What did visitors do?

The vast majority of visitors (93%) stated that the Eurovision Song Contest was the main reason for their visit. They also took the

opportunity to experience the city. More than 80% visited a restaurant. 60% went shopping, and even more went sightseeing. Half of visitors visited museums and

nightclubs. All activities, with the exception of spending time with family and friends, were more common among foreign visitors than Swedish visitors.

Spectators What did you do during your stay in Stockholm?



What did visitors have to say about the Host City?

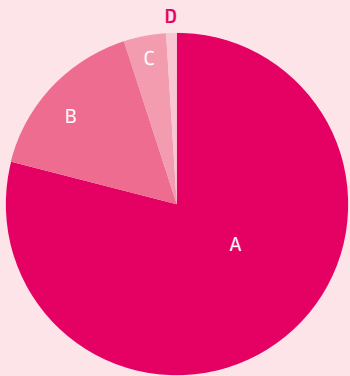
Stockholm was rated very highly as Host City by visitors. 95% were satisfied or very satisfied with Stockholm as a Host City. For many visitors, the Eurovision Song Contest was their first encounter with Stockholm, and they were thrilled.

92

92% of spectators felt that the Eurovision Song Contest portrayed Stockholm positively

Spectators How satisfied were you with Stockholm as the Host City for the Eurovision Song Contest?

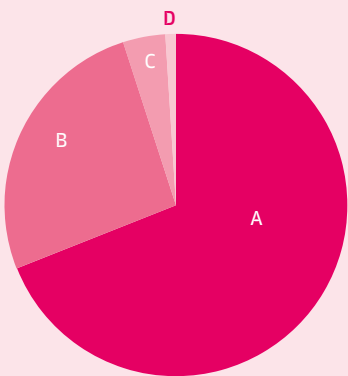
- A Very satisfied > 79%
- B Satisfied > 16%
- C Neither satisfied nor unsatisfied > 4%
- D Unsatisfied > less than 1%



95% were satisfied or very satisfied with Stockholm as a Host City

Spectators How satisfied were you with your visit to Stockholm overall? (only non-local spectators)

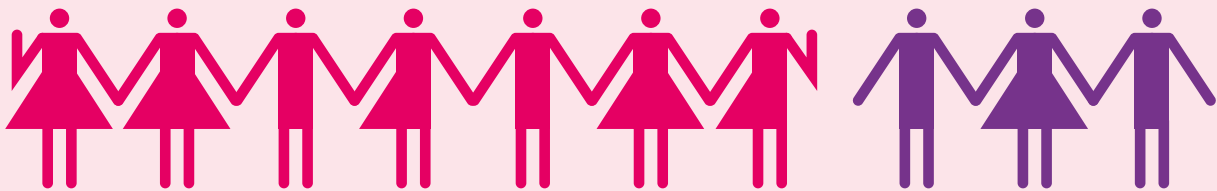
- A Very satisfied > 69%
- B Satisfied > 26%
- C Neither satisfied nor unsatisfied > 4%
- D Unsatisfied > less than 1%



95% were satisfied or very satisfied with their visit to Stockholm

A city that inspires people to come back

For many of those who came just for the Eurovision Song Contest, this was their first encounter with Stockholm and they want to return. 7 out of 10 visitors (70%) will or will most likely return within 1 to 5 years to explore the city. This corresponds to potential tourism revenues of SEK 68 million.

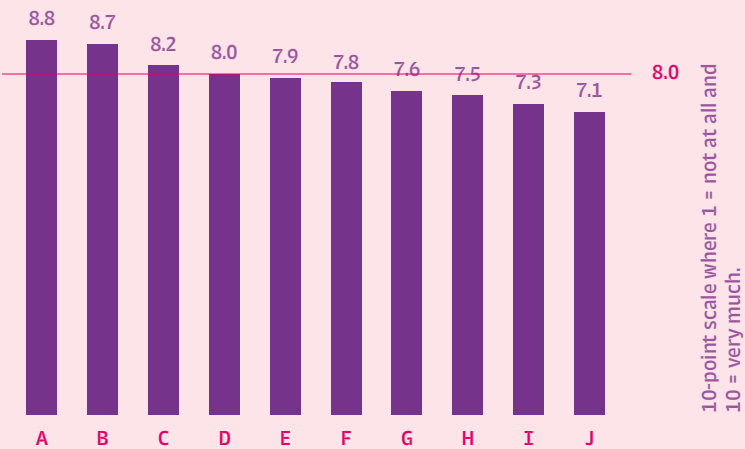


How do visitors perceive Stockholm?

Visitors perceive Stockholm as an open, welcoming, innovative city characterized by diversity. Stockholm is also perceived as a vibrant, energetic, and dynamic city that is a leader in music. On a 10-point scale, where 10 is the highest score, the average score for the city was 8.

Spectators Stockholm is...

- A Open
- B Welcoming
- C Innovative
- D Characterized by diversity
- E Vibrant
- F Energetic
- G Dynamic
- H A leading music city
- I Leader in tech
- J Unexpected



The storytelling of Stockholm

Events create ambassadors for Stockholm. They bring their experiences, emotions, and stories of the city to the world. Stockholm is the city where global successes such as Avicii, Spotify, and ABBA were born. Not only is Stockholm

one of the world's leading exporters of music, it is also second only to Silicon Valley in terms of being the birthplace of the greatest number of international tech giants – tech unicorns. The Eurovision Song Contest gave the city the opportunity to showcase all of this.

It provided new experiences in which music and tech come together, such as musical crossings that tick to the beat of Sweden's winning songs, or the opportunity for players of Minecraft (also born in Stockholm) to create their own version of the 2016 stage design.

What did locals think about the Eurovision Song Contest?

The Eurovision Song Contest didn't go unnoticed by the locals. 100% of local respondents to the second survey of locals knew that the event had taken place. The people of Stockholm enjoy big events, and the Eurovision Song Contest boosted their positivity towards all kinds of events. A quarter of locals visited the event areas in Kungsträdgården Park and at Skeppsbron. Here are some of the things they liked best about the Eurovision Song Contest.

Tower in Kungsträdgården Park

Stockholm is open to everyone

Love the concept and it was implemented fantastically

POPULAR!



Locals What is your attitude/point of view to the Eurovision Song Contest having been held in Stockholm?

	Before	After
Very positive	28%	42%
Fairly positive	31%	28%
Neither positive nor negative	27%	23%
Fairly negative	6%	4%
Very negative	5%	3%
No opinion	3%	*

*Response option not included in the post-event survey

Increased tourism

EVERYTHING!

Musical crossings



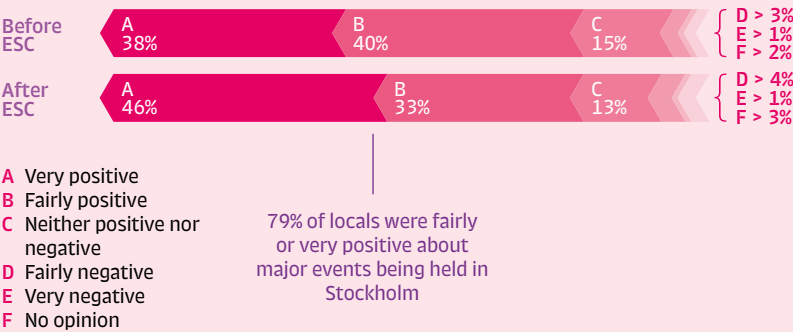
Locals To what extent do you agree with the following statements?

	Before ESC average rating	After ESC average rating	Difference in average rating	Press & Fans	Spectators
ESC portrayed Stockholm in a positive light	7.1	7.9	0.8	8.8	9.2
ESC increased the number of visitors to Stockholm	7.3	7.9	0.6		9.0
ESC was perceived as welcoming		7.8	*	8.9	9.2
ESC had a high international status	6.6	7.8	1.2	9.1	9.4
ESC strengthened the image of Stockholm as a city of music	6.4	7.3	0.9	8.2	8.2
ESC increased global awareness of Stockholm	6.9	7.3	0.4	8.2	8.7

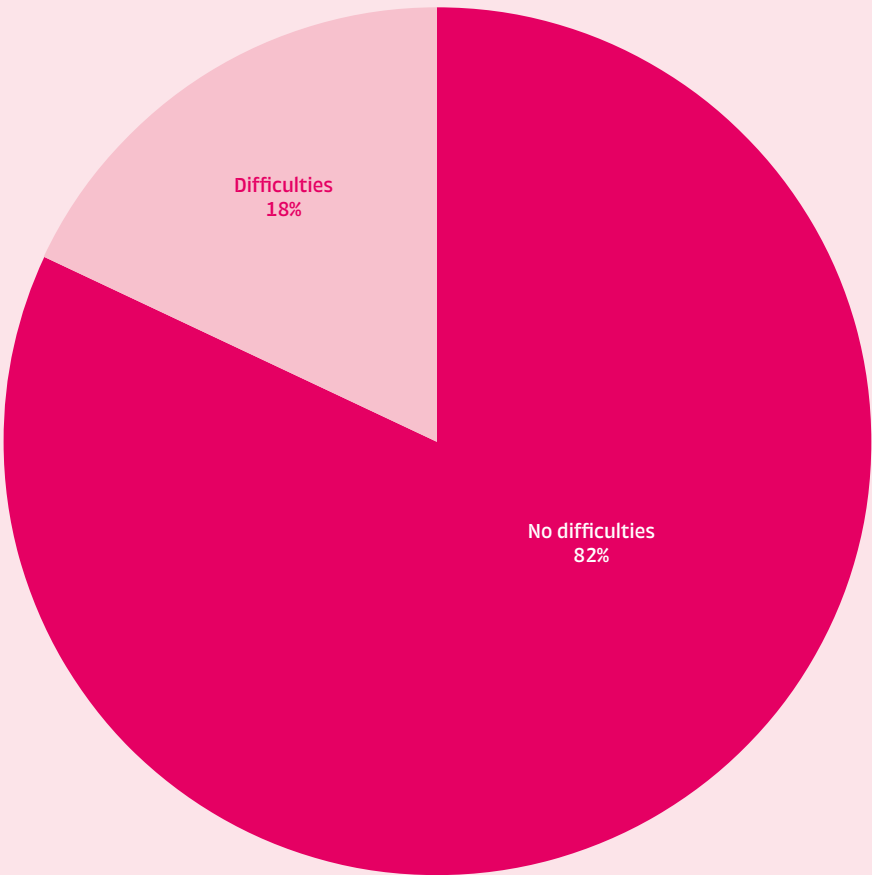
What do the locals think more generally about major events in Stockholm?

Generally speaking, the locals are satisfied or very satisfied with the range of major events in the Stockholm region. 63% are very satisfied or fairly satisfied. A low proportion of locals (7%) are fairly or very unsatisfied with the range of events (not in the table). The Eurovision Song Contest made the locals even more positive about major events in Stockholm. Before ESC, 78% of locals were fairly or very positive about major events. After the event, this percentage increased.

Locals Are you positive about major events being held in Stockholm?



Locals After ESC: Did the events during ESC present any difficulties for you?



1,911 people – of whom 1,495 were journalists and photographers (press) and 416 were fans/bloggers – visited Stockholm for the Eurovision Song Contest. Half of all the accredited press and fans came from abroad. 90% of the non-local press and fans stayed in Stockholm at least five days, and 30% of these stayed between 10 and 14 days. 20% stayed more than 15 days.

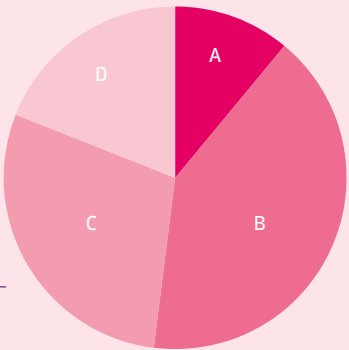
89

89% of the press and fans were satisfied or very satisfied with the Press Center, the press service they received, the organization, and the standard of the work environment.

Non-local press & fans Number of days spent in Stockholm for ESC

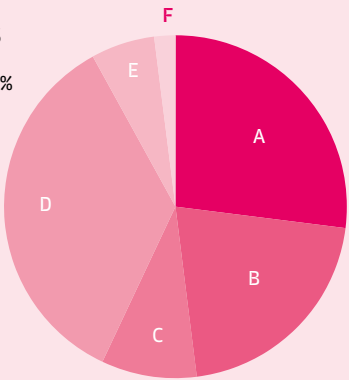
- A 1-4 days > 11%
- B 5-9 days > 41%
- C 10-14 days > 29%
- D 15 days > 17%

89% of non-locals stayed for more than 5 days



Distribution of the media (press and fans/bloggers) place of residence

- A Stockholm County > 27%
- B Rest of Sweden > 21%
- C Rest of Nordic region > 9%
- D Rest of Europe > 35%
- E Rest of the world > 6%
- F No information > 2%



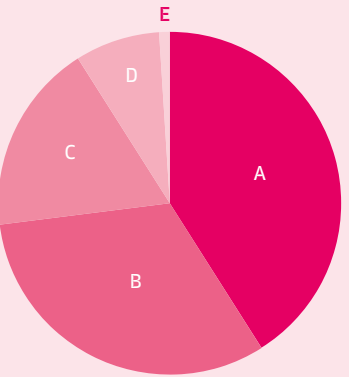
What did journalists and fans think about the Press Center?

Virtually all accredited media representatives visited the Press Center during their stay in Stockholm. Three-quarters of people stated that they visited the center on five or more days. Almost one-third spent ten days or more in the Press Center. Of these, the vast majority were from the press. The Press Center was overwhelmingly praised by its users. In particular they mentioned the professional attitude of the staff, the organization, and the high level of service they experienced. Just over half give the highest rating in

respect of six out of ten aspects of the Press Center. The overall assessment of the working environment for the media also got high marks. 89% of press and fans were fairly or very satisfied.

Press Roughly how many days did you visit the Press Center?

- A 5-9 days > 41%
- B 10 days > 32%
- C 3-4 days > 18%
- D 1-2 days > 8%
- E 0 days > 11%



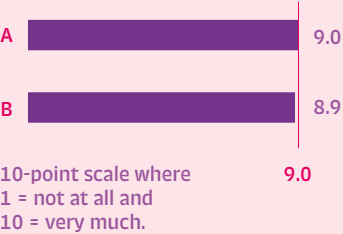
What did journalists and fans think about Stockholm and how they were treated?

Stockholm was highly regarded for its hosting of journalists and fans. On average, press and fans rated the way they were treated as 9 on a 10-point scale, where 10 is the best. They found Stockholm to be an open and welcoming city to almost the same degree.

Many of the journalists and fans had been to the Eurovision Song Contest several times before and so could compare their experiences and the service they received in Stockholm with that in previous host cities. Even then, 91% answered that they were fairly or very satisfied with Stockholm's hosting in 2016. 60% said that they were very satisfied.

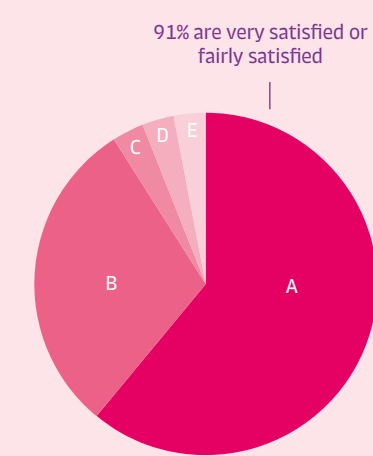
Press & Fans How well were you treated in Stockholm?

- A Do you feel that you were well treated in Stockholm?
- B Do you feel that Stockholm is an open and welcoming city?



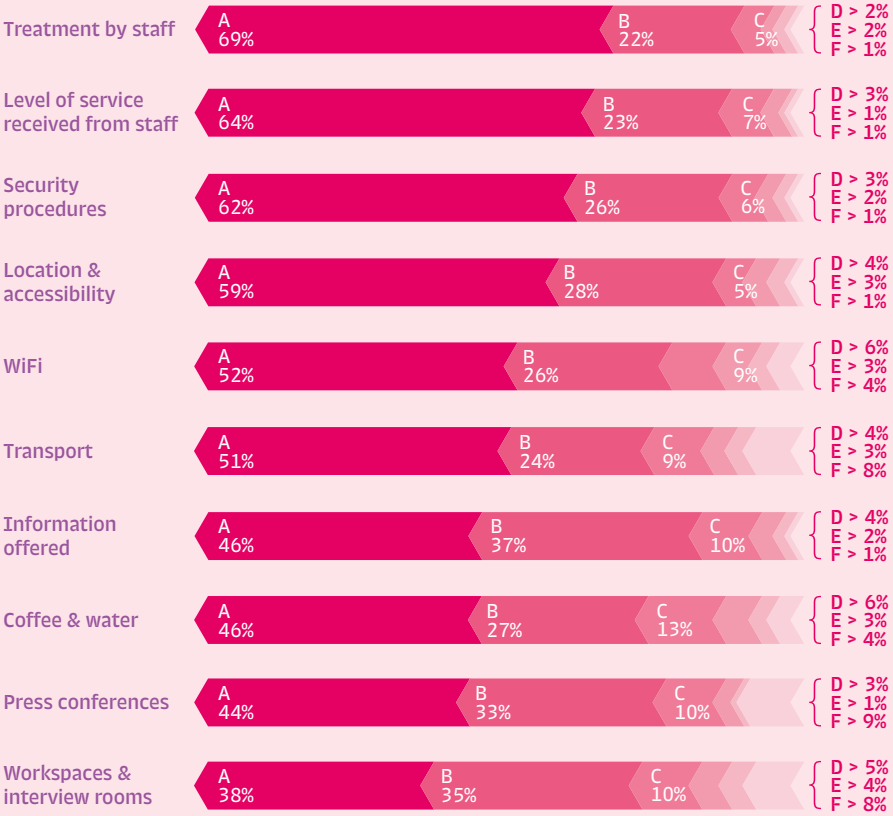
Press & Fans Overall, how satisfied are you with the Eurovision Song Contest in Stockholm in 2016?

- A Very satisfied > 61%
- B Fairly satisfied > 30%
- C Neither satisfied nor unsatisfied > 3%
- D Fairly unsatisfied > 3%
- E Very unsatisfied > 3%



Press How satisfied are you with the Press Center in terms of how you are treated, service, security, location, accessibility, press conferences, information, refreshments, and space?

- A Very satisfied
- B Fairly satisfied
- C Neither satisfied nor unsatisfied
- D Fairly unsatisfied
- E Very unsatisfied
- F No opinion



Did the message of Stockholm being an open, music and tech city come through?

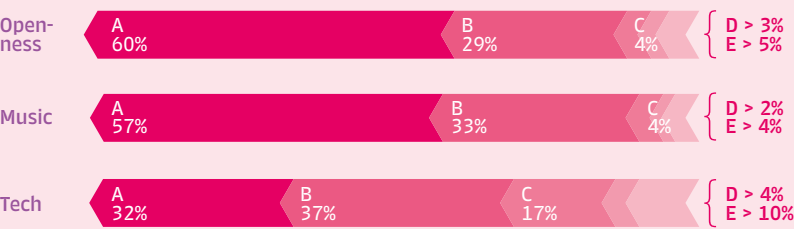
Sweden is a leading global exporter of music, and the City of Stockholm is one of Europe's foremost tech hubs thanks to companies like Spotify, Skype, and Klarna, as well as games such as Minecraft and Candy Crush Saga. Being open and welcoming are two values that are high on the city's agenda. Hosting the Eurovision Song Contest was an opportunity to consolidate the perception of Stockholm in relation to these values. The opinions of journalists and fans were important indicators of how successfully these values were communicated.

The message that Stockholm is a city of music and tech came through – 89% of press and fans agreed or strongly agreed with the message that Stockholm is a city of music and tech. 90% agreed or strongly agreed with the message that Stockholm is a music city, while 69% agreed or strongly agreed that it is a tech city. 60% of press and fans felt that the message about openness and music fitted with their own perceptions.

Press and fans also felt that ESC increased global awareness of Stockholm. On a 10-point scale, where 10 is the highest, press and fans gave an average score of 8.2. The score was even higher for the statement on whether press and fans agreed that ESC portrayed Stockholm in a positive light.

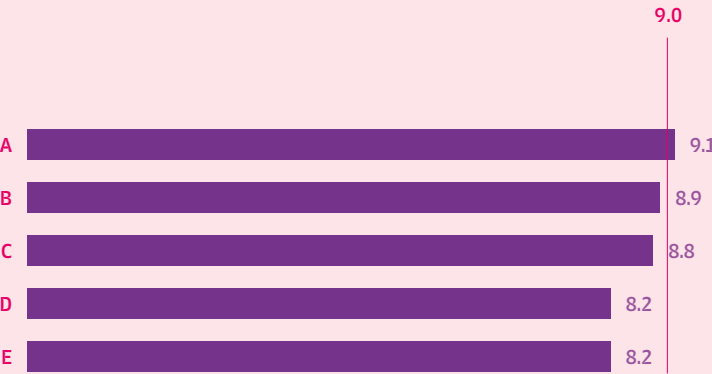
Press & Fans How well do you think the message came through that Stockholm is a leading city in terms of openness, music, and tech?

- A Very well
- B Fairly well
- C Not so well
- D Not at all
- E No opinion



Press & Fans To what extent do you agree with the following statements?

- A ESC had a high international status
- B ESC was perceived as welcoming
- C ESC portrayed Stockholm in a positive light
- D ESC strengthened the image of Stockholm as a city of music
- E ESC increased global awareness of Stockholm

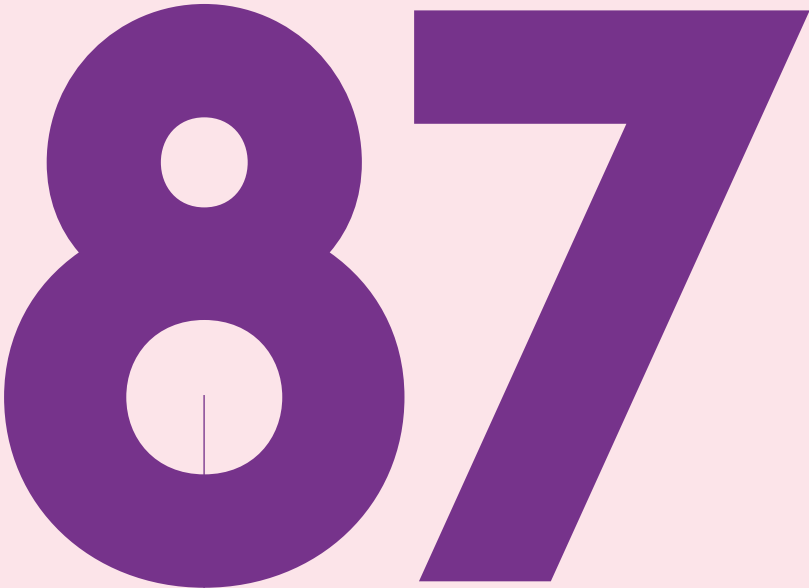
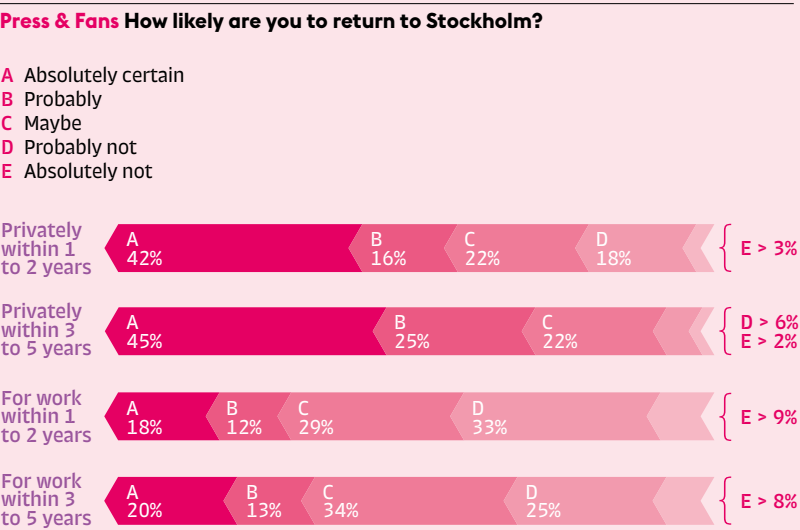


82%

82% of journalists and fans thought that the Eurovision Song Contest strengthened the image of Stockholm as a city of music and that it raised global awareness of the city.

How much did media spend?
The average journalist or fan spent SEK 3,497 per day during their stay in Stockholm, which is higher than the daily spend of other visitors. In total, an average journalist or fan would spend SEK 32,500 during their entire stay in Stockholm. The cost of travel to Stockholm is in addition to this. Accommodation accounts for the majority of expenditure (47%), followed by visits to restaurants, shopping, and entertainment.

Will press and fans return?
Many members of the press and fans follow the ESC from year to year. Nevertheless, Stockholm managed to exceed their expectations. Nearly half (46%) thought that the event in Stockholm was better than they had expected. Roughly the same number (47%) stated that the event was about as they had expected. ESC attracted participants from 42 countries, which provided the opportunity to market Stockholm to more countries. Did it whet the appetite? In answer to the question »How likely are you to return to Stockholm privately within 3 to 5 years?«, 45% answered that they would most certainly come back. This figure rises to 70% when including those who answered that they would probably come back. If all of these people did return, it would generate tourism revenues of SEK 68 million.



87% answered that they will certainly or probably return within 1 to 5 years

68,000,000 ...the visitor revenues that would be generated for Stockholm if the journalists returned within 1 to 5 years



How much media attention did Stockholm receive as Host City?
The media impact for Stockholm during the Eurovision Song Contest was huge. The whole world watched the event and the geographical spread was global. The results are amazing. Between July 15, 2015 and May 18, 2016, 54,026 editorial articles and 149,150 social media posts were written. Only articles and posts where Stockholm is mentioned in connection with the Eurovision Song Contest have been counted. Articles that are only about individual artists or that just mention Sweden were not counted. Germany and the UK are at the top by a wide margin in respect of the number of articles published, followed by the United States and host country Sweden.

Positive messages
Meltwater conducted an in-depth content analysis of the 715 editorial articles published in six key markets: Sweden, the UK, Germany, France, the US, and

China. The city's keywords and the event's messages – magic, openness, music, and tech – were individually or collectively mentioned in 86 articles (12%).

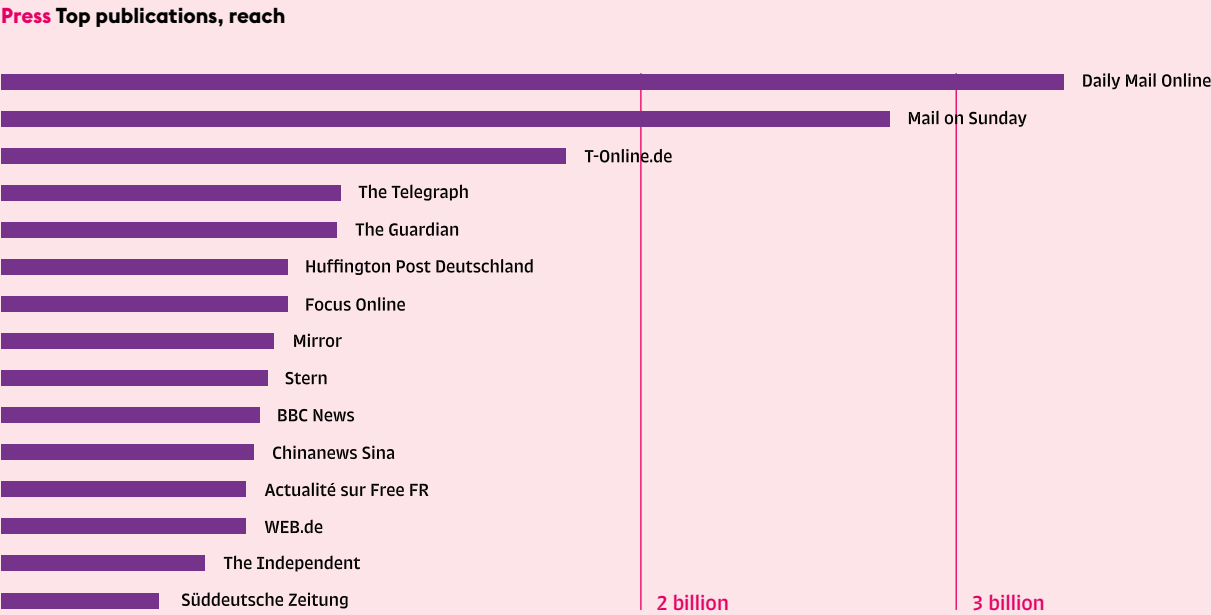
Press Key ratio, reach

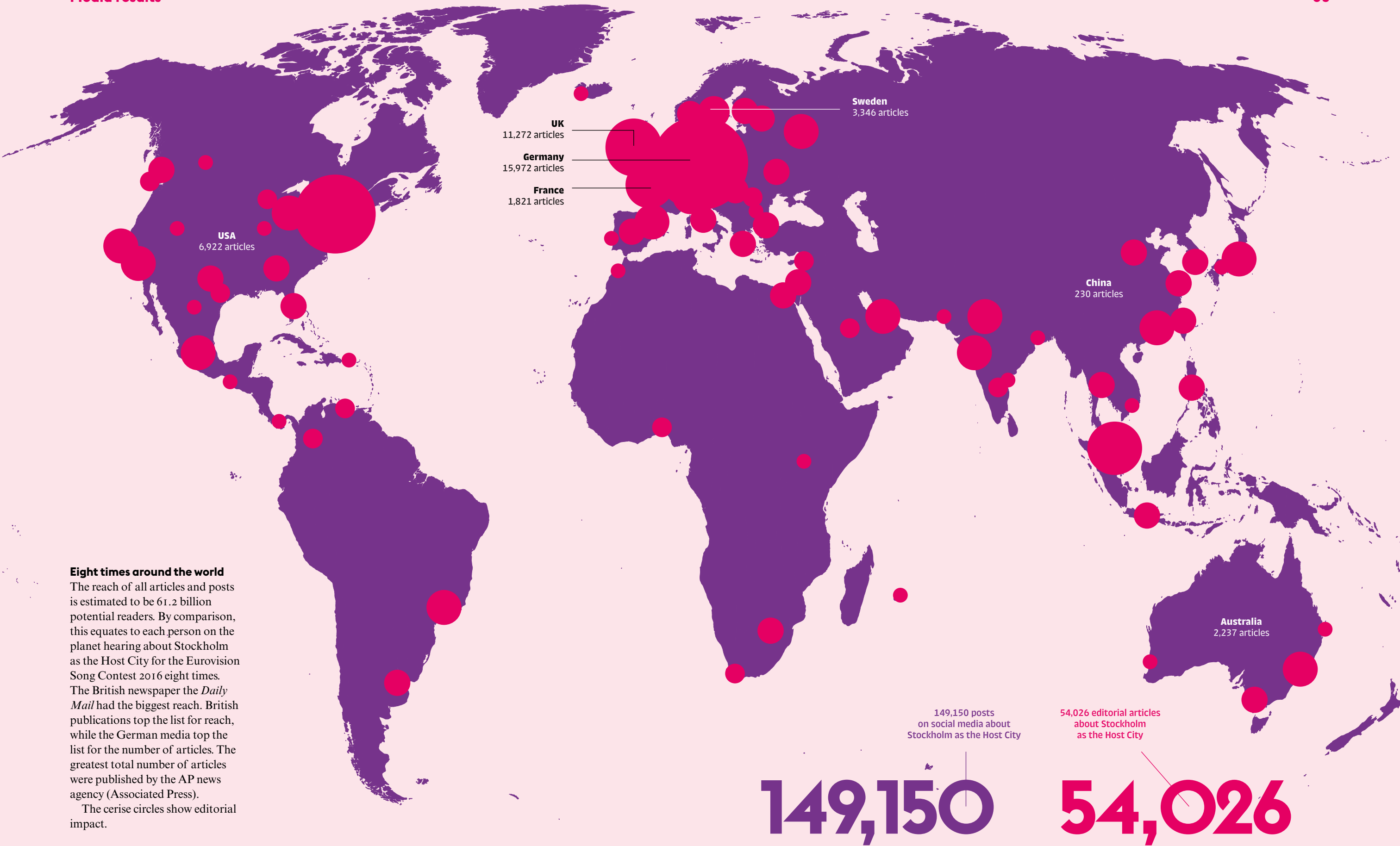
	Articles	Reach	Advertising value
Sweden	529	163.3 million	SEK 29.4 million
Germany	120	102 million	SEK 18.4 million
UK	31	239.7 million	SEK 43.1 million
France	21	78.1 million	SEK 14 million
USA	12	6 million	SEK 1.1 million
China	3	5.4 million	SEK 972,000
Total	715	557.8 million	SEK 100.4 million

Awareness outside of Europe
Most notable is the US, which, despite not participating in the contest, ended up in the top. This is partly due to the fact that the contest was broadcast in the US for the first time. Another reason

is that the American artist Justin Timberlake performed his new song – written by Stockholm-born Max Martin – to the European crowd as one of the interval acts during the Grand Final. The US is also second-highest in terms of

social media posts. Sweden comes out as the clear number one. Twitter stands out as by far the most significant channel in terms of the volume of posts on social media. 60% of all posts mentioning Stockholm were published on Twitter.





SVT's production in numbers

TV broadcasts

Not only is the Eurovision Song Contest one of the world's oldest televised competitions, it is also one of the biggest. 204 million viewers worldwide watched the Grand Final in the Globe Arena on May 14. Here are some facts about the stage production.

1,397 meters of trusses (the basic structure of the construction)
900 square meters of high-resolution LED screens and 40 projectors (the world's largest video projector) created the stage imagery
220 people were needed for each TV broadcast
179 trucks were needed to transport all the equipment
109 tons of equipment was hung from the ceiling
65 tons is how much the stage weighed
45 people were needed to operate the lighting for one show
40 cameras, 50 people and 2 image-producers ensured that the right pictures were broadcast
32 people were required to get the sound to work, using 134 speakers, 64 microphones, and 7 sound tables
30 launchers for pyrotechnics and a further 30 for fire effects
3.5 centimeters is how deep the Globe Arena sank from the start of construction on April 4 until the final was over



City of Stockholm's budget

Budget & Returns

Stockholm's budget for hosting the contest was just over SEK 101 million and covered all of the city's areas of responsibility, including security and arena production. The final cost totaled SEK 101,807,000.

This corresponds to an overspend of 0.7%, or SEK 717,000. Staffing costs for employees within the city have not been charged to the project. As at the time of publication of the report, some revenues generated by the arenas and

audience visits which are due to the city have not yet been included. Measurements indicate that the event generated SEK 347 million specifically in tourism revenues. This is equivalent to 231 FTEs.

**The city spent
SEK 101.8 million** on the event

Tourist revenues relating to the Eurovision Song Contest generated **SEK 347 million** for Stockholm

Thank you! Merci! Tack!

Rarely have so many Stockholm residents, companies, and organizations worked so hard together to offer our visitors a unique experience of and in our capital city. Thank you from the bottom of our hearts to all of you who made Stockholm a magical and successful host for the Eurovision Song Contest 2016. Many thanks to SVT for its confidence in us, and to the EBU for its cooperation. Thanks to everyone who helped to entertain millions not only in the contest itself, but around the city as well. A special thanks to the city of Malmö, which so generously shared its experience of hosting the contest in 2013.

City of Stockholm Eurovision Song Contest 2016

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