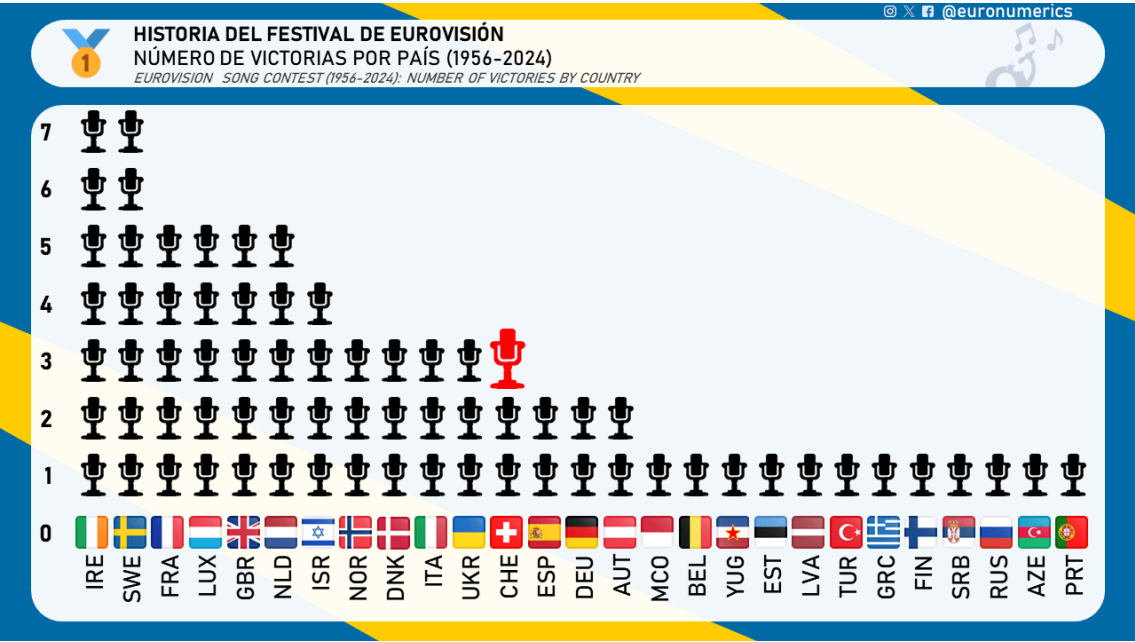


Eurovision 2024: breaking the broken code

Written by Jesús Manuel Rodrigo Céspedes (@Euronumerics) 18/05/2024

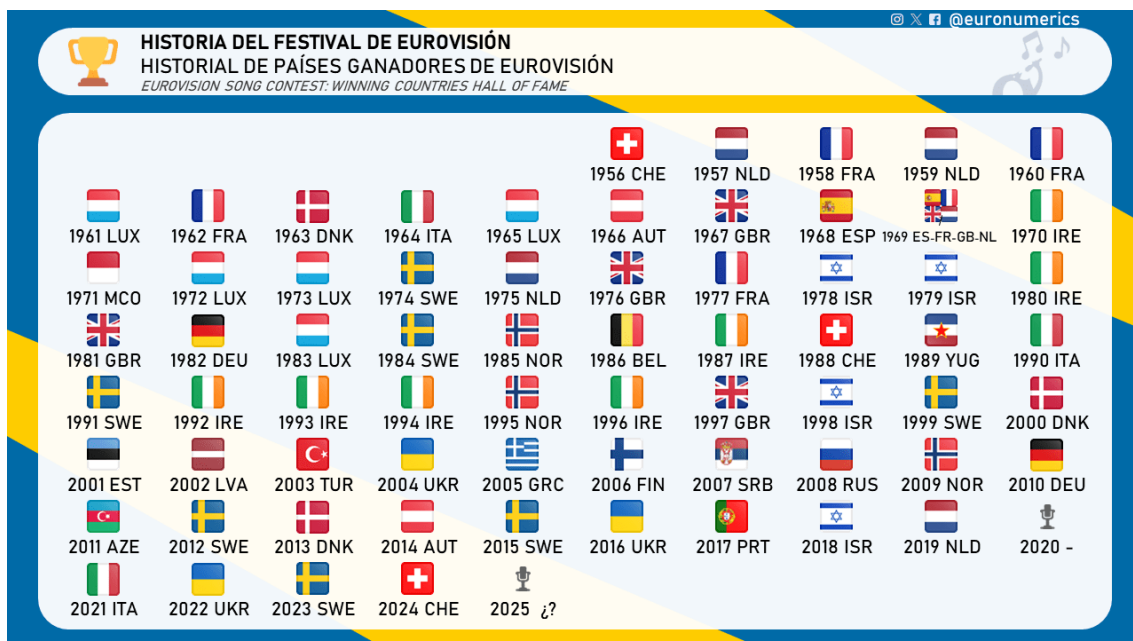
After the stormy passage of Eurovision 2024, we analyze this year's results with numbers, graphs and maps. We will focus on the importance that the jury is gaining in deciding the winner. How is the Nebulossa result broken down? What has been the country that has polarized us the most? Have there been any suspicious jurors? We crack the code.

BREAKING 35 YEARS OF DROUGHT

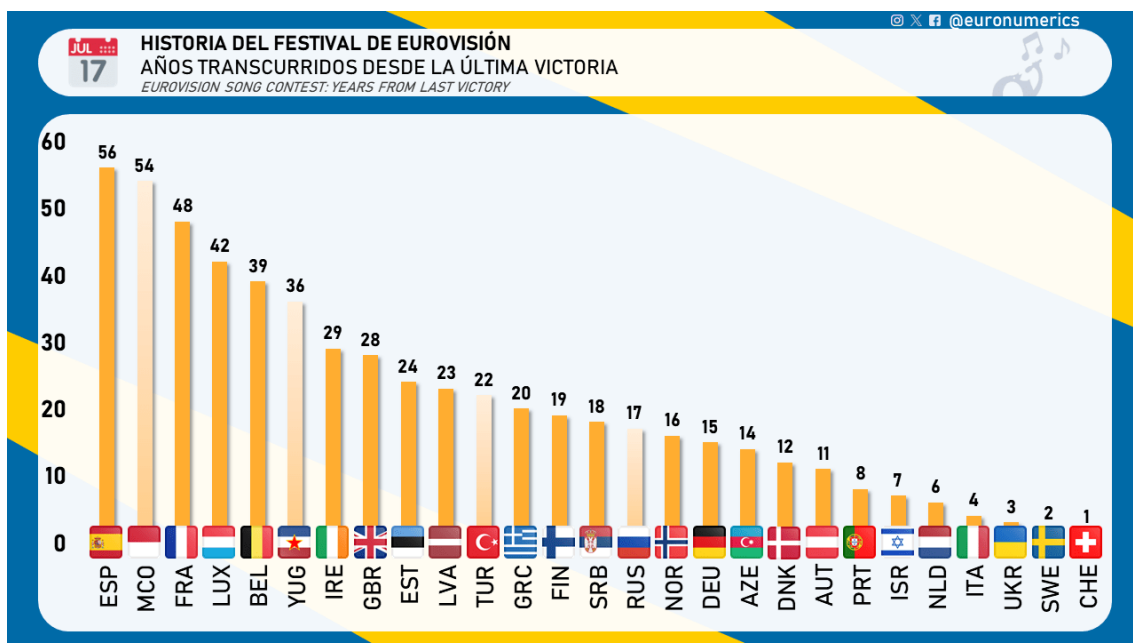


Nemo brings the third victory for Switzerland, tying the number of trophies with Norway, Denmark, Italy and Ukraine. The truth is that we have a streak of third victories (Italy, Ukraine and Switzerland) that means that Spain has fallen to 13th place in number of wins.

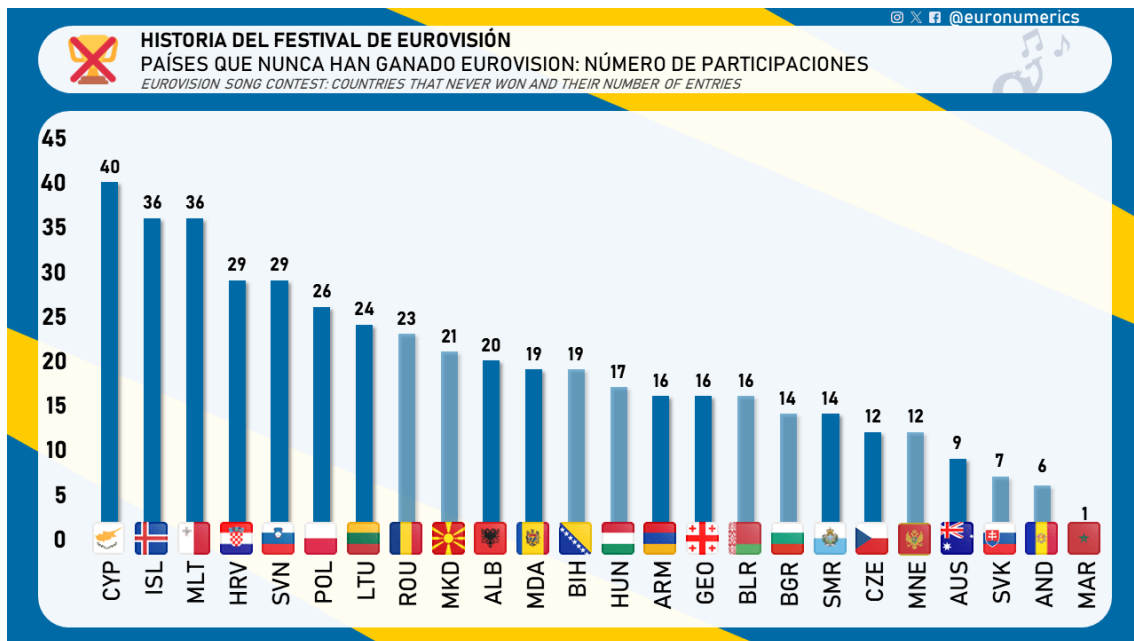
In the following table we see the history of winners. As we indicated in the previous blog, we are facing the second longest streak of winning countries that repeat their victory: since 2017, a nation has not released its record of victories.



Switzerland was in the top 5 of the active countries that had gone the longest without repeating a victory: they had not done so since 1988. Spain will continue to lead next year, now counting 56 years since 1969. The podium is completed by France and Luxembourg, although Belgium is not far from this historical group.



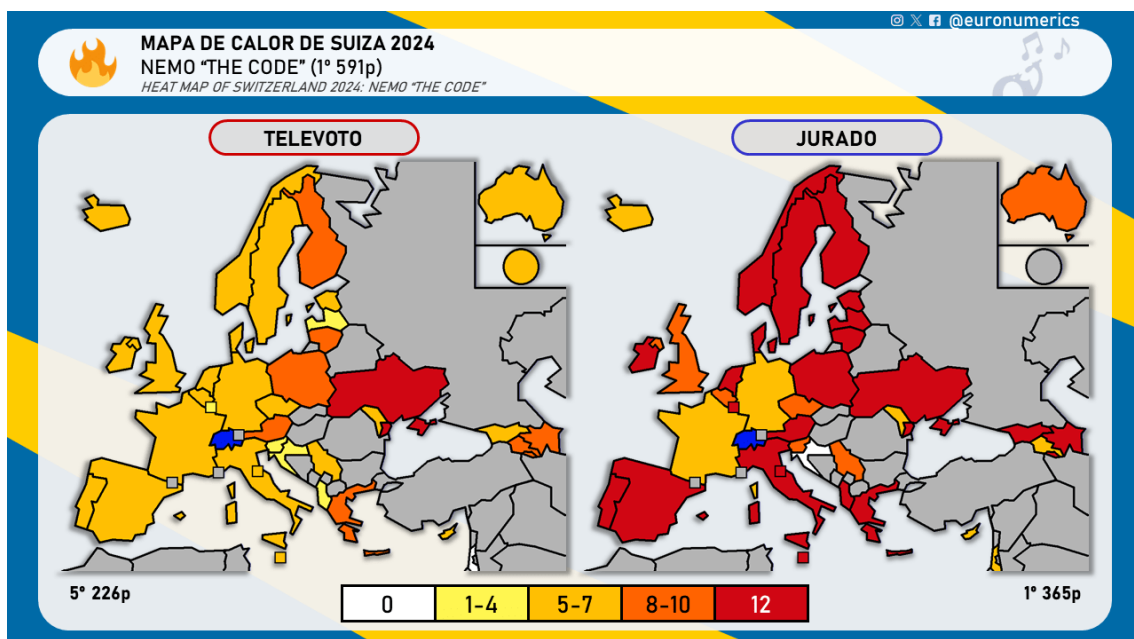
On the other hand, we release a new graphic. Which countries have not yet won Eurovision? How many times have they tried it? All countries that, having participated at some time, have never won, are now represented, as well as the times they have participated.



Cyprus is the country that has tried to win Eurovision the most times, with a total of 40 unsuccessful attempts. Iceland and Malta are closely followed, tied with 36 participations. These are 26 countries, of which 10 have not participated in Malmö 2024. A “fun” fact. Suppose all these countries win one after another in the upcoming festivals. It would take 26 years to do so. How old would you be then? If Sweden continues with this pace of victories, I fear that we will never see some of them win...

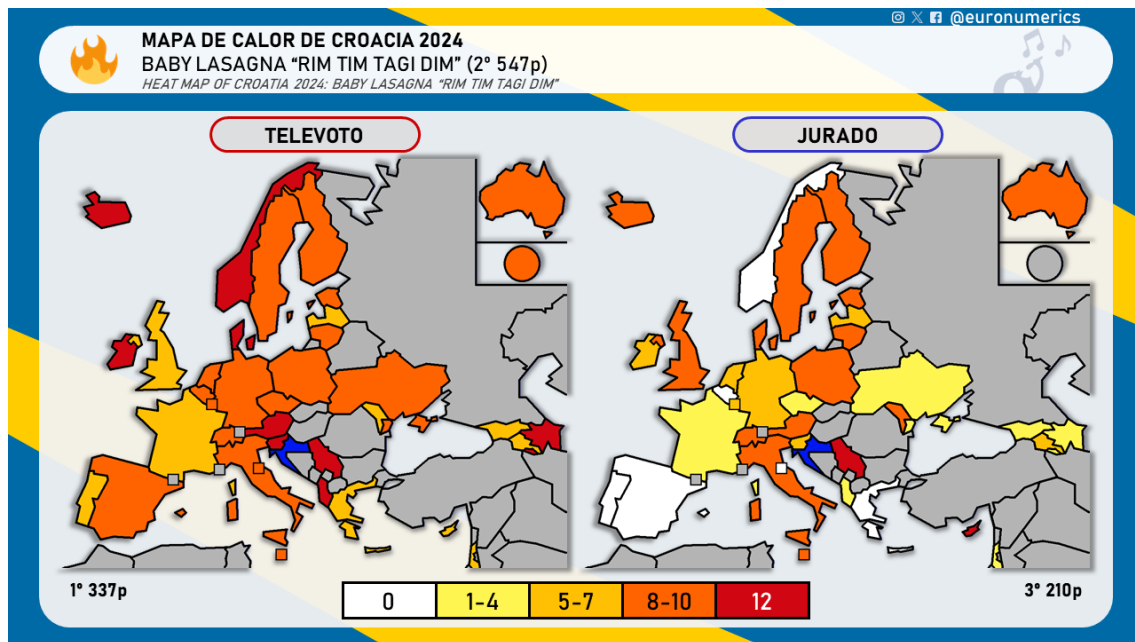
A TELEVOTE THAT GETS STUCK, FREE WAY FOR THE JURY

The truth is that years ago a victory for Switzerland seemed unthinkable, when it regularly scores zero points in both the semi-finals and the final. In the following heat maps we see schematically the points received from each country.



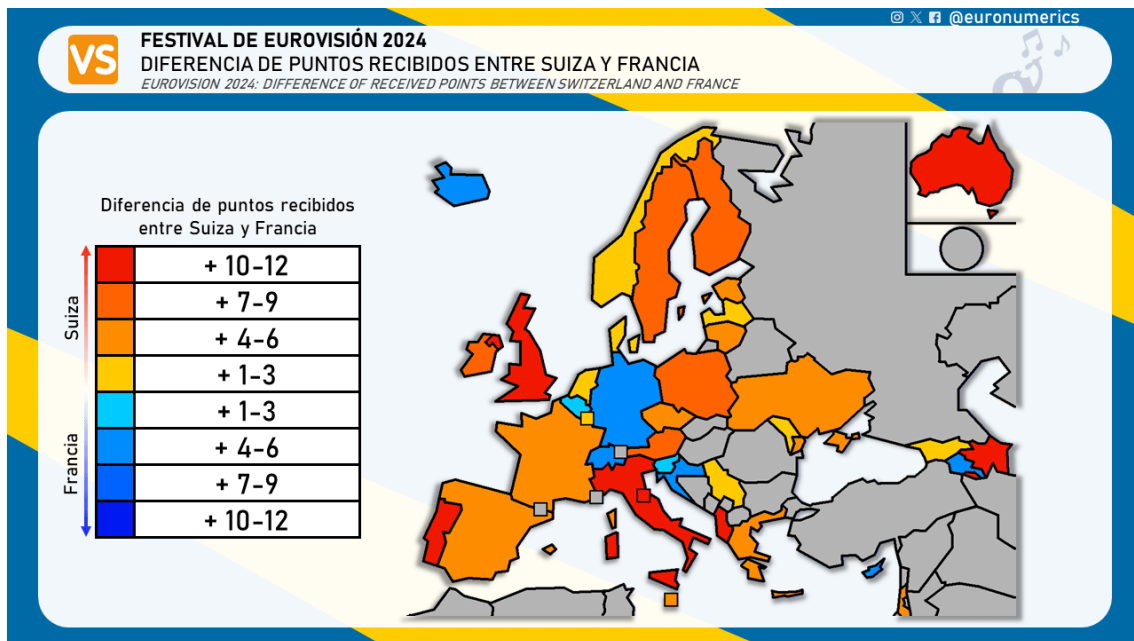
The sweep in the juries is evident, although where it was weakest was in the large nearby countries. In televoting it seems that he obtained better results in the East than in the West and the Yugoslavs. The anecdotal note was left by the two winners of the televote: Croatia did not vote for Nemo in the jury and that country did the same in the televote. As we will see something typical among the latest winners.

The other big favorite, Baby Lasagna, was just 44 points away from victory. Here we see its heat map for both the public and experts.



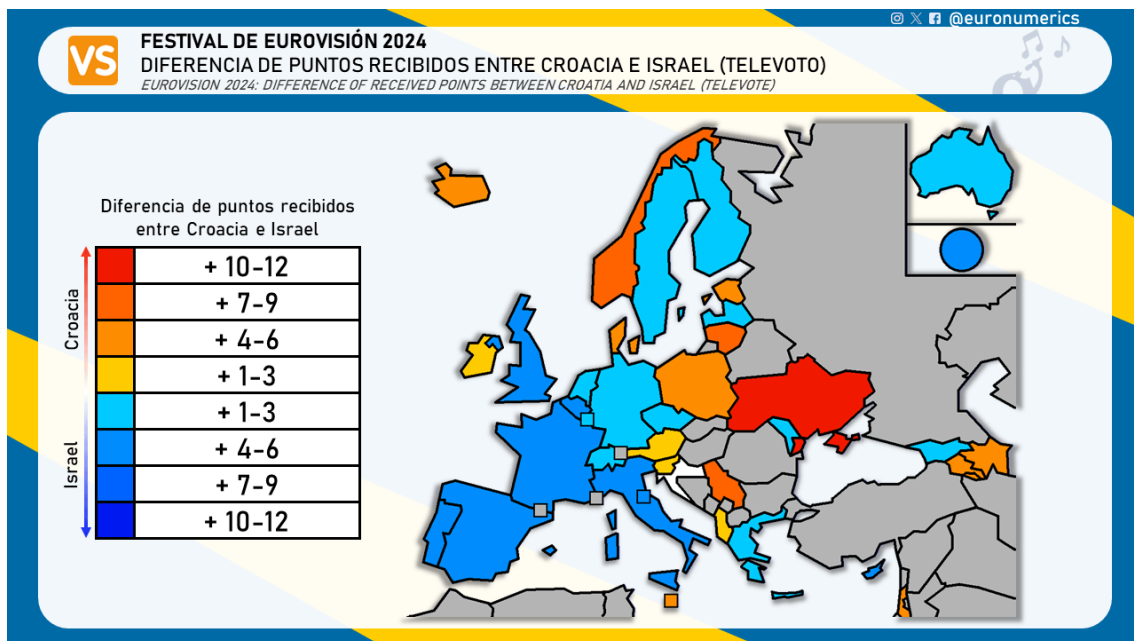
In the televoting it was unanimous and won over its neighbors and the Nordics. Let us not forget that there is a lot of migration from the former Yugoslavia to Northern Europe and it has always been a source of votes from countries like Bosnia. What weighs most on Croatia is not having obtained more top scores and that makes quite a difference. The jury was more irregular and certainly did not return the *meow* from the Iberian Peninsula.

As for the jury votes, they seemed like a flashback to 2021 with Switzerland and France leading the way. However, this year the Swiss were 147 points ahead of the French, instead of 19 3 years ago. We have spent 2 years where the jury is imposing its winner with authority. The following map reflects the difference in points obtained by the two jury winners, Switzerland and France. Countries in warm tones voted more for Nemo; and those with cold tones, for Slimane. As we see, France was greatly surpassed by Switzerland.



The televoting, for its part, was much more disputed. It is the first time that we find three countries with more than 300 points and despite both the low number of participants and the competition between them. In fact, the competition has been such that we have seen countries that have obtained more points in the jury than in the televoting when a priori it might seem the opposite (Bambie Thug, Nebulossa, Marcus&Martinus...).

In the following map we have reflected the two countries with the highest televoting, Croatia and that country. The balance is quite even in terms of number of countries, but it is clear that the southwestern and western countries leaned heavily towards the one that is not Croatia.



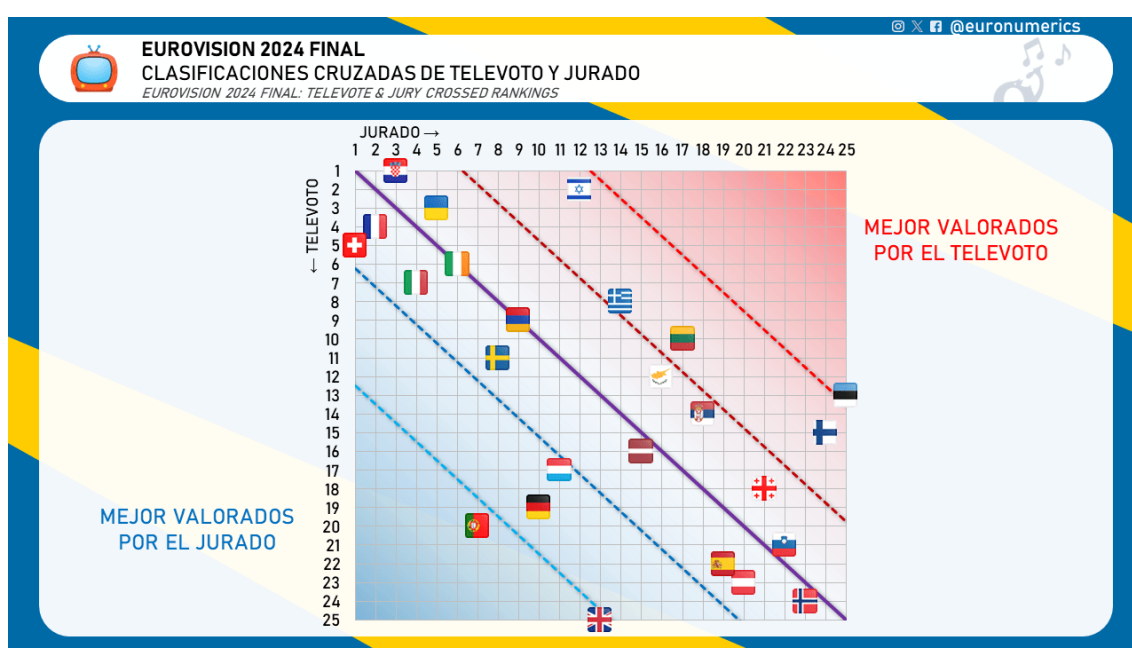
When the organization announced that it was eliminating the jury in the semifinals, we already made the prediction that this could strengthen the jury in the final, since the televoting was going to be more competitive when classifying all their favorite songs. The jury would not classify

as many as they would like, but it is difficult to think that any of those eliminated were real competition for Nemo (perhaps Mustii).

For one reason or another, the audience's vote has been distributed and accumulated in 3 countries and has made them less effective. We were already pointing out in this blog that we were facing the edition with the most popular songs since we have data. Countries have leaned towards spectacle and rhythmic and firecracker songs. The ballads have been left in a small corner and they are the ones that have finally managed to stand out in the votes.

How can we expect this to evolve? Will the countries go back to coax the jury or will they continue sending fast rhythms to the festival? In the end, the less competition you have, the easier it is to stand out, but it is difficult to predict. In fact, an energetic song seems like the best option to ensure qualification for the final, while a ballad is an option that can guarantee you a better place if you reach the final. Without a doubt, for the countries already classified this is the option to exploit. It will be interesting to see how these last two years affect us and if the energy wanes and we return to a festival with more ballads and intimate songs.

Finally, if we cross the jury and televoting classifications we will see that the leadership was disputed by several countries, although it was the winners of each criterion who occupied the final top 2.

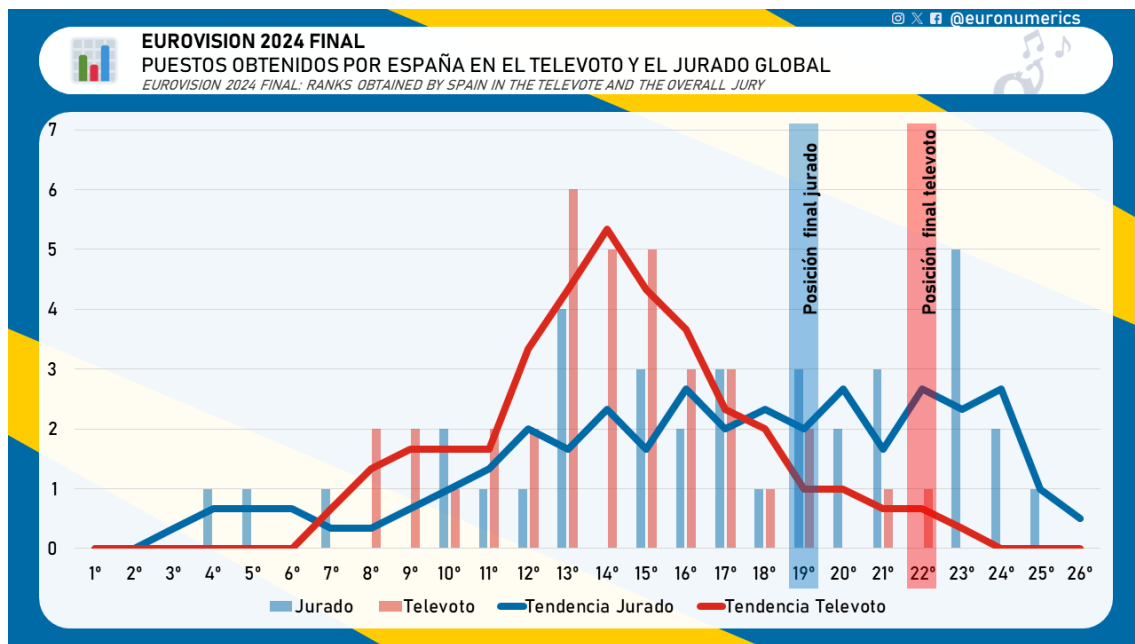


In general, some consensus is observed (64%). The greatest discrepancies by positions occurred with Portugal (7th in the jury and 20th in the televoting), the United Kingdom (13th in the jury and 25th in the jury) and Estonia (coincidentally, vice versa for the United Kingdom). It can be seen that the jury once again rated Western countries better while the televoting did so for Northeast-Eastern countries.

In short, it is the first time that for the second consecutive year the jury imposes its criteria. Televoting qualifies all your favorite songs for the final, increasing competitiveness and reducing its effectiveness in front of a jury that this year was clear. It's all against one.

AND EVEN MORE ZORRA TODAVÍA

Now we are going to focus on the Spanish case. With *Nebulossa* we have once again fallen to the bottom of the table, 22nd place. This result comes from 19th place in the jury and 22nd place in the televoting. However, let's break down this result further by looking at the positions we obtained in all countries for the jury (blue) and the televoting (red). The bars indicate the frequency and the lines the general trend of each criterion. On the other hand, we highlight our final positions of 19th in the jury and 22nd in the televoting.



Taking a general look, the first thing that stands out is how very focused the televoting is (average of 14): we had many central positions and few at the extremes. However, since only the first 10 places get points, our final position was 22nd. That is, with respect to the average, we lost 8 positions in the televoting (apart from the distances involved in comparing an average with a discrete variable). For what is this? Well, whenever we talk about this lower area of the table, the neighborhood vote is the general tone... for those who have them. Slovenia beat us by one point, but their 12 points only came from Croatia (10 points) and Serbia; while Spain harvested them from 5 different countries. *Raiven* averaged 22nd place in the juries, 8 places less than the Spanish and finally *Veronika* surpassed *Zorra*.

In the jury it is not so noticeable but also our final position, 19th, is deviated to the right with respect to the average, 17th. Furthermore, in this case the trend is flatter, we were a transversal and polarizing issue. They will tell me that I am looking for excuses for our final position. There are not. As we will see below, Spain has not entered this year in the category of countries that have been liked and, from there, the points and positions are a lottery that does not usually turn out very well for us.

As a result, the idea of changing the voting system to another that takes all positions into account has resurfaced. The following table shows the result taking into account the complete rankings

of both televoting and jury of all countries. That is, a first place is equivalent to one point and a 14th place is equivalent to 14 points. The fewer points, the better.

EUROVISION 2024 FINAL
RESULTADOS SUMANDO LOS PUESTOS EN LAS CLASIFICACIONES
EUROVISION 2024 FINAL: RESULTS ADDING ALL RANKING PLACES

RESULTADOS CON RANKING COMPLETO
 (suma de las posiciones en cada ranking de jurado y televoto)

1°		Suiza	=	260	14°		Chipre	+1	1062
2°		Croacia	=	318	15°		Letonia	+1	1063
3°		Ucrania	=	401	15°		Portugal	-5	1063
4°		Francia	=	411	17°		Finlandia	+2	1112
5°		Italia	+2	572	18°		España	+4	1116
6°		Irlanda	=	639	19°		Austria	+5	1148
7°		Israel	-2	658	20°		Noruega	+5	1198
8°		Armenia	=	737	21°		Estonia	-1	1223
9°		Suecia	=	780	22°		Reino Unido	-4	1244
10°		Alemania	+2	915	23°		Serbia	-6	1249
11°		Lituania	+3	926	24°		Georgia	-3	1278
12°		Grecia	-1	937	25°		Eslovenia	-2	1498
13°		Luxemburgo	=	992	-		Países Bajos	-	-

No se tiene en cuenta las posiciones de Países Bajos.

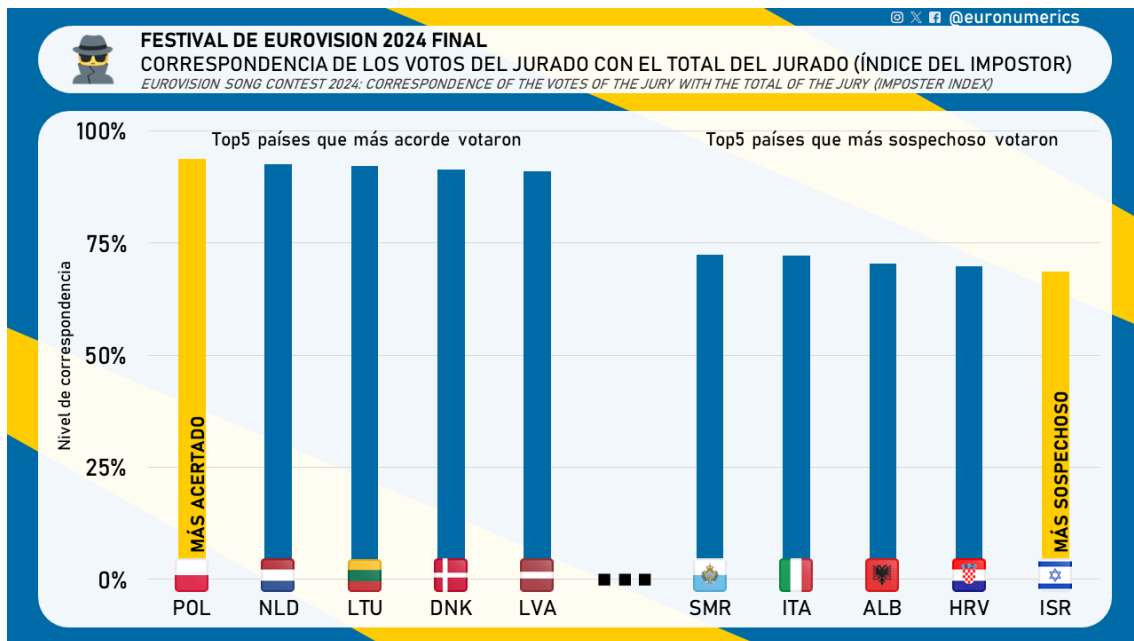
The first positions suffer few variations, as usual. The changes enter the middle and lower zone of the table. With this method, Austria, Norway and Spain would have benefited and escaped the bottom five. Serbia, the United Kingdom and Portugal would be the most affected.

We are in the same old situation. You don't have to eat your brains with a 15th, 20th or 24th place; none of that changes that we have been in the group of those who did not like it or half-liked it. When the song is loved it sneaks into positions that do not change whatever method we choose. However, if you like these simulations of results, on the X network we have published a few more about the results with old voting systems.

SUSPECT WINNERS

Since France voted so suspiciously in Junior Eurovision 2020, in this blog we scrutinize the votes to discover the reverse voters. Last year we already discovered that Sweden and Finland, the top2 that year, voted strategically, avoiding the favorites. Who have been the most suspicious this year?

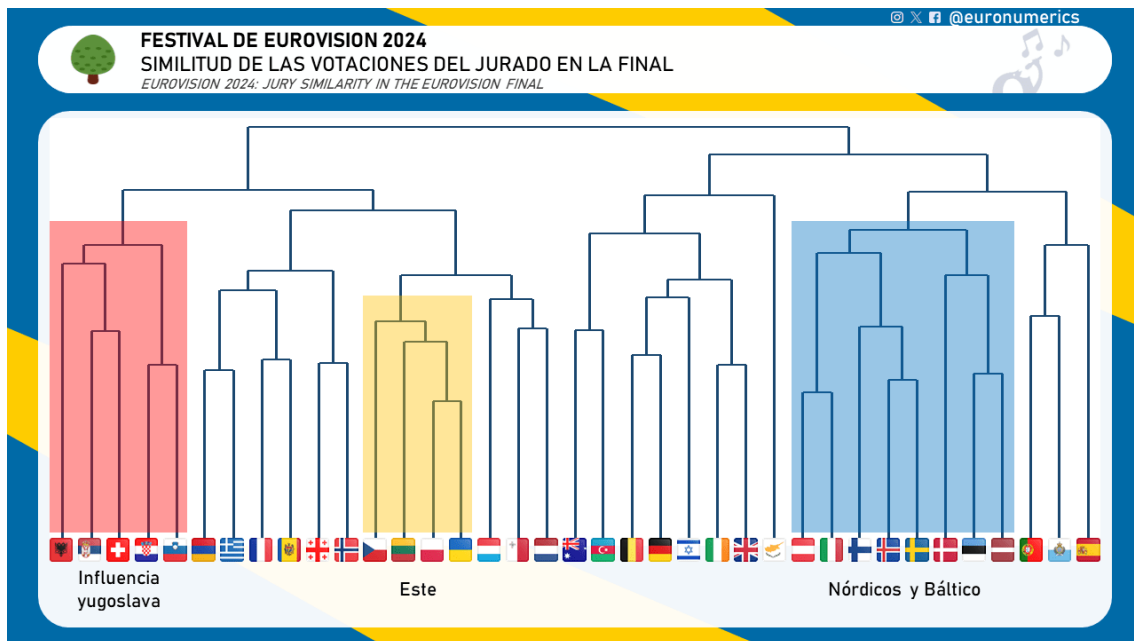
The following graph shows the 5 jurors who were most in agreement with the jury's result (left) and the 5 jurors who voted most randomly/suspiciously (right).



Poland takes the prize for the country with the best correspondence index since it voted for the entire top8. The Netherlands and other northern countries follow. As for the most suspicious ones, aha, we meet the “favorites” again. Croatia was the only country that did not vote for the jury's winner, Switzerland; and gave its 10 points to Slovenia, at the bottom. But the worst was *that* country that left its highest scores in 10th and 11th place and barely distributed 10 points to the top 3 countries (as many as Croatia did and only more than France, which only gave 7 points to the top 3 countries).

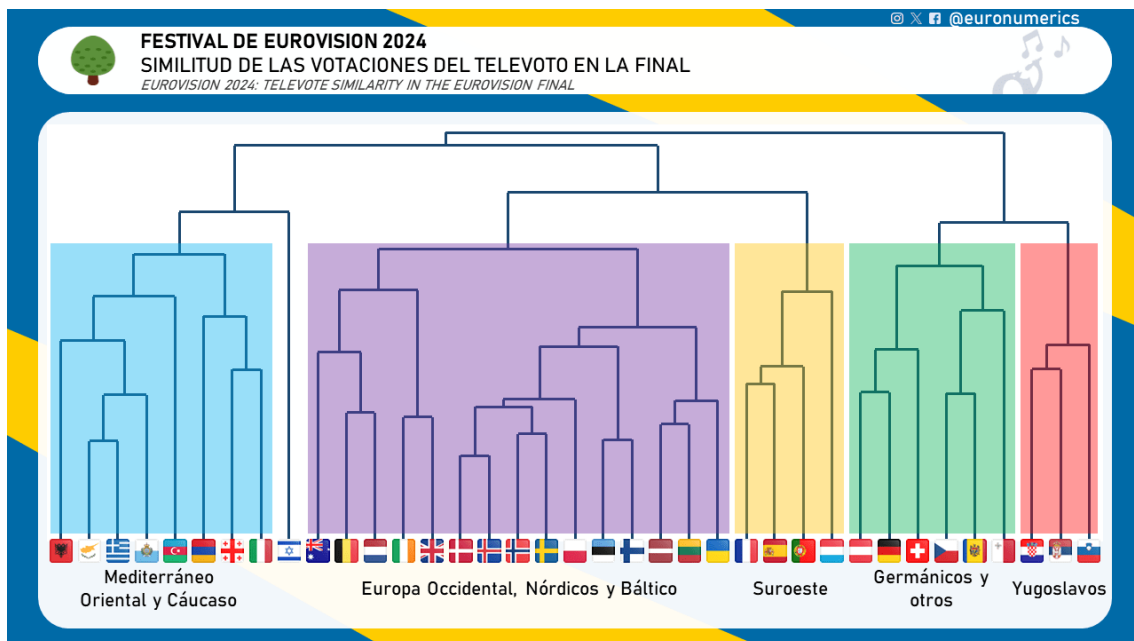
In short, we once again see that the juries of the “favorite” countries behave quite suspiciously in order to guarantee a good result at the festival.

After the rigging of the juries in 2022, we have audited the jury votes in order to observe if there were block votes. The graph below reveals the similarity of the jury's votes and the way in which the different countries are united according to their similarity.



Although some groups that we have highlighted are observed, it is not evident that there were strategic voting en bloc. In fact the groups are somewhat dispersed and mix countries (for example the Austrian and Italian juries with the Nordic ones). In this case the most distinctive jury was that of Cyprus, which is the last to join. Spain joins Portugal but with San Marino in the middle.

The same analysis but done with televoting reveals much more defined groups. The image is interpreted in the same way as the previous one, but this time with the televoting classifications and without including the Rest of the world.



In this case, the audience vote does reveal very well-defined groups and even subgroups within them, especially in the purple group. What is not seen is a group of Eastern countries. Once so dominant, they are now dispersed in the others (the Caucasian trio with the Mediterranean, the

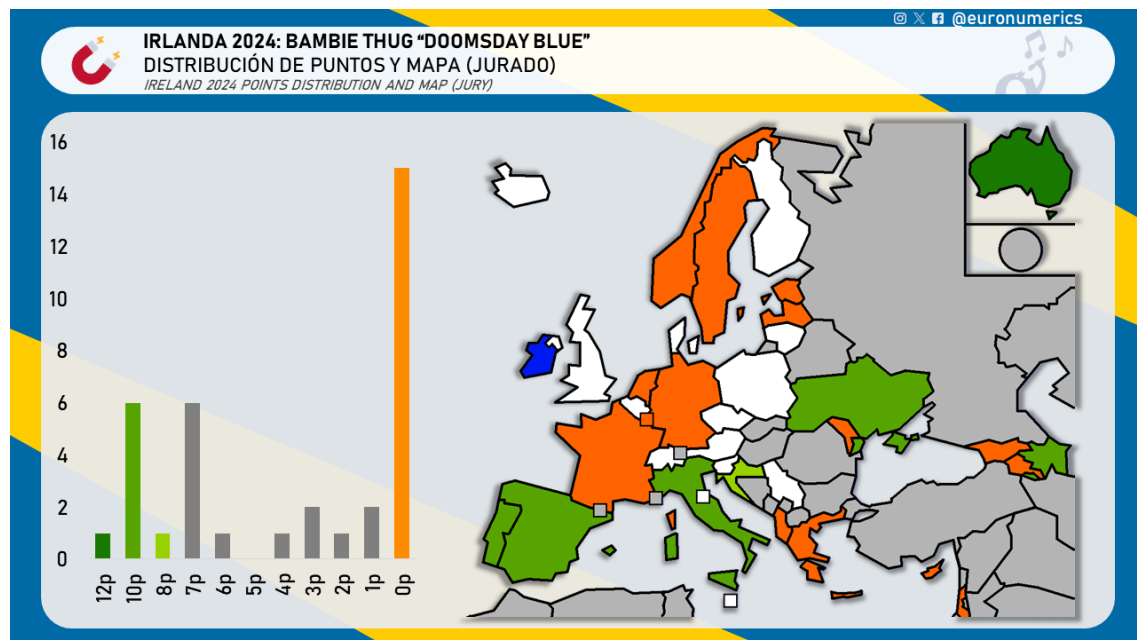
Baltics with Poland and Ukraine together with the Nordics and Westerners; and the Czechia and Moldova with the Germanics).

That country is the last to join, which shows that it was quite free. That is to say, everything is striking in *that* country, both its televoting and its juries. What-a-surprise.

CROWN THE POLARITY

Preliminary data already suggested that Ireland could be a song with a lot of polarity: either you like it a lot or you don't like it. And so it has been. The greatest polarity this year has been detected in its results in the jury. Following the methodology we have already used in this blog, Ireland achieved the most 12s, 10s and 8s (8 times) relative to their null scores (15 times).

The following graph and map represents in green tones the countries that gave it between 12 and 8 points and in orange those juries that did not score *Doomsday Blue*.

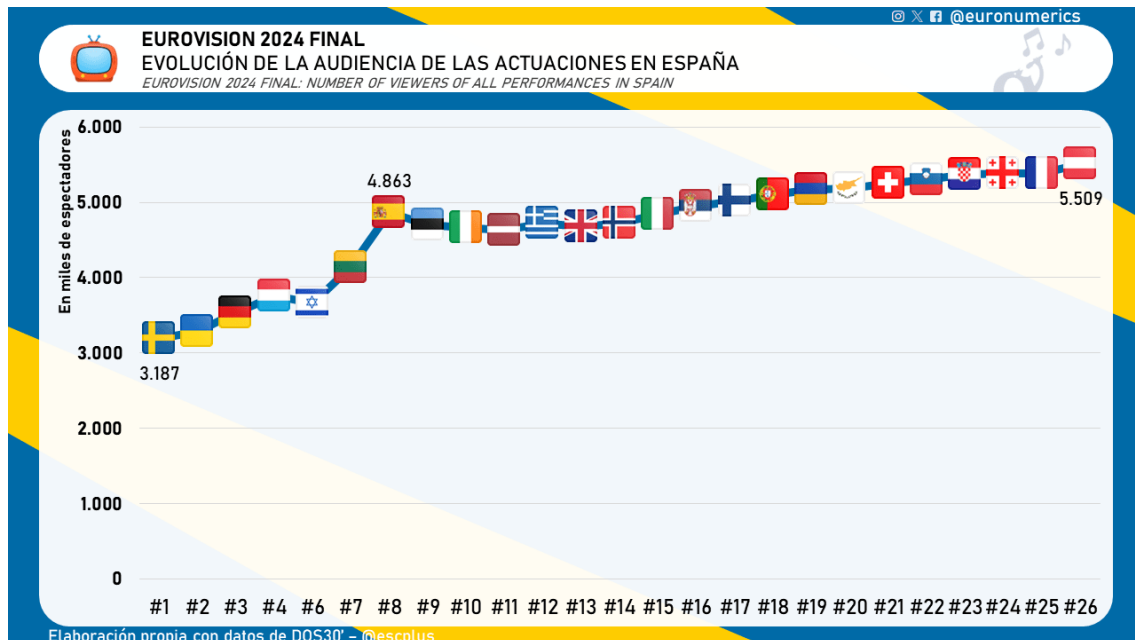


The map shows that more than half of the countries were on one side or the other, Bambie Thug left very few indifferent. The polarity would be even greater if we take into account that 6 other countries gave it 7 points. It's all sixes for Ireland this year. It would even have greater polarity since they friend Nemo stole several top scores from the jury.

As for the rest of the events, in the televoting the most polarized country was that one, followed by its mini-*that* Luxembourg. In the semifinals, where there was only televoting, the most polarized were Ramonda in the first semifinal and that country in the second. Taking into account only 12s and 0s, *O grito* was the most polar for the jury (3 twelves and 11 zeros) and mini-*that* in the televoting (1 twelve and 33 zeros).

THE BEST MOMENT WAS RAVEAR

Lately we had bad “luck” with Spain in the running order order. Since we analyzed the audience data by performance in Spain, we only perform from 8th to 10th place. As seen in the graph below, the evolution of the Spanish audience is very similar to that of the previous two years.



As usual, we have a rising start until Spain's performance. However, highlighting the decline during the performance of that country, something unprecedented in this analysis. After Nebulossa the audience dropped slightly and recovered until the end.

Two notes that I wanted to highlight. In 2023 the most watched performance was that of Blanca Paloma, however in 2024 the audience recovered and increased so that the last performance, that of Austria, surpassed ours. In fact, the Nebulossa effect lasted until Teya Dora's performance, her 16th.

On the other hand, it is quite curious that in both years the last performance was seen by about 5 and a half million spectators. On the other hand, the beginning was different: in 2023 it started with about 3.5 million and this year with just over 3 million. That is to say, the final audience seems quite fixed in the last two years, but since the beginning it has evolved somewhat differently.

A TELEVOTE WITHOUT RULES OR PITY

The public vote in Eurovision has been characterized by its wide deviations. Neighborhood or cultural voting is a fact that disturbs the quality vote in televoting. These impartialities are what shape the graph that we have seen before and how well it relates and classifies the different countries just by how they vote.

What would televoting have been like without these neighborhoods? In this blog we usually use an algorithm (a sequence of steps to achieve a solution) that allows us to eliminate the

EUROVISION 2024 FINAL

PUNTOS SOLO CON LOS 10 PAÍSES MÁS NEUTRALES PARA CADA UNO (TELEVOTO)

EUROVISION 2024 FINAL: POINTS COUNTING ONLY THE 10 MOST NEUTRAL COUNTRIES FOR EACH ONE

TELEVOTO SIN VECINOS

(solo puntos de los 10 países más neutrales para cada uno y comparativa con televoto real)

1°		Croacia	=	86	14°		Serbia	=	5
2°		Israel	=	70	15°		Chipre	↓ 3	2
3°		Ucrania	=	61	16°		Alemania	↑ 3	0
4°		Francia	=	60	16°		Austria	↑ 7	0
5°		Suiza	=	58	16°		Eslovenia	↑ 5	0
6°		Irlanda	=	42	16°		España	↑ 6	0
7°		Italia	=	23	16°		Estonia	↓ 3	0
8°		Lituania	↑ 2	15	16°		Georgia	↑ 2	0
9°		Armenia	=	12	16°		Luxemburgo	↑ 1	0
10°		Grecia	↓ 2	10	16°		Noruega	↑ 8	0
11°		Finlandia	↑ 4	9	16°		Portugal	↑ 4	0
11°		Suecia	=	9	16°		Reino Unido	↑ 9	0
13°		Letonia	↑ 3	7	-		Países Bajos	-	-

To clarify, the top3 in this case is not as far from France and Switzerland as in reality. This implies that the first 3 countries were well loaded with neighborhood votes and made them separate themselves from the jury's favorites. A total of 10 countries would have remained with the score at zero. The countries that lose the most by discounting the neighborhood vote are Luxembourg and Estonia, for which the model considers that none of its 33 points fell into neutrality (just as happened last year).

That's the end of our analysis of Eurovision 2024. Sorry for the length, but I didn't want to leave all these sections uncommented. I left some of them, but we will put them on social networks or in subsequent blogs. I want to explicitly dedicate this blog to all those who, from their humble possibility, have fought for the dignity of this our Festival. I think you have brought out a great deal of integrity that others would like. But the fight continues and we must continue fighting. *La vita è preziosa, la vita è preziosa.*